SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 100 No. 21 NEW YORK, WEDNESDAY, DECEMBER 3, 1930 72 PAGES

$250,000,000 GIVEAWAY

America Opening the Parlor Door To Once-Snubbed Show People

Chicago, Dec. 2.

Performers in midwest companies report a new attitude towards troupers by the natives. Where once the performers were snubbed they are now taken into local society and are the privileged pets of the city.

No party in any midwest town with a stock company today is considered a success unless two or more of the stock performers drop in after the show. So much are the troupers in demand that parties which were formerly over at 11 p.m., now just get into their stride at midnight, to give the actors a chance to go over from the theatre.

Can It Be?

Performers, once on their own in these towns, looking upon it only as a job, are now contemplating settling down. This is due to the offers performers are receiving from the local business big shots.

Much of this change is attributed to the effect of the back-stage books

(Continued on page 71)

A "Morrissey Miracle" Saved Colored Show From Sheriff in N. J.

Will Morrissey's "Hot Rhythm" troupe opened with seven attachments against it at the Orpheum, Paterson, N. J., last week and closed at Jamaica Saturday (29), with the seven attachments still standing. The noted impresario grabbed a last minute follow-up date in Jamaica and the show moved out quietly from Paterson.

(Continued on page 48)

ALL-NIGHT FILM HOUSES FIND TRADE SKIDDING

Detroit, Dec. 2.

Once any all-night grind house could make enough money. Then 10 all-night houses opened up. And now they are all starving.

Too much competition and now too few available people. Large part of the night business formerly were hands on their way to or from night jobs in the factories. Latter are working only part time. All closed at nights, except for watchmen. Other night patrons were cab drivers. They still remain the biggest part of the trade. But the cabbies too have taken it on the chin.

Now only headaches for the owners of these kind of night hawk shooting galleries. Even price cutting failed to help. Some reduced to 10c.

Further cuts than this prevented by the Film Board agreement not to exhibit pictures at less than a dime.

Overfed Unemployed

So many Times Square places are giving free feeds to the unemployed, the unemployed is growing fat.

Their only exercise nowadays is walking from place to place for their three, four or five square meals regularly and daily.

N. Y. 'TIMES' AND 'WORLD' MAY MERGE?

Adolph Ochs is said to be getting ready to do a Munsey. Only legal technicalities are reported holding up one of the biggest of newspaper mergers. When—and if—these legal difficulties are done away with, the New York "Times" and New York morning "World" may become one, the "Times" to continue.

Information is that a number of meetings have been held to discuss the matter, but the joker in the deck is supposed to be the will of the late Joseph Pulitzer, founder of the "World." The will is said to make it almost impossible for the younger Pulitzers to let go.

According to temporary plans, if put through, the morning "World" will pass from existence but the evening "World" will continue along the same lines as at present.

When the elder Pulitzer died in October of 1911, he left a will bequeathing institutions and funds and outlining the future of the "World" and St. Louis "Globe Despatch," which he also owned. The papers were left to his sons and their sons—with stipulations about what should be done with the money they earned over certain sums, etc.

Some of the legal talent now handling the problem is of the opinion it will be impossible to make a merger, or sale, of the paper without breaking the will. This, it is said, some of the persons involved are willing to attempt. Others are supposedly inclined to decline. If possible to proceed, the deal may go through within the next few months.

Meanwhile, both parties refuse to discuss the merger or admit its possibility.

If consummated, and the "Evening World" included, it would give "The Times" an evening edition for the first time. Now "The Times" o'nights gives its news away through a running ribbon electric sign banding its N. Y. Times building.

SUNDAYS' GROSS IN 9,000 HOUSES

Paramount Offers to Lend Its Closed "Sunday" Houses for Benefit of Communities All Over Nation — Other Circuits, National and Local, Prepared to Follow Suit

BLUE LAWS' HIGH COST

The same blue laws that keep people away from about 9,000 film theatres on Sundays are boomeranging to their enforcers in that they are keeping an initial $2,000,000 weekly away from hungry mouths.

This amount from one circuit only and to be more than doubled by others.

The film industry wants to be philanthropic nationally. Paramount-Publix is taking the lead in this direction, offering to turn over entire receipts of its theatres on that day in cities and towns where the Sunday lid is in effect. With P-P alone it is calculated that Sunday shows in such places would bring in an average one-day total of $2,000,000.

With such accord by Fox, Warners, R-K-O, and, doubtless, many of the independent circuits throughout the country, Washington wouldn't have to worry about taxing the white collar boys in jobs, a lot of them sustaining salary cuts as it is.

If the mossbacks scraped off some of the grass, as observed by some theatre men, the breadlines could have more than butter on their bread with pie and coffee thrown in on this Sunday turnover to designated civic organizations.

The figure, on the part of the industry as a whole, would mean a yearly donation, free of all cost, deduction, worry, tax or solicitation, of conservatively $250,000,000.

CHEST-SHAVED GRID STARS GO ADAGIO

Hollywood, Dec. 2.

Ex-football stars are shaving the hair off their chests and going in for adagio dancing, according to theatrical schools specializing in the catch and carry art.

The footballers used to go in for boxing and wrestling, but the present crop of pigskin graduates have fallen for the feminine influence.

The former sphere carriers can

(Continued on page 25)

Embittered Wives Keep Husbands In Jail—Can't Work So Can't Payoff

Thanksgiving in the Alimony Club, known as the little Big House (prison) on West 37th street, was a very good time, the husbands without wives. Just 33 members, incarcerated for faulty alimony payments, sat down to a feast, by the grace of Sheriff Farley who sent eight turkeys and a dozen mince pies. The dining room was draped in orange and black.

Several professionals are in the flock and a pretty good show was staged after the dinner. Kraemer's sent one of those little pianos for the use of George Walsh, he of the Yacht Club Boys. Walsh is on a second visit to the hooscgow because Josephine Davis says he owes too much back all. George had just opened in Texas Guinan's place and

(Continued on page 20)

Raw Meat Stuff

How important the strip and teaser lassies are in burlesque was indicated at the Irving Place theatre, New York, Sunday night, when the audience refused to let the show go on after Peggy Wilson had finished her number.

Peg came on with practically everything off. That eliminated a waste of time to strip, but the saps weren't satisfied.

Someone shouted, referring to a lonely strip, "Take it off," and it was taken up by the house. Peg shouted back, "I will not" and continued.

After about eight encores, house lights had to be put on to stop the clamor for that strap removal.

JILTED GIRLS BEST TATTOO CUSTOMERS

Chicago, Dec. 2.

Why get tattooed?

Randy Webb, who had the tattoo store on the Johnny J. Jones carnival the past season questioned all customers as to why they wanted emblems and names embroidered on different parts of their anatomy. Nearly all confessed the reasons for the markings.

Leading the list are disappointed girls who drifted in to have the name of the swain who turned 'em down put on the body where it couldn't be erased. All expressed the hope the man they loved would some day hear of the operation and return to them. Most of these femmes had the name "Henry" or "John" only, which was billed across some part of their legs.

Second in percentage of customers are high school seniors and college boys who go for the fraternity markings on their frames, generally on the lower wrist, where they can be seen.

Many men, over the course of the

(Continued on page 25)

Dupont's Expensive Band

Chicago, Dec. 2.

Guy Lombardo, and his orchestra have been engaged to play in the Dupont home at Wilmington, Del., Dec. 26, at $5,000 for the evening.

Figure breaks a record in the east for private affairs.

Wine Buying Same As Rubbing Aladdin's Lamps in Night Clubs

Wine buyers are so scarce in the nite clubs now that any one who shows a tendency to order the fizz water automatically gains permission to do as he pleases. A chump who starts ordering champagne at $25 a quart can about name his own behavior.

Broadway is ripe right now for the advent of one of those spending maniacs who tosses his dough around without a care for tomorrow. With the average check for a party of four in the class spots rarely running over $50, any nut intent on spending $1,000 in one night in the clubs can get more for his money than was possible at any time within the past 6 years.

Maude Adams' Play Off

Unable to cast "That's the Way with Them," the John Cotton play which was to have marked Maude Adams' return to the stage this season after a long retirement, John D. Williams, who was to have produced the show for the Erlanger office, has called it off.

The play, a fantasy in five episodes, has a short cast, with Miss Adams insisting that she have the final say on these supporting players. The main obstacle to the play's production was the inability of Miss Adams and Williams to get together on a leading man.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Double Feature Bills Declared N. G. by Mid-West Indie Exhibs

Chicago, Dec. 2.

Final blow against double features was struck here last week at a meeting among the leading exhibs and exhibitor associations, with an agreement that the twin bill must be killed.

Emil Stern led off by stating for Essaness theatres that they were willing to go back to single programs. Midwest Booking Circuit, controlled largely by Stern, would also abandon double features under the plan.

No exchange man or representative of a producer-owned circuit was present, with both James Coston and Max Balaban out of town. Understood, however, that Publix-B. & K. is set to force the situation by going double feature at their big neighborhood stands and even the de luxe houses unless the indies slough the two-picture idea entirely. Up to now, B. & K. has not double featured.

Everyone Anxious

Indies themselves are eager to get rid of double features, which have proven an extra burden rather than a help. But many exhibs, in competitive situations, are afraid to be the first to abandon the idea for fear of alienating their patronage.

Idea of the leaders and associations is to get the entire exhib field to give up the idea simultaneously. Several exhibitors, not in competitive spots, have already gone back to the single feature.

U-HOBART COMPROMISE

Legit Girl Wanted to Raise Salary from $500 to $2,000

Hollywood, Dec. 2.

It looks like Universal and Rose Hobart, legit, are getting together, Miss Hobart went east a couple of months ago when U refused to boost her salary from $500 to $2,000. Before Miss Hobart had signed for $500 she moved over to Fox for a picture and $1,500 weekly, so that by the time U was ready to talk again, her price had gone to two grand.

Now, the studio and actress are reported compromising, and Miss Hobart may return to Hollywood.

Adapter with Buy

Hollywood, Dec. 2.

Fox has purchased talker rights to "The Masquerader" for Warner Baxter. Rights were owned by John Hunter Booth, who made the stage adaptation and was brought here by Fox a year ago. He was let out during the recent shake-up.

Booth's sale to Fox included him as adapter and dialogician, and he's back on the lot.

POET'S FILM URGE

Hollywood, Dec. 2.

Patrick McGill, Irish poet and playwright, is here, with the probability of making a film connection.

The Gaelic savant, on an American lecture tour, came west to join his wife, who also has been lecturing.

Back After Absence

Hollywood, Dec. 2.

Margaret Livingston, away from Radio since "Seven Keys to Baldpate," is returning to appear in "Children of Streets" and may be placed under contract.

She has been free lancing.

Ginger Rogers Doubling

Paramount has recalled Ginger Rogers, contract player, now on Broadway in "Girl Crazy," musical, to double in "Strictly Business" at the Astoria, L. I., lot.

New talker, starring Claudette Colbert, with Dorothy Arzner directing, starts next week.

Others in the cast are Fredric March, Charles Ruggles and Robert Owsley.

"Don't let us work all our life to make a living, but let us work to live all our life."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Dusting the Attic

JESSEL and EDWARDS
Songs and Talk
18 Mins.; One
Jefferson
(From "Variety," Nov. 15, 1915)

These two boys are presenting a combination singing and talking turn that will get over on any small-time bill. They have a novelty bit at the opening and create a favorable impression.

The Jessel boy is somewhat of a ringer for Willie Howard in the manner in which he works. He sings a couple of songs. The closing number with Jessel doing a female impersonation bit sends the act away to an applause finish.

Fred.

This was after Georgie Jessel had graduated from Gus Edwards' schoolroom acts. Gus probably would deny he taught Georgie female impersonating.

Read the Willie Howard line and then see Howard give an imitation of George Jessel the next time he does it. He did it at the Palace a few months ago and is doing it in "Girl Crazy." It seemed the most uncanny bit of mimicry on Broadway in years.

Jessel at that time might have been doing a Howard without knowing it. Recently he was doing brodies as a legit producer on his own coin.

GAG MEN EAT AS SHORTS GO HOKE

Hollywood, Dec. 2.

The Hollywood gag man, who made pratt falls and custard pies famous, is coming into his own again. Although his art has been the football of the industry and looked upon as three degrees lower than a Goldfield professor, the mugg who used to create the hokum and slap stick bits in the old silent comedies is smiling again and getting ready to wrap himself around three squares per day.

All because he has heard that the theatres are hollering for more action and less dialog in their shorts, a reaction already taking effect at the studios where the order is out for a reversion to the former and coarser type of humor.

Low Production

Since talkers, short comedy production has been lighter in Hollywood than in many years. Indications are that within a year this end of the business will get back to the old normal. Universal is planning to have four units working simultaneously on this type, more comedy production than the lot has seen in five years.

Pathe took a six weeks' layoff on its comedies but now has resumed. Sennett, who got far away from his old bathing gal type to parlor comedies, is also going back via the hokum route and will increase his output.

Hal Roach, who has been leading in the contribution to the two-reel market, never got far away from the old order.

WEATHER

Washington, Dec. 2.

The Weather Bureau furnishes following outlook to "Variety" for week beginning tomorrow:

Cloudy and warmer with snow or rain over Central and Western sections Wednesday, and over Central and Eastern sections Wednesday night; Wednesday mostly fair and colder; Friday (5) cloudy and warmer with rain or snow.

Saturday, moderate temperature with chance of some rain.

London, Dec. 2.

Fog and rain helped to intensify depression in the theatres last week.



WILL MAHONEY

In Earl Carroll's "Sketch Book"

The Philadelphia "Public Ledger" said, "Will Mahoney works indefatigably, winning for himself the whole-hearted applause of the audience. He is in a class by himself and the Mahoneyphone invention, which is the last bit in the show, awoke gales of applause that kept up thru the entire finale."

DIRECTION
RALPH G. FARNUM
1560 Broadway

Colleen Moore Finds Night Eating So Bad She's Quitting Legit

Port Huron, Mich., Dec. 2.

Colleen Moore is washed up on legit acting, she admitted during a visit to relatives here.

Miss Moore said she dislikes dining in the middle of the night. This was one of her principal objections to legit, and wore her down to the extent of making a visit to the Battle Creek Sanitarium necessary.

While legit has cured Miss Moore of stage acting, picture people have cured Arch Selwyn, producer, of attempting stage plays starring picture "names." At the close of the Vilma Banky-Rod La Roque show, currently touring, Selwyn will be through with that idea, it is said.

REPEAL EXPECTED OF PENN'S OLD BLUE LAW

Reading, Pa., Dec. 2.

Repeal of the old Pennsylvania blue law of 1794, which forbids theatre entertainments, baseball games, fishing and other recreation and sports on Sundays, is going to get a decisive boost, theatre men in this State hope, in January, when the next Pennsylvania legislature opens.

This city and some of the rural towns have had Sunday films for a year, without box office sales, admission being by tickets sold in theatre lobbies by members of charitable organizations which receive 10% on all ticket sales.

The plan has apparently worked out well in this city. As a result four of the members in the next State Assembly will vote for repeal or radical modification of the old blue law. One of the four is a Reformed Church minister. Another is a woman.

LeBaron on Part Time

Hollywood, Dec. 2.

William LeBaron, ill and away from the Radio studio for more than a week, returned Monday (1) on part time.

LeBaron intends to come in every day for a short period until he has fully recovered.

Ann Still Trading

Hollywood, Dec. 2.

Ann Harding and Pathe are still unsettled as to contract renewal.

Legit girl is reported asking better terms besides the usual stellar consideration of having the privilege of passing upon scripts and directors.

JEANETTE MacDONALD WEST

Jeanette MacDonald will end her eastern vacation this week to return to the coast.

She is due there for Fox and "All Women Are Bad," with Edmund Lowe opposite. Picture is listed to start production Dec. 8, but that's a tentative date. It is Miss MacDonald's first feature under her new Fox contract.

2,000 Chorus Girls on Coast Pass Out as Musical Talkers Stop

Things Is Tough

Hollywood, Dec. 2.

Things are getting to be somethin' fierce here. The gate for Notre Dame-U. S. C. Saturday is only expected to reach $600,000, officially.

Those 10 and 40-yard line tickets stamped $5 are getting $50 and listing on the local stock exchange. They're playing the 50-yard line ducats on percentage.

KIDS SHOPPING CAREFULLY FOR FILMS

Los Angeles, Dec. 2.

The kids are shopping for their pictures.

This much is indicated by Herman Wobber, Paramount's distribution boss on the Pacific, who maintains it's a question whether the recent infantile paralysis scare around San Francisco, where he makes headquarters, has been cutting in on patronage to any great extent.

Wobber declares that normally kid business at Par houses around Frisco has been four per cent but when pictures come in that direct appeal to children this percentage of attendance shoots away up despite epidemic scares.

No Bankruptcy for Mrs. Nathan Robbins

Utica, N. Y., Dec. 2.

Scheduled for trial at the term of U. S. District Court Monday, the petition of the First Bank and Trust Company of Utica to declare Mrs. Anna Robbins, wife of Nathan L. Robbins, up-state theatre operator, an involuntary bankrupt was withdrawn Saturday (29).

Mrs. Robbins had indicated earlier that she would fight the action, which, it was announced, had been settled out of court.

Metro's Dutch Actor

Amsterdam, Dec. 2.

Metro has engaged the Dutch actor, Rolant Varno, for work in Hollywood.

JANET GAYNOR'S VACATION

Hollywood, Dec. 2.

Janet Gaynor again leaves today for Honolulu and a three weeks' vacation, having completed "The Man Who Came Back" at Fox.

This is her first at that studio since adjusting her dispute with the executives there last summer.

SAILINGS

Dec. 10 (Paris to New York) Matt King (Lafayette).

Dec. 9 (Paris to New York) Grace Tibbets (Mauretainia).

Dec. 6 (London to New York) Hassard Short, Max Gordon (Europa).

Dec. 5 (Barcelona to Buenos Aires), Jean Letsch (Julius Cesare).

Dec. 5 (New York to Berlin), Marlene Dietrich (Bremen).

Dec. 4 (New York to London), Dr. Ludwig Berger (Hamburg).

Dec. 3 (London to New York) Edna Best, Herbert Marshall (Majestic).

Dec. 3 (Paris to New York) Jeff Crane, Ethel Levey, Graham White (Ile de France).

Dec. 3 (New York to London) Mr. and Mrs. Frank LeDent (Aquitania).

Dec. 3 (London to New York) Arthur Dent (Majestic).

Nov. 29 (New York to Naples), Mr. and Mrs. John Wilstach (Ausonia).

Nov. 28 (Capetown to London) McLaughlin Sisters, Cal and Nona Kay (Winchester Castle).

Nov. 27 (Paris to New York) Hugo Brick (Bremen).

Nov. 25 (Sydney to San Francisco) William Clark (Malolo).

Hollywood, Dec. 2.

Big mystery here is what happened to the tribe of 2,000 dancers and show girls which came out of nowhere in a few months and disappeared as quickly.

Nine months ago, with big choruses in order, these gals were hoofing in musicals. Today only an ambitious handful is still around. Rest are said to be in other lines or out of pictures.

Big percentage is supposed to have gone into stage shows or vaude, from whence a lot came. Most of the girls were kids compared to the Broadway prototype, and younger. When production of musicals took a dive the gals were on their own.

No Calls

Central Casting had 887 dancers and 150 showgirls registered. The calls for them today are few and far between. There were about 1,000 unregistered.

Those who followed up the girls when they couldn't find picture work report them in various places. Some went back to college or high school, became extras, or began studying dramatics, hoping for a break later in a role.

The gals created a lot of color and excitement while they were here.

If musicals get onto studio programs again it's a cinch the bright-eyed tribe will pop up again.

JOE COOK PROBABLE IN FILM "FINE AND DANDY"

Hollywood, Dec. 2.

Joe Cook in "Fine and Dandy" as a talker for Columbia on the 1930-31 program is in prospect.

Columbia has an option on the picture rights to the musical, now at Erlanger's, New York.

Col introduced Cook to pictures with "Rain or Shine."

Ralston Probably U

Hollywood, Dec. 2.

Unable to agree with Metro on money under a term contract following work in "The Southerner," Esther Ralston may swing over to U.

A contract is in the offing, with the former Par star in line for Monta Bell's "Fires of Youth," to play role done by Jeanne Eagels in the original silent, "Man, Woman and Sin." Lew Ayres stars in John Gilbert's silent role.

Dorothy Peterson has been set for third important part, and Bell will be ready to start work as soon as Ayres finishes up in "Many a Slip." That will probably be by Dec. 10.

CENSORS' 30 OCT. FILMS

Berlin, Nov. 22.

Just 30 features were censored during October; 17 were domestic, 2 were from other European countries, and 11 were American. Three domestic, 8 American and 1 film from Denmark were silent.

GOULDING EAST

Hollywood, Dec. 2.

Edmund Goulding is due to go east to do a picture for Par at Long Island in two weeks.

He's through cutting "Reaching for the Moon" (UA). It is in 10,000 feet and will be cut some more.

Lily Damita's Leads

Hollywood, Dec. 2.

Lily Damita is set for the lead in the French versions of "Romance" and "The Divorcee."

They were originally scheduled for Grace Moore before she was dropped by Metro.

Miss Barnes Arrives

Hollywood, Dec. 2.

Carmen Dee Barnes, young author of "Schoolgirl" and "Beau Lover", arrived here Monday (1).

She has a contract with Paramount.

Marion Shilling's Spot

Hollywood, Dec. 2.

Marion Shilling is replacing [illegible] nor Millard in the [illegible] "Victory."

PERCENTAGE PRODUCTION

Fan Photo Requests Drop 50% Since Two-Bit Tax; Rogers, Bow Top List

Hollywood, Dec. 1.

Requests for fan photographs from the studios have fallen off 50% since the studios started charging for the pictures. Each studio is now sending out a printed form telling the fans that their request for a photo must be ignored unless they enclose two-bits for an 8x10 or a dime for a 5x7.

Among the male players, Lew Ayres has jumped up to a commanding spot in the estimation of the fans. Requests for his picture equal that of Jack Oakie and Gary Cooper. Standing of the male stars, according to Hollywood's biggest fan picture outfit, is Buddy Rogers, Richard Arlen, Gary Cooper, Lew Ayres, Jack Oakie and Ramon Navarro.

Reason For Arlen

While Arlen is not rated the draw that the others are, reason for his popularity is that he sticks to westerns and the kids are the biggest collectors of fan pictures. Most requests for Navarro's pictures come from the Latin countries where he is pretty much an idol.

Topping the femme list is Clara Bow, who has been the ace request for the past three years. Following her are Greta Garbo, Janet Gaynor, Nancy Carroll, Norma Shearer and Colleen Moore. The inclusion of Miss Moore in the first six is interesting because she has not worked in a picture for almost two years.

To a great extent, the requests for fan pictures of individual stars depends entirely on where the pictures are shown. In a check up of the letters, few come from people who patronize the de luxe houses. Great percentage of requests comes from small towns.

High Asking Price for Loan of Player in Lead

Hollywood, Dec. 2.

With Universal ready to go into production on "Fires of Youth," femme lead for the picture is still to be located.

Columbia asked $75,000 for the loan of Barbara Stanwyck so Genevieve Tobin, U contract player, may get the part.

Bancroft on Par Stage

George Bancroft has a week dated for Dec. 12 at the Paramount, New York. It was arranged on a percentage basis between Henry Fink, Bancroft's rep, and the Morris office with the Paramount.

Fink left New York Saturday (29) for the coast. He will likely return with Bancroft for the engagement.

A report there is a flat salary guarantee on the Bancroft appearance could not be verified.

Wm. De Mille-M-G Part

Hollywood, Dec. 2.

Metro will not exercise its option upon William DeMille, director. His last picture for the firm is "Passion Flower" which has been completed.

Bessie Love's contract will also be permitted to lapse.

Par's Engineer Resigns

London, Dec. 2.

B. B. Buchanan, Paramount's engineer of construction in the U. S., is expected to name the successor of C. C. Hamilton, construction engineer for Par over here.

Hamilton lately resigned.

Helen Ferguson Marrying

Hollywood, Dec. 2.

Helen Ferguson Russell, widow of William Russell, will be married shortly to Richard Hargrave, president of the First National Bank of Beverly Hills.

Doubled for Dogs

Sid Carry, who went to the coast on spec some months ago, is back on Broadway, telling his friends his only job in Hollywood was a hurry call from the Metro lot to double for a dog in one of the canine series produced by Zion Myers.

Short was titled "Dogway Melody," a barker, which kidded Metro's own "Broadway Melody." Carry did his Jolson imitation off screen while a dog in focus went through the routine "mammy" motions.

The Bronx Sisters and Cliff Edwards, also voice-doubled in the shorts for dogs imitating their respective acts.

Mother on Stand Says Her Son Is Thief, and Conviction Follows

Toledo, Dec. 2.

Adam Bialorucki, former manager of Ohio theatre, now O'Connell chain, convicted for burglary and larceny. Defendant charged with stealing apparatus from the house when he left it.

His mother, former owner, appeared against him and aided in conviction. Adam contended the machinery belonged to him.

U Joins "Another Garbo" Clan With Tala Birell

Hollywood, Dec. 2.

Another "Garbo type" is about to be given the big push.

Following Par's lead in building up Marlene Dietrich, German import, through "Morocco" and big ballyhoo, U is getting ready with one of its own Garbos.

U has under contract Tala Birell, well known German actress, who is described by insides as a dead-ringer for Greta Garbo and from photographs does not belie this description.

U's plans for pushing their "Garbo type" call for an English role for Miss Birell in a forthcoming domestic tiffker.

Sanger In "Seed"

Hollywood, Dec. 2.

Margaret Sanger is being considered for a bit part or prolog in "Seed," birth-control story John Stahl will direct at U. Without even mention of birth-control, her presence in cast would figure at box office, it is felt.

Charles G. Norris, author of the best-seller, is now on the U lot working on adaptation with Gladys Lehman.

Greta Nissen in Fox Film

Hollywood, Dec. 2.

Greta Nissen has been engaged by Winnie Sheehan in New York for the Fox talker, "Women of All Nations." She will have the lead femme role. Raoul Walsh is to direct and the picture will start about New Year's. Miss Nissen has been out of the screen for some time.

Dennis King on Chi Stage

Chicago, Dec. 2.

Dennis King will personally appear for a week in Public, Chicago theatre starting Jan. 12 with a salary of $5,000.

William Morris made the date, with Jathing reported about further stage time for Par's "Vagabond King" player.

BEST STUDIO WAY FOR PROTECTION

Hollywood Heads Have Under Consideration Percentage of Gross Over Negative Cost for Directors, Authors and Stars—Details Not Worked Out

LESS COST; MORE PROFIT

Hollywood, Dec. 2.

Percentage protection in the production of talkers by the major studios is believed to be on its way. Ultimately it is claimed percentage of the gross to directors, authors and stars of pictures, will be universal out here and conducive to lower production costs, better pictures and higher grosses.

The statement has been made by the conferes on the percentage subject that a royalty payment of this character to the three principal factors in the making of films will largely aid in eradicating what is conceded to be a yearly waste in the studios of this colony of not less than $150,000,000. That, however, is but one of several advantageous features the percentage system possesses, it is also stated.

While no details have as yet been worked out nor is there any understood agreement among the major studios on the percentage scheme, it seems to be acceptable in its main outline at present to the studio heads. It appears to be the crux of a long discussed problem as to how to secure the maximum of economical effort on what practically amounts to a co-operative basis for the leading principals in the studios' product.

One point guessed at is that about 30% of the gross rental, but not to the studio, after distribution costs, will be divided between the author, star and director. This will be conditioned, however, upon the picture at least returning through rentals its production cost. With that condition the director is expected to hold down the production cost sensibly, especially in the present system of over-shooting, accumulating a large mass of film that in times past has gone as high as 600,000 or 600,000 feet; the author will give his best thought to stories and the star will add the whole as far as possible, giving the studios for the

(Continued on page 12)

Somehow Film Fans Wind Up On Chump List

Hollywood, Dec. 2.

Picture fans who write to the studios for a picture of their fav performer are registering a squawk with the studios about their names getting into west coast chump lists. Fans claim that as soon as they have made a request for a picture, they get a flock of mail from Los Angeles advising them to buy California real estate, oil, subscribe and what-not.

Studios claim that at no time do they permit any one outside the studio to get a slant at the fan mail list, but they admit it's possible for someone in the studio who has access to the files to copy the names and sell them to promoters.

A number of fans have threatened to do something about the promiscuous use of their names. None of them are definite as to what they'll do outside of threats.

$1,000,000 'Life of Washington' Now Private Venture Backed By Bluebloods; Start in Jan.

Hollywood, Dec. 2.

"The Life of George Washington", to be produced as a picture for the Bi-centennial celebration of Washington's birth in 1932, will go into production here shortly after the first of the year.

Picture was to be produced originally as a government subsidy with Congressman Sol Bloom and Col. U. S. Grant at the head of the committee in charge. It was found that if the government got behind the production it would have to be on a non-commercial basis. Proposition was then taken over by the New York Historical Society, which organized the Historical Cinema Association for production of the picture. Financing is in the hands of Clarence Mackaye, head of Postal Telegraph, Mrs. Edward Bok, widow of the Philadelphia publisher, Samuel Insull, Senator Watson of Indiana and others. Actual production is in charge of Charles Forrester, believed related to Mackaye.

Only Furniture Set

Forrester was on the Coast for the past three months lining up a staff, with no one really set yet. He is now in New York arranging for the shipping west of furniture and other authentic props that were used by Washington.

Forrester claimed that although he had signed no contracts he had practically set on Alan Crossland as the director, with House Peters and Francis X. Bushman being considered for the title part. The story, written by narrative form was compiled by Forrester over a period of six years.

No studio has been set for the production and film is still without a release tie-up. Picture will be made partly here, with a number of the exteriors being shot in the actual locations.

It is claimed that the production cost will run over $1,000,000.

Can't Fool Kids

Chicago, Dec. 2.

With nearly all independent houses in town running double features as a draw, and generally one of the two a bit weak, the kid populace has become wise.

One lad, still in his teens, sidled up to a box office where two features were heavily billed with this enquiry:

"What time does the good picture start?"

Mass. Mayor Finds New Way to Keep Out Sexy Picture Show's Exhibit

Wortham, Mass., Dec. 2.

A sex film show coming into this town can't use local girls for its models, is the new idea promulgated by Mayor Duane as a reason to bar the exhibition.

The segregated audience gag with the sex film embellishm its was to have shown at Nutting's dance hall. Mayor said it couldn't and it didn't. Informed no local girls would be employed to kid bathing suits, the mayor said he didn't believe it.

Garbo Checking Marlene's Disks and Colony Is Agog

Hollywood, Dec. 2.

Metro lot is buzzing about Greta Garbo playing Marlene Dietrich's German phonograph records at the studio to compare the Teutonic girl's intonations with her own. It's supposedly an outcome of the general gossip around that the Miss Dietrich is simulating the Garbo style.

Unless you've been out here, you can't grasp how vital such matters as this become to the film colony.

Jolson's Appendicitis

Hollywood, Dec. 2.

Al Jolson may undergo an operation for appendicitis before the week is out. It's the outcome of recent internal trouble which has had him constantly visiting the doctors the past week or so.

Jolson will try to postpone the operation until his wife, Ruby Keeler, gets here.

Ruby (Keeler) Jolson left yesterday (Tuesday) on another flying trip to the Coast to be with her husband while he undergoes an operation for appendicitis.

Miss Keeler expects to return to New York in about two weeks, which will make her a week late on rehearsals for "The Gang's All Here." Show starts getting into shape next Monday (8).

Cantor Dialogician

Hollywood, Dec. 2.

When Eddie Cantor returns from New York after the holidays he'll move over to the Fox lot to operate a typewriter.

Officially, he'll be writing the dialog on Mr. Lemon of Orange's next M. Brendel story. John Blystone will direct.

Roberta Gale in Plays

Hollywood, Dec. 2.

Radio is not dropping Roberta Gale, as reported. It has taken on option for another six months.

Miss Gale may understudy lead in new plays which Radio will stage.

Playful Antelope Adds Days to Location Stay

Hollywood, Dec. 2.

Location manager's job is tough at times.

Take the case of the l.m. of a major studio's unit shooting African scenes in Mexico.

There's only one scene left to shoot—a scene where a lion is supposed to attack and kill an antelope. Both were former residents of a local zoo.

With the company several days overdue, studio wired down for the alibi.

Back came a telegram: "We can't get the lion to do his stuff. The antelope keeps chasing him."

INDEX

Pictures	2-37
Foreign	6-7
Picture Reviews	14
Film House Reviews	44
Talking Shorts	45
Vaudeville	38-42
Vaude Reviews	43
New Acts	43
Hills	46
Times Square	47-51
Editorial	55
Women's Page	52-53
Deaths	53-63
Literati	61
Music	65-67
Obituary	68
Correspondence	69-71
Radio	66
Night Clubs	66
Outdoors	68
Letter List	71
Inside—Pictures	20
Burlesque	54
Foreign Show News	56-57
Inside—Legit	55
Legit Reviews	63
News from the Dailies	54
Inside—Vaude	55

Paramount Leasing Its Coast Houses to Fox WC for 20 Years; New Deal Set and Ready to Sign

Paramount and Fox are agreed upon a lease of the Paramount Pacific coast theatres, excepting the Paramount, Los Angeles, for a term of 20 years, to Fox West Coast. The latter will have complete control of the seven Par houses in San Francisco, Portland and Seattle.

The Paramount, Los Angeles, is exempt from the long lease through its close proximity to Paramount's and as a local monument for the studio's morale.

Par houses included are the Granada, California, St. Francis and Imperial, San Francisco; Paramount and Rialto, Portland (Ore.); and Paramount, Seattle. Paramount has been reported holding a site in Oakland for a 3,500-seater and prepared to start building there. It is not reported what disposition will be made of the Oakland proposition. Warners also holds an Oakland site, while R-K-O and Fox and now operating in that city.

The Paramount-Fox West Coast deal was first engineered by Harold B. Franklin, when he was with Fox West Coast. Following his resignation, the negotiations were lukewarmly continued until recently, when they spurted. It is said the leases will be signed during this week, if not already executed.

A first suggestion of pooling the Par houses for operation was reported at the time vetoed by the Department of Justice. It ruled there must be an outright buy or lease.

Hole Filled In

The coast has been a losing problem for Paramount for some time. Par has been virtually isolated out there, causing it to make long and expensive leaps for travelling stage shows or locally produce. With this red hole closed up by the Fox leases, Paramount likely receives a guaranteed profit through the Fox rentals, while added, it is believed, is an advantageous Par product deal with Fox for all of the west coast theatres.

Nothing has been said on the New York end regarding personnel through the switch when it occurs, probably by Jan. 1, nor of playing policies.

Hollywood Economics

Hollywood, Dec. 2.

Producer called for 100 beautiful girls, and looked over the $7.50 gals (extras) and decided they wouldn't do. Sending for another batch he found that he'd have to pa. $10 and $15 a day for the lookers.

So he called for the script and changed the scene to a masked ball.

Flappers in Panic Fear Photos They Posed for A.W.O.L.

Chicago, Dec. 2.

A handful of flappers still faithful to Paul Ash made the trip to Cleveland to attend the opening for Loew of the former rajah. While there they called on their pash and posed for the photographers.

On the way back the girls suddenly tumbled to the serious facts that the photographs might be reproduced in Chicago newspapers with damages to themselves. Most of the girls are stenogs and were playing hookey from their offices on pleas of sickness.

As former members of the Paul Ash Club the flaps were more or less familiar with the newspaper offices in Chicago which they used to pester on behalf of the Goliath of Jazz. They made the rounds asking that the papers omit publication of the Cleveland pictures if they were turned in. Apparently luck or kind-hearted editors favored the faithful fans.

WB-FN COLD ON MAGPIES

Hollywood, Dec. 2.

Warners-FN are opposed to their publicity offices utilizing more than 50% of their time for purely local publicity breaks. Orders are now to forget the local sheets and concentrate on national coverage.

New policy is expected to be a blow to Hollywood chatter writers, who depend strictly on local breaks and plants.

From now on the combined press departments will be conducted on the lines of a newspaper with Hubert Voight in charge, and George Thomas acting in the capacity of a city editor.

Jack Cohn's Starter

Hollywood, Dec. 2.

First picture at Columbia to go into production under Jack Cohn's reign at studio is "The Last Parade."

It's an underworld picture with Jack Holt, Tom Moore and Constance Cummings in featured spots.

Vajda's Next at L. I.

Hollywood, Dec. 2.

Ernst Vajda, Hungarian playwright, stays on in New York to do the next Lubitsch-Chevalier story.

This substitutes for the previously scheduled Lubitsch assignment.

Stange on Fox Lot

Hollywood, Dec. 2.

Fox has added Hugh Stange, playwright, to its scenario roster.

Stange, author of the stag play, "Veneer," produced in New York last year, has the usual six months' ticket with options.

CIVIC COMMITTEE FOR R-K-O TICKET SALE PLAN

Providence, Dec. 2.

Beginning next week the two R-K-O houses in this city are sending from 75 to 100 men, out of work, into every section of Providence to sell tickets on a percentage basis. R-K-O men here say idea is to help unemployed.

Heads of families are being picked for the work. City has been zoned and each man will be given a section in which to make a house-to-house canvass. Tickets will sell at regular evening prices and will be good for three months.

R-K-O is calling workers "contact men." Their pay will be 25% of daily sales. Every worker enrolled in the plan will be bonded by the R-K-O office of New York.

Plan has the backing of the Citizens' Unemployment Committee. Men selected will be hired by the theatres only upon recommendation of the committee.

Theatres are working on newspapers to give plan backing.

"Angels" at $2 on Subway

"Hell's Angels," Howard Hughes air picture, has been booked for day and date openings December 25 (Christmas Day) in four legit subway circuit houses operated by the Brandt brothers. "Angels" will play each house for 10 days.

Brandts have taken the picture as a sharing roadshow proposition, with a $2 top.

Jules Mastbaum Mass

At the Cathedral, 5th Avenue and 50th street, this Saturday (6) at 9:30 a. m., a mass will be held for Jules Mastbaum, the noted and popular Philadelphian picture figure who passed away four years ago.

Mons. Lavelle will officiate.

Jack McKeon made the arrangements.

Hawkes' 2d for Col.

Hollywood, Dec. 2.

Howard Hawkes, who completed "Criminal Code" for Columbia, has been engaged to direct another.



DRYS FIGHT WET GAINS

Because of increase in number of votes in House of Representatives Dr. Wilson's argument based on new census. Nobody ever fights or argues about the number of laughs we get from our gags as the Originators of "Tintype."

(CHIC) (ROSE)
YORK and KING
Week Nov. 29; Riverside, Milwaukee, Wis.
R-K-O Direction LEE STEWART

'FILM DAILY'S' ONLY CHARITY XMAS FUND

Depression is introducing into the holiday season more solicitors for phoney charities than in any other year. The Hays office, investigating those making a play for film easy money, warns that the only legitimate fund for these purposes in the east is that conducted by the "Film Daily."

One outfit looked into by the Better Business Bureau several times and which the Hays office declares has not the approval of the industry, is called "The Film Players' Club."

This organization is giving a ball at the Claridge Hotel Dec. 14 and is soliciting show people at $10 per ticket. It is ballyhooing the hard times angle and promises to help the out-of-work actor "insofar as possible." The slogan is to keep the wolf out of the screen thespian's kitchen. One phase of the ballyhoo has aroused the curiosity of Broadwayites. It is the promise that the entertainment will include "a novelty show for the sophisticates."

Incidentally, the club used the names of a lot of prominent show people on its letterhead, but these have been stricken out, the BBB investigators getting almost 100% denials that any of the stars or producers had ever heard of the outfit.

PAR PRUNED ENOUGH IS STUDIO BELIEF

Hollywood, Dec. 2.

The Par lot personnel looks to a cessation of conversation and economy when Adolph Zukor goes east next Friday. When the big boss of Par came out here and found the studio was overboard on contracts and people, the word went out to slash, with the sub-execs taking his orders as opportunity to do much pruning.

Par is actually overloaded on people, brought about by more productions being shifted to the Long Island studio. With the original west coast production schedule cut down, many writers, supervisors-to-be, et al, found themselves extraneous.

Horace Liveright, being groomed as an associate producer, fell by the wayside along with a flock of writers.

Harry Cohn's "Vacation"

Harry Cohn, Columbia's producer, seems to be spending his announced vacation watching all plays possible on Broadway. It's his idea of a rest in New York.

Before leaving the coast Cohn left Col's two next important releases made by him in shape for exhibition. They are "Criminal Code" and "Dirigible."

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

End came last week to free strip shows as come-ons to build up local art schools. Classes studying the femme figure from an artistic standpoint have been letting in visitors on the idea that perhaps they might become interested in art and go for the courses. Muggs went for the free look, but not for the tuition.

Hollywood scenario writers are burning again over the screen credit problem. They claim the authors who do the real work don't get the by-line mention.

Fact that Warners made Samuel Wineland musical director of its radio station KFWB instead of using Leo Forbstein and Louis Silver, musical directors, now idling but drawing checks, is looked upon as an indication that the WB-FN combination may intend to go back to musical production.

Noel Francis, ingenue, dropped by Fox recently, has gone to Radio on a five-year optional contract.

Paramount will make 17 pictures at the Long Island studios between now and June, record production for that period.

Margaret Ekdale, "Miss America" at the Galveston beauty contest, is en route here for picture work, according to a wire to the studios from her manager. Hollywood is yawning.

Radio has torn up its contract with Robert Woolsey and substituted a new ticket calling for $3,000 a week until April, 1932. After that it's $3,500 a week for one year.

Columbia has decided against making "Arizona." Contract it had with Victor Fleming to direct has been mutually canceled.

"Street Scene" cost Joseph M. Schenck $157,000, including broker's commission. William A. Brady, producer, and Elmer Harris, author, were asking $200,000. Schenck has no one in view for the proposed picture.

Murray Phillips has plans for a Hollywood showcase theatre where plays could be put on for one night only with free casts for the profession exclusively. Idea is to let the picture producers get a load of new plays.

Indications are for an increased number of directly shot and synchronized foreigns at Warner's-First National. Versions will be French, German and Spanish. Synced will be Scandinavian, Italian, Polish and southern European countries.

Ben Piazza, Metro's talent scout, shipped over 300 tests of stage players to the studio during his eight-week visit east.

Since U. A. hallyed its "declaration of independence" the studio has been deluged with offers of property and theatres.

Universal borrowed Francis Edward Faragoh from F. N. to write an original, which he will also adapt, for Hobart Henley.

Marie Dressler will probably do "Lullaby" from the play by Edward Knoblock for Metro. If she doesn't get the lead Marjorie Rambeau is second choice.

Forbidden by the Hays organization to use the title "Spring Cleaning" for Ruth Chatterton's next, Paramount will switch the tag to "New Morals." "Cleaning" tag was spotted on an original story by John Van Druten. Same story gets the new title.

Ernst Lubitsch will remain at Par's Long Island studio for three more pictures. Two will be with Chevalier.

Lloyd Hamilton goes to U for one short which may lead into a series. Hamilton is getting $5,000 apiece on any he makes.

George Bancroft and Paramount unsettled. Par wants him under a weekly salary and Bancroft is holding out for $150,000 per picture.

"Swing High," "Grand Parade," "Her Man," "Night Work," "His Money" and "The Painted Desert" are being synchronized by Pathe for foreign distribution.

Douglas Fairbanks, Jr.'s French version of his "Aviator" version so F-N has spotted him in two more versions before he returns to English.

Chaplin's "City Lights" will open at $1.50 top at the new Los Angeles theatre. House will go pop after the Chaplin run.

Courtenay Terrett, writer, let out in the recent Paramount shake-up, goes to Fox as a writer with a promise to direct.

Land rush scenes for "Cimarron" set Radio back $150,000. After a week's waiting for good weather itinerant workers engaged for the mob scene at Bakersfield walked off with most of the costumes.

Radio is holding off on production of "Broadway Headliner" shorts until the first has had time to give an indication.

Al Ray will direct the Walter Catlett shorts at Pathe.

U is trying to borrow Barbara Stanwyck from Columbia for the femme lead opposite Lew Ayres in "Fires of Youth."

With new contract coming from Metro at better than $3,000 a week, Frances Marion rates as highest paid scenarist in world. George Hill, her director husband now on "The Secret Six," is asking for new contract on weekly instead of picture arrangement.

Al Lichtman returned east after negotiating new contract as UA distrib chief. While in Hollywood he made no effort toward resuming producing deal with Fox-West Coast.

Radio has let out Hugh Trevor, nephew of William Le Baron and Roberta Gale, featured artists.

Tom Mix is ready to return to pictures, with $75,000 picture the asking price. No takers yet.

Al Jolson's show for Erlanger office will be done in August instead of next spring, to avoid summer layoff. At result his next talker for UA goes in first sometime after New Year's.

U's U-boat story, "Comrades," on which Ray Schrock is working with John Wexley, may be cha ged so much the U boat won't be in it.

Metro's option on "Ladies All" has lapsed, but studio has taken its adaptor, Elmer Harris, to do treatment on "Stepping Out," another of his plays.

Splitting matrimonially, Ricardo Cortez and Alma Rubens are arranging a property settlement.

Sergei Eisenstein got a three days' extension on his visa and is still hanging around in hopes of a contract.

According to reports, Pathe will not release "Beyond Victory," made with Bill Boyd in the lead several months ago.

"She Had to Marry," stage play by Al Bridge, actor, will be produced at the Vine Street opening Dec. 7.

Harry Edington moves up from supervisor to head of the foreign department of Metro as the first step towards concentrating all foreign activity in one building. It will be practically an intact studio by itself. George Kann and Frank Davis continue as associate producers of foreign versions.

Harry Green is opening "The Shyster" at the Curran, Frisco, Dec. 27, with the show later to be filmed by Jos. Schenck, who owns half of it. Green is after Una Merkle for the femme lead, with either David Burton or John Wray to stage.

Jose Carner Ribalta, Spanish writer, gets a nine months' contract at Paramount. Dorothy Lee starts a new five-year term at Radio next April.

Gilbert Emory replaces Paul Lukas in Par's "Ladies Man" because Lukas won't be available.

Verne Porter, head of U's home office story department, is here for usual confabs.

Gordon Kahn, writer, has been dropped by Metro after three months. Kahn was taken from the N. Y. "Mirror."

Harry Rosenthal will probably get his original stage role in Par's screen version of "June Moon." Harry Green is out of the running now.

Louis Moore is overlooking Spanish production at Fox Moore.

(Continued on page 30)

'30 FILM PROFITS TOP '29

"Help the Needy and Help the B. O."; N. Y. Exhibts Assist Mayor Walker

Approximately $1,500,000 is expected to be raised by film theatres in Greater New York during the week prior to Christmas for the out-of-workers.

Because conditions are different in other parts of the country with most of the third class city and small town exhibitors automatically donating all the way from $500 to $5,000, whether depression is manifest or not, filmdom is not putting its money-gathering on a national scope.

If small town exhibs had mayors like Walker, it is pointed out by some of the far-seeing indie members of the philanthropy committee, they could turn the hammer of community welfare leagues and such into benefactors. Instead of digging, just for the sake of standing in well with the townsfolk, they could get a slant on tickets, similar to the one being used in New York, then they could not only donate but make the week before Xmas a real tree for receipts.

"Help the needy and help your box office" is the inside New York slogan. It's a psychology that is working with all of the local boys.

The move in New York is being made as a part of Mayor Walker's campaign. Between now and then exhibitors, who are conferring with the Hays organization on the matter, will decide whether a nickel will be added to each ticket sold during the prescribed time or whether the box office will donate it from standard admission.

So far it looks as though the money will be a donation, it being argued that the extra nickel, despite the philanthropy of purpose, might boomerang and make the worst week of the box office "worser." Even as a donation theatres should make above average business with the ballyhoo afforded, it is argued.

Psychology

Mayor Walker is giving each house entering the drive a nice placard with the city's seal. Even parking privileges on Broadway may be extended during the week so that for just an extra nickel, or the same admission, car owners can flock into town and save the 50c the parking space usually gets. This would mean bargain week all around at the same time affording the apple sellers a day off.

V.M.A as Central Office For Charity Disbursements

The five major theatre circuits will do all future national and local charitable work through the Variety Managers' Association. Division and house managers of Paramount-Publix, R-K-O, Warners and Loew's are being notified to that effect this week.

Change places all charity funds of the circuits in the hands of the V.M.A. for distribution. It relieves the theatres and chains of the individual responsibility.

Theatres will regulate their own philanthropic work as always, with the V.M.A. distributing the money under advices from its members.

Gene Marcus Making Buffalo Bill, Jr., Series

Hollywood, Dec. 2.

Gene Marcus, oldtime picture producer and formerly a distributor in Philadelphia, is out here making a series of westerns with Buffalo Bill, Jr.

Marcus is working at the Fowler studio on Gower st.

Circuits Scare Easy And Shrewd Realtors Capitalize on Rumors

Chicago, Dec. 2.

Midwest circuits which have made a religion of controlling towns, are getting bitten occasionally by the same shrewd business men who have been scaring indie picture owners to sell out cheap.

One big circuit is now paying huge ground rentals on two large vacant lots in a midwest town because some smart somebody started a rumor that an outside circuit was coming into the town on that particular piece of property.

Controlling circuit immediately went into a panic and paid $120,000 for the two lots that were on the market the previous week for $80,000.

35 IN COLOR DURING '31-'32

Hollywood, Dec. 2.

Current indications are that at least 35 pictures will be made in color by the major studios on the '31-'32 programs. Color will be utilized almost wholly on comedy and farce types, and on musicals if the audience reaction to this type of picture changes.

Almost all the majors have standing contracts with Technicolor for pictures originally for the current yearly schedule, but postponed when musicals went into disrepute. Plus these are new contracts.

Current plans call for Warners-First National to make 15, Paramount 12, Radio six and United Artists two. Metro has not yet decided on any.

Music Tax Not Agreed To by Canada Exhibs; Just Waiting to See

Ottawa, Dec. 2.

Canadian exhibitors say that J. C. Rosenthal of New York, representing the Performing Rights Society, is wrong when he declares that they are prepared to pay annual music license fees on a seat or any other basis. Exhibitors are merely watchfully waiting until the society abides by the decision of the Privy Council to register its assignments of musical compositions at the Copyright Office in Ottawa—a mere $500,000 in registration fees. After that the exhibitors will give the proposed annual 10c. seat tax a thought, it is declared.

Warnings from the Performing Rights Society about its rights have been filed without reply or comment by the exhibitors.

Pope Exonerated

Arthur Pope, stock broker, has been exonerated of charges filed against him before the board of governors of the Stock Exchange. The hearing, it is reported, was held last week.

Pope, a 'bear' at the time, is said to have issued a statement concerning Fox Films that the Fox interests didn't enthuse over.

"Steel" Postponed

Hollywood, Dec. 2.

Arthur Ungar's first as supervisor at U, tentatively called "Steel," will not go into production until after the first of the year.

No director nor cast chosen as yet.

SEE LULL IN '31, NEW BOOM IN '32

Production Quiet for Near Future — Admitted in Wall St. Quarters Last Quarter Saw Drop in Earnings, but Rest of Year Was at High Rate

QUALITY FACTOR RULES

Despite general depression, the film industry's leaders will pass the fiscal period of 1930 to their biggest net profit in history, amounting in all to nearly $55,000,000. This is for the six principal companies, and exceeds the 1929 figure by nearly $500,000. These figures are after interest and taxes have been paid.

Bankers downtown concede that third quarter earnings showed a sharp falling off, probably attributable largely to inferior quality of product, and are frankly willing to venture the opinion that 1931 may show no definite improvement, although the belief is expressed that next year's profits probably will equal those of 1930 or nearly so.

Production is likely to proceed at a reduced pace for the near future, with activity on an ascending scale from early summer on in anticipation of a new era of progress, starting with January of 1932.

Par's $18,000,000 Net.

Paramount with its $18,000,000 estimate tops the 1930 list. This

(Continued on page 29)

FRANKLIN AIM; CIRCUIT OF 300 INDIE HOUSES

No Chain or Producer Connection—Doing His Own Financing

Los Angeles, Dec. 2.

It's almost a certainty the current trip of Harold B. Franklin to New York is to arrange his own financing for a proposed circuit of 400 independent picture theatres in the U. S. This is the original report on Franklin, following his resignation as president of Fox West Coast.

Franklin's objective is a combine over the indies, over which he will predominate as the general theatre operator. It will be wholly independent, without chain or producer connection. Franklin's decision is said to have been reached after his withdrawal from the United Artists-Jos. Schenck-Howard Hughes' proposals to him in conjunction with theatres contemplated by Schenck and Hughes.

Nothing is known at this end as to Franklin's banking affiliations, or whether they will be in the east or west. Franklin's headquarters will be in this city, and he will operate from this point when his circuit shall have been brought together.

Harold B. Franklin expects to leave New York for the coast today (3). Informed of the L. A. wire, he said nothing either way, nor would he commit himself on any financing plans underway.

It is understood Franklin has been in communication with several indie theatre owners, of current and past activity.

This Franklin proposition with the 300 indie houses included is said to have been considered by R-K-O. It came before the R-K-O board meeting last week without securing approval.

W.B. Opens 621 Houses to Industrials On %, With Equipment, Personnel

Fox's Dancing School Playing 300 Pupils On Stage Xmas Week

Detroit, Dec. 2.

The Fox Theatre Dancing School is putting 300 of its pupils on the stage of that theatre for a special Xmas week showing.

School has been open about three months under direction of Ethel Riddle, of the Fanchon & Marco organization, and has 11,000 pupils enrolled.

No fee is charged except an admission ticket to the theatre. Majority of the attendance is in the afternoon. This admission is 25c, giving the child a free dancing lesson in addition to the show.

Attendance at classes range from around 800 on a week day to 1,700 on Saturday.

B. I. P. STICKS

British International Pictures expects to exhibit its own product at pop prices in the Cohan to the end of its six-month lease for that theatre, although a break will occur week Dec. 18, when the Cohan will house the sounded version of Griffith's "Birth of a Nation." Though overtures have been made to sub-lease the Cohan from BIP, so far Capt. Harold Auten, who represents B. I. over here, has decided a regular run of the B. I.'s will be gone through with.

The Cohan has been showing the BIP talkers for around 10 weeks. The British company is satisfied to date, having taken a weekly loss in the operation of the house, but not an unexpected one for its unusual experiment of going so far away from home, into the heart of its international competitors, for sales in America.

Special B'way Title

While it's on Broadway the lights in the Rivoli from Dec. 17, on will call it "The Royal Family of Broadway." But when the Par talker goes into general release, especially in the sticks it'll be just "The Royal Family."

Paramount has had more trouble over the title for this one than any picture in months.

The compromise is so that the payees on the big stem won't think it's strictly a dress affair.

Radioing 'Round Star

Commencing with its reduced-time broadcasts on Dec. 2, Paramount-Publix will work up its programs around a star or some particular phase of its company.

Claudette Colbert is to be the first. Every number on the early December broadcast will be dedicated to her.

"New Moon" at $2

Metro is touting "New Moon" musical for Broadway at $2. Opening will be at the Astor, following "War Nurse" (current), during Xmas week.

"New Moon" is the only picture booked for $2 two-a-day playing on Broadway for the future. Chaplin's "City Lights," only other film mentioned, and not a talker, is but a possibility.

Verrico's Travelogs

Hollywood, Dec. 2.

Alfredo Verrico is planning a series of one-reel travelogs, starting with three to be taken of Hollywood.

Travel pictures are aimed to be distribution in four languages, with different m. c's.

Under Warner Bros.' plan for extensive expansion in the industrial field, the brothers will provide distribution to advertisers in 621 theatres in 22 different states at a cost to the advertiser of $5 for every 1,000 admissions during run of ad films. Charges to be based on box office checks, same as for percentage booking.

Varying somewhat from the Paramount distribution idea on industrials, with a nominal cut to advertiser on business done, WB also will provide commercial pictures of only one reels' length or less, with all industrial film to be used in Warner houses as "filler."

Hollywood Office

Laying a campaign for nation-wide solicitation of commercial accounts, WB is planning to open branch offices over the country. First opened is in Hollywood, managed by Davis S. Ballou, who has been in the picture field there four years and is familiar with industrials.

Hollywood branch will take in territory embracing California, Oregon, Washington, Montana, Idaho, Nevada, Utah, Arizona, New Mexico, Colorado and Wyoming.

First commercial one-reeler accounts for distribution in WB theatres will be Chesterfield cigarettes and Listerine.

In going after industrials, WB is tieing up with advertising agencies through the country for business, with cost of pictures to be based on what is wanted by the advertiser. WB is supplying scenario writers, cartoonists, people, musicians, artists and all necessary equipment and service.

Can Pick Territory

Advertiser can use all the 621 theatres available or part.

All industrials will be made on disc, with some product to be produced at eastern studio and the balance in Hollywood.

As an additional service to advertisers, it is planned to provide sound trucks for ballyhoo purposes wherever wanted.

Warner Bros., through absorption of Stanley Co., acquired the advertising picture producing unit of Stanley and for some time has maintained that, but up to now has not gone after industrials.

Seiter for Blending Of "Hells'" Cut-Outs

Hollywood, Dec. 2.

Howard Hughes has practically set on William Seiter to direct his comedy to be made from the laugh sequences cut from "Hell's Angels."

Story is being written around the sequences by Joe March, Hughes' contract writer. Boys on the avenue are betting none of cut-outs will be in the final picture.

Hughes will start production on "The Front Page" about Dec. 15.

Lewis Milestone, who will direct, is here with the completed script after working it out with Charles MacArthur and Ben Hecht, the authors, in the east.

Tiff Keeps "Voice"

Hollywood, Dec. 2.

Tiffany renewed its contract for "Voice of Hollywood" another year. Lewis Lewin will make the 24.

This is the "Voice's" third year on the Tiffany lineup.

Benet's Coast Trip

Hollywood, Dec. 2.

Stephen Vincent Benet is due here Dec. 16.

Writer's affairs handled by Joyce & Selznick, are still in the air, with several propositions pending.

Aus. Gov't's Methods Fail to Please "Down-Under" People on Amusements

By Eric H. Gorrick

Sydney, Nov. 1.

Theatrically, Australia is probably the most Americanized country in the world. Lots of folk may regard this statement as unpatriotic, but it is true. Despite being a British possession, Australia buys mostly all her entertainment from America. Even the managers take trips to the U. S. A. ever so often and return with all the latest ideas, promptly introducing them to the public. What America does, Australia does. Everybody connected with the theatrical and picture industry thinks and talks American, perhaps unknowingly, but American nevertheless.

Unfortunately for Australia, certain governments have let the country drift into such a position that now Australia is under a cloud of depression and finding it hard to meet her monetary obligations overseas. Drastic taxation measures have resulted in enormous unemployment. To combat this managements have been forced to lower their admission to bedrock in an endeavor to get business at the box office.

Instead of assisting the theatrical industry, certain anti-foreign governments have so burdened it that many managements have had a hard fight to keep going. In the past anti-foreign element looked upon the entertainment field as a sure bet for raising revenue. Today a showdown has nearly been reached.

The industry cannot be further burdened with any more trumped up revenue grab. Apparently American distributors are about tired of

(Continued on page 62)

England's 2d Newsreel House Opens in Leeds

London, Nov. 24.

Second newsreel theatre in this country opened at Leeds today (Nov. 24). Theatre is the Savoy, owned by Associated British, and British International circuit subsidiary.

Experiment follows the success achieved by Gaumont in establishing its Avenue Pavilion, London, as a news house.

O'Brien's Version

Auckland, N. Z., Nov. 5.

Thomas O'Brien states that he doesn't own any theatres in Australia, reported to have gone bankrupt, that his circuit in New Zealand (some 1,200 miles from Australia), has not been taken over by the Fuller-Hayward group and there are no financial difficulties as reported. He also knows nothing about intention to build de luxe houses in small towns as reported.

O'Brien, who claims control of the O'Brien Theatres in New Zealand, declares, however, he is reconstructing finances for same.

Vilches' Own Co.

Hollywood, Dec. 2.

Ernesto Vilches, Metro's Spanish import who attracted attention at the opening of the Spanish version of "Mr. Wu," at the International theatre in Los Angeles, by stating that English supervision had spoiled the picture, will organize his own Spanish producing company here.

Vilches' company will be formed after his Metro wind up in "Cheri Bibi," which goes into production before the English version.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

BANKS BALK INFLATION

Argentine Banks Shy on Notes Against Unreleased Product

Buenos Aires, Dec. 2.

The banks here are backing away from discounting the notes given by Argentine distributors to independent producers as advances on unreleased product.

Banks hold the practice amounts to note inflation, although they admit its legality, and is calculated to defeat the banks' desire to restrict film production on credits.

WB-FN Versions Continue As Profitable Investment

Hollywood, Dec. 2.

WB and FN will continue making foreigns along with American talkers on resumption of production Dec. 15 or earlier.

Reports that the balance of foreign versions to complete original schedule of 18 may be ditched due to poor returns do not jibe with New York dope showing they are making money.

There are seven foreigns yet to be made, following "Show Girl in Hollywood" (FN) and "Kismet" (FN) now in production.

Tobis Reduces Charge On Copying Sound Prints

Berlin, Nov. 22.

After long negotiations the Tonbild-Syndicate Tobis, also on behalf of the three Tonfilm-copying works, Afifa, Geyer and Droege & Lorenz, made known the following:

Effective as of April 1, 1930, the copying price for talking film print is to be reduced, taking as a basis 21 pfennig per meter. Accordingly the prices will be as follows (without copying license and material) for quantities more than:

About 217,400 yards annually, 20 pfennig (6c); about 330,000 yards annually, 19 pfennig; about 550,000 yards annually, 18 pfennig.

At the same time Tobis reduces, as of Nov. 15, 1930, the copying license from 10 pfennig to 5 pfennig (1c) per meter on positive. This result is very pleasing.

Coming weeks will see further negotiations with a view to a definite settlement after the signing of the German-American agreements, and the conclusion of an intended investigation of the bases of calculation here and abroad. Tobis hopes that by this action other costs relating to the film industry will be reduced.

Many Films in Cairo

Cairo, Dec. 2.

Picture attractions are crowding into this territory in spite of business depression and political unrest in every direction.

A new house, Cameo, is opening shortly, bringing in the Tobis Klangfilm German equipment and billed to offer American and French product.

Kursaal is offering talkers besides its legit attractions, current bill having "Ataches d'Athenes," by Dag Films.

Lya Lys for Leads

Hollywood, Dec. 2.

Metro will use Lya Lys, French import from the Paris stage, for leads. She is the latest M-G-M addition to foreign contingent.

BERLIN'S OWN VERSION

Berlin, Nov. 22.

"Menschen im Kafig" has been named "Kap Forlorn" after its English title, "Cape Forlorn." Cast principals are Conrad Veidt, Fritz Kortner, Heinrich George, Tala Birell, Julius Brandt.

Film opens at the Gloria-Palast early in December.

Hays' Rep. Moves

Paris, Nov. 24.

Harold Smith, Will Hays' local representative, has shifted his offices to the New York "Herald" building in the Champs Elysees section.

Cartoon Acclaim

Paris, Nov. 24.

Screen introduction of American comic strip characters has made them so popular in Paris that they will be placed on the market in book form.

The important publishing house of Hachette has bought the book rights of "Mickey Mouse" and "Felix the Cat" from King Features Syndicate, intending to publish them in two colors as an Easter album.

Hungarian Exhibs, Big And Small, Just Start To Discover Things

Budapest, Nov. 20.

Bad economic situation has rendered the position of Budapest de luxe picture houses critical. One seating 1,000, had $110 gross one evening after three performances.

Small houses, where seats are cheap, prospered. This compelled deluxers, called premiere houses here, to reduce prices of seats. Up till now seats on an average cost 1 to 4 pengos. Most of them have now gone down to from 60 filler (11 cents) to 2.50 (64 cents) a seat. Another way to get rid of the rivalry of small houses is to demand of the distributors to give four weeks' protection before sending films from deluxe to the smaller exhibitors.

Such an arrangement might ruin the small exhibitors. Prices of seats have been reduced to such an extent that they are now scarcely higher than those of the second-rate houses. Above all, they protest against the four weeks' postponement before being able to show good pictures. They would lose all their patronage.

One thing on which all exhibitors agree is that they want the distributors to reduce rental terms. Some of the deluxers are returning to the system of two double picture program, as in silent days. Rather risky for two big pictures in one program increase expenses, and can result in a dearth of pictures.

Only one picture among those shown here during the last fortnight had any success. "Sous les Toits de Paris," at the Forum. This French picture is a brilliant example of modern directing and modern photography. Albert Prejean is featured.

Those Portos

Hollywood, Dec. 2.

Fox foreign production department received word from a San Juan, Porto Rico, picture house which experimented with a double version of "Common Clay" on the same program. English version, with Constance Bennett, shown first; then the Spanish, under title of "Del Mismo Barro," with Mona Maris.

Follow-up contest was then held to determine which actress was better liked.

Picture house cabled the experiment to Fox, but forgot to mention who won the contest.

"Angel's" 2 1st Runs

London, Dec. 2.

"Hell's Angels" has already been booked into two houses here following its run at the Pavilion which shows no signs of lapsing.

Future bookings are for the United Artists house and the Marble Arch Pavilion where it carries a guarantee of a four weeks' stay. These are first run bookings.

Par's Film in Dutch

Amsterdam, Dec. 2.

Paramount European director, Dick Blumenthal, is here preparing to cast a talker with Dutch actors, title being "Television."

Production starts in Joinville Dec. 8.

HUBERT LEAVING UFA

Berlin, Dec. 2.

Manager Hubert is stepping down from his post of UFA foreign distribution at the end of the year.

Manager Wilhelm, who recently became a member of the UFA board of directors, takes charge of UFA's domestic and foreign distribution upon Hubert's departure.

British Film Field

By Frank Tilley

London, Nov. 21.

The English Market

Lou Metzger is no nearer getting Columbia over its troubles here. Up against much the same snag Joe Brandt hit when he tried to raise money to form a British company to handle the Col product on this side.

Joe got as far as talking Herbert Williams, former member of Commons, and a noble lord into being interested in going to the city for money, but when they found all they had to raise it on in the opinion of the city was the value of their two names, Herbert Williams and the noble lord told Joe, no, sir.

Columbia could have gotten another year's release through Gaumont, only Brandt wanted to raise the guarantee, while Gaumont was only prepared to lower it. Brandt was and is making the mistake most of the New York head offices are still making: Figuring the 1930-31 potentialities on the basis of those common in 1929-30 season.

That's going to cause a lot of heartburning when the figures come through eventually. What with the wiring of most houses, the passing of talker novelty and the refusal of exhibitors any more to stand for 50% and tall guarantee, this field is not what it was and never will be again.

Last year took all the money out of it. Entertainment (seat) tax yielded $3,500,000 more than the previous year. As roughly, tax is around 10%, it's easy to see where your foreign came during the slide of all your other markets.

When you figure there were only half as many films in the field and fewer than half as man houses wired, it's still easy to see how the

(Continued on page 25)

MEISEL DIES

Death of Composer Deemed Distinct Loss in German Picture Circles

Berlin, Nov. 22.

Edmund Meisel, 33, died suddenly of appendicitis. He scored Einstein's "Panzerkreuzer Potemkin" and had also been Piscator's musical coworker.

Some weeks ago he had been working in British sound studios. In the midst of a new picture, "Stars Over the Montblanc," he fell ill.

His death is considered a distinct loss in German talking picture circles.

BERLIN BIZ BETTERS, BUT THERE'S THAT TAX

Berlin, Nov. 22.

According to the Berlin Chamber of Commerce monthly report, business shows satisfactory progress although the public becomes more discriminating in its talkers. Patrons' increased interest in sound pictures and cooler weather brought better attendance, but the high entertainment tax, together with heavier overhead expenses, left no margin for theatre profit.

Of the 13 sound studios 12 were occupied, and of 338 working days only 41 were idle.

Chamber of Commerce points to the oversupply of domestic talkers resulting in shorter runs which lessen the producers' possibilities of amortizing their capital outlay. The consequence, the C. C. fears, may be cheaper production leading to inferior quality. Under present conditions, even with an increased turnover, a corresponding rise of renters' profits is very doubtful. Renters cannot expect compensation from exhibitors, as the economic conditions now prevailing, and the growing unemployment, put higher admission prices out of the question.

'Angels' Getting Lame Press Break as 'Dawn'

London, Nov. 24.

Storm in a teacup is the alleged report from Berlin saying the London run of "Hell's Angels" may be the subject of diplomatic representations between Germany and Great Britain. Idea is that the film is anti-German in tendency.

Three years ago the German Embassy here was drawn into a rave over the Nurse Cavell film, "Dawn," made in England. The result was the banning of the film by the censor, its sanction by district authorities all over the country, and a big boost at the box office.

No doubt United Artists here reckon it's all just as agreeable for "Angels."

Rowson's Return

London, Dec. 2.

Harry Rowson, recently resigned from the directorate of Ideal Films, subsidiary of Gaumont British, contemplates a comeback in pictures on the producing end.

His first picture will be "Officers' Mess," a wartime farce, featuring Richard Cooper.

Social Premier

London, Dec. 2.

British International's film "Love Habit," starring Seymour Hicks, opens at the Plaza Jan. 9 with a gala charity premiere.

Event will be made a brilliant society function, the list of those present being headed by Prince George.

Mirande's New Ticket

Yves Mirande, French playwright, has been given a new term contract by Metro. His first called for one year. Mirande has been working on French versions.

He will leave for Paris shortly to produce a new play, returning here in March.

Weds Einstein's Daughter

Berlin, Dec. 2.

Dr. Marianoff, formerly publicity manager of the Prussian Film commercial department here, married a daughter of the famous scientist, Prof. Albert Einstein, this week.

N. Z. Exhibs Feel Loss Of American Pictures

Auckland, N. Z., Nov. 5.

Main picture interest here is the fight between the Hays organization and the New Zealand Government.

American distribs have been refusing to make further contracts here because of the high taxation. Apparently the exhibs are beginning to feel the pinch as British films can only supply 10% of the demand. Indications point to the Government modifying its demands, but it's difficult to predict if it will be sufficient to bring about conciliation.

Americans are afraid that the principle of taxation which is 25% of the gross earnings after allowing for local expenses and nothing for production cost of printing, may extend to other countries.

Holland Limits "2 Worlds" To 18-Yr.-Olds and Over

The Hague, Dec. 2.

"Two Worlds," the E. A. Dupont film over which there has been some dispute, was helped in its premiere here by the presence in Holland of the producer. Censors have limited it to audiences of more than 18 years.

The importers appealed from this decision, but the original ruling was sustained. Here the picture is all right, but it is not likely it will be received in the south of Holland where the Catholic population makes a barrier.

Censorship standards differ in that section also.

Wide Screen Probe

London, Dec. 2.

Arthur Dent leaves for Hollywood tomorrow (3) on the Majestic, taking advantage of the slack season here to make a survey on the Coast with particular reference to the possibilities of the wide screen.

Dent is managing director of Wardour Films and a director in British International Pictures.

Goldstein with Col.

Columbia Pictures has Louis Goldstein, formerly with M-G-M as Central American sales manager. Goldstein left for Mexico last week.

Col is plugging the foreign market. It recently added Mary Spaulding and Ed Chodorov to its New York publicity office. Both are handling foreign publicity.

10% CUT ON ALL THEATRES

3 of 4 U. S. Films Click in Milan, Italy; House Howls Down 'Flight's' Protester

Milan, Dec. 2.

"Devil May Care" (M-G), under the title of "Napoleon's Lieutenant," is doing bang-up business at the Corso cinema, partly because Napoleon subjects are liked here, but more due to the presence of Ramon Novarro, a favorite screen personality with the Italians.

All dialog is out and, perhaps, for that reason the sound synchronization is faulty. Slowness of action is noted, likewise due to the marred version for use here.

The same fault is found with the print of Mary Pickford's "Coquette" at the Excelsior cinema, revealing the star silent. This subject brought audible protests from a crowded house because of the absence of sound while the characters were visibly talking.

The Byrd North Pole picture (Par) is finishing a remarkable fortnight. Local authorities arranged for special performances for school children and business people, especially bank workers. Picture is an absolute bull's eye.

"Diavoli Volanti," which is Columbia's "Flight," drew capacity plus at the San Carlo cinema. Picture is shown here with about 10 percent dialog remaining as provided for in the Italian regulation.

An illuminating incident was noted at the first showing of this picture, which had many people standing. One spectator found his view obstructed by a standee and protested by saying:

"It's only another stupid American film."

"That's it," snapped the seated man. "If it were an Italian film it wouldn't make any difference. But these American pictures are always good."

The retort brought a chorus of approval from the people within hearing. Picture was well liked, especially the aerial maneuvers. Love story proved agreeable also.

Small Australian Exhib Doomed as New 5% Tax Hits

Sydney, Dec. 2.

A new government income tax of one shilling (25 cents) in every pound (about $5) of income, including salary and earnings and applying to the entire community, has struck the theatrical business another terrific blow. Tax amounts to a flat 5% on income.

The impost is sure to come out of the amusement money spent by working people, and the statement is generally made among theatre men that it spells the ruin of the small exhibitor.

German Thrillers

The Hague, Dec. 2.

The week marks a splurge in film melodramas. Two German thrillers are in opposition, one, UFA's "Der Schusz im Tonfilm Atalier" at the Asta, and at the City, "Der Andere," based on the play by Paul Lindau.

The last named is viewed as too Freudian and morbid for mass appeal although Fritz Kortner, known here from "Atlantic" makes it something of a draw.

America is represented in the line up with Metro-Goldwyn's "The Bellamy Trial," current at the Flora.

FILM GOLFERS DISBANDING

London, Dec. 2.

The Film Golfing Society will meet Dec. 9 with the object of winding up the organization and later resuming under a new set of rules.

Group lost a legal action recently when counsel stated their rules were badly framed.

Turkey in Berlin

Clayton Sheehan called New York on the phone Thanksgiving, to say that he and a few American friends were having a turkey dinner.

Germany has no Thanksgiving Day, so Clayton's info started guessing over here where they got a turkey over there.

The understanding has been Thanksgiving was originally an exploitation for turkeys, and that a country without Thangsgiving car have no turks.

It's another chicken and egg thing.

SHAW WON'T STAND FOR FILM BEING 2D FEATURE

London, Dec. 2.

Negotiations are pending for British International to put the G. Bernard Shaw film of "How He Lied to Her Husband" into the Carlton early in January as a second feature to Lubitsch's "Monte Carlo" (Par).

However, Shaw's contract specifically forbids the use of his filmed works as a second feature and he refuses to budge from compliance with the letter of the agreement.

BYRD OUTDRAWS EMIL IN JANNINGS' BACKYARD

Vienna, Dec. 2.

No telling about films and film fans.

The big boxoffice event in Vienna this week is "With Byrd at the South Pole" (Par), which showed to packed houses night after night at the Urania, an educational institution rather than a picture theatre. Audiences comprised the whole fan public and was not confined to the serious minded.

By all the dope the mob should have flocked to the Ufa talker, "Darling of the Gods," with Emil Jannings. Jannings' recent stage appearance here was an enormous success and he is the darling of the Vienna screen fans.

Ufa's direction of the new picture has been much criticized. The camera work and technical production generally are regarded as faulty.

Reviewers Like Seastrom's Film More Than Public

Berlin, Dec. 2.

Victor Seastrom's new picture, "Father and Son" (Col), won favorable reviews upon its premiere here, but the fan reaction is not enthusiastic.

Old-fashioned direction is blamed. Seastrom remained in Berlin to see the opening.

Correll Resumes

Berlin, Dec. 2.

UFA's production manager, Correll, has returned to Berlin after a long absence spent in search of restored health.

He has resumed activity as head of the Germany company's production.

Paris Par. Conference

Paris, Dec. 2.

A conference on Paramount production will be called upon the return of Robert Kane to Paris.

Improvement in local productions and abandonment of the idea of mass production of adapted American stories, make necessary a revision of the Paramount schedule.

MUSSOLINI ISSUES EDICT FOR NATION

Admission Slash Part of Italian Scheme to Reduce Cost of Living—Includes Legit, Vaude and Film Houses — Opera House First to Announce Drop

5 TO 20% ON SALARIES

Rome, Dec. 2.

Theatre managers, cinema exhibitors, production men and all others in the theatre are required to come into line with the general cost reduction scheme sponsored by Mussolini for reducing the cost of living.

Admission scales of all legitimate, vaudeville and film theatres must be reduced 10%, effective as of yesterday (Monday).

Show business in Italy is far from prosperous and is not in a position to afford the cut, but there is no arguing when government orders are given. The ruling has not the form of an actual legal enactment, but it is the same thing in effect since anybody who does not obey promptly lays himself open to trouble with his "syndicate" (trade association), from which he may be expelled. Expulsion would automatically put such an insurgent out of business.

Coincident with the reduction in admission scales, there comes a cut ranging from five to 20% in the salaries of performers, stage hands, and all other salaried people in the theatre or cinema.

The 20% slash applies only to stars receiving the equivalent of $400 or more for each performance or appearance. The number of persons to which this rule applies is extremely small.

The Opera House here was the first to announce the new scale.

New Tobis Terms Make Fox Berlin Studio Possible

Paris, Dec. 2.

The group of Fox executives who went to Berlin to make a survey of studio prospects for production there, are back in Paris. They found several Berlin studios available and excellent facilities.

At the last sound patent conference the excessive demands of Tobis for license to record killed all chances of a deal with the Americans. As a result, Tobis has changed its attitude and is ready to make concessions to induce the Americans to produce in Berlin.

One important difficulty remains. In Berlin the sound operator is necessarily from the Tobis organization and has important powers over direction of the picture. This is unacceptable to the Americans. In Paris the sound man merely advises.

Story is that Fox won't lease a studio in Berlin for more than three months pending a readjustment of this situation. Dickering is still going on here as to whether the Fox production center shall be here or Berlin. Decision awaits the return of Clayton Sheehan from a 10-day visit to Italy.

LETSCH FOR AIRES

Buenos Aires, Dec. 2.

Jean Letsch, formerly in charge for Metro-Goldwyn in Spain, is sailing for Buenos Aires this week to take charge here.

New assignment is a promotion.

Canada's Inquiry Into F-P Can. Affairs Opens Very Mildly in Ottawa

Ottawa, Dec. 2.

The public hearing of the investigation into the affairs of Famous Players-Canadian under the Combines Act, held Nov. 27, as authorized by the Canadian Department of Labor, proved a washout. No evidence was taken although independent exhibitors had been instructed to appear with their lawyers.

The time of the sitting was taken up by Commissioner Peter White in describing what might happen under the inquiry and in asserting that it would be a shame to permit the private business of the picture firms to become public property. Sessions might be held in Montreal, Winnipeg and the Maritime Provinces before findings could be presented to the government at Ottawa.

M-G'S MANAGER ABROAD QUELLS EMELKA REPORT

Paris, Dec. 2.

Laudy Lawrence, European manager for Metro-Goldwyn, has put an end to gossip over the possibility of a tie-up between that company and Emelka, German producing and theatre operating unit. He issues a flat denial that any such idea is entertained.

Story previously cabled from Berlin was that Arthur Loew might seek to negotiate a deal with Albert Kohan, French banker, heading a syndicate which not long ago acquired Emelka stock control. Berline version was that Loew wanted control with Kohan willing to consider a community of interest with Metro, in Emelka.

'ART' FILM THEATRES GAINING SOME GROUND

The Hague, Dec. 2.

The Avant Garde film movement, corresponding to the sure-seater idea in the States, seems to be making headway.

At a midnight show at the Tuschinsky in Rotterdam announcement was made that the Film Society would presently have its own theatre in that city, as the Amsterdam branch of the society has there. Latter house is called The Outlook. It has been running about a year.

The Socialists who are now holding an exhibition in Amsterdam calculated to advance their political theories, gave a morning screen matinee, but the pictures were a flop, disclosed merely as a rehash of an old film by Ivens called "The Breakers," shown in The Hague lately under various titles.

The Avant Garde movement seems to have attracted capital in some way. Dutch money going into a new film concern started in Berlin and managed by a German lawyer named Erich Frey, who also appears from time to time as a scenario writer.

Tallulah's Salary

London, Dec. 2.

When Tallulah Bankhead goes home to make films for Paramount in January, for whom she is supposed to make two pictures in 12 weeks, she will get $3,750 weekly, according to local report.

"Let Us Be Gay," play in which she is now appearing at the Lyric, folds Dec. 13 after which she goes into vaude at the Palladium for a fortnight.

Heinrich George-Metro

Berlin, Dec. 2.

Metro-Goldwyn has engaged Heinrich George, well known German actor, for 12 weeks of picture work in Holiywood

British Picture Deal Is Let on Music Copyrights

London, Dec. 2.

Frank Hill, secretary of the Renters' Society, has signed an agreement with the Music Publishers' Association fixing the terms under which British producers may reproduce copyright music for talking pictures.

Contract involves 15 producers and 48 music publishers and the terms are looked upon as more favorable than those obtained by Western Electric for its license.

The agreement divides recording rights into territories, the blanket price for world-wide recording being $100 a number. The recording fee for the British Isles alone is $25 and that for the States $20. This arrangement means that British producers may pay for recording rights piecemeal according as they extend their markets.

The Publishers' Association, having signed the contract, is offering better terms yet, providing it gets a guarantee.

New Censoring Head in Montreal Expected to Better Film Judgment

Montreal, Dec. 2.

Marquis de Roussy de Sales, chairman of Quebec Board of Moving Picture Censors, retired and Eugene Beaulac appointed. Beaulac is a well-known French newspaperman, on staff of "Le Canada" for 20 years.

Picture men looking forward to more reasonable treatment in contrast to harsh methods of past. Beaulac is not a foreigner, unable to assimilate new ideas like his predecessor.

Two other members of board are unchanged.

Oslo Thinks It May Get Par Studio If 'Versions' Connect

Copenhagen, Dec. 2.

Paramount's acquisition of Norwegian players for talkers being produced at Jolnville, near Paris, may possibly lead to the building of a Paramount studio in Oslo for the making of native dialog pictures.

Norwegian versions have an advantage of a wider field than many other languages, since it is the most widely understood of all the Scandinavian tongues and would have potential markets in all the Scandinavian nations, Denmark and Sweden, besides Norway.

The Paramount Oslo manager declares that if its Norwegian pictures get over satisfactorily, Paramount may build a studio there.

Oslo was formerly the capital of Norway but is now a suburb of Christiania, the harbor of which is ice-locked for three or four months of the year.

Resigns So Fast Leaves Yanks Waiting Outside

Buenos Aires, Dec. 2.

Eugene Lautier, Minister of Fine Arts, which includes pictures, has resigned from the Argentine cabinet, following the mention of his name in connection with the local Oustric bank scandal. His object, he says, is to establish his innocence without involving his official status.

Action came so swiftly that 11 American girls, guided by Eddie Moore, Pathe official, waited in vain to keep a previous appointment with the minister, unaware of his resignation, which had just been presented.

Zero in Chi.—"Angels," $39,800, Big; "Nurse," $39,700, Light—Siamese Flop, Oriental, $19,800, Brutal

Chicago, Dec. 2.

Weather got suddenly mean in midweek and spoiled the chances of loop houses in spite of the closing holiday days.

"Hell's Angels" was set for the record at United Artists, running far ahead of schedule for the first four days. Then ran into a squall of zero weather and snow and had to be content with a great $39,800, largest gross for this spot in many months.

Five and six-day week was the order at several houses. At the Oriental, the freak Siamese pair, the Godinos, let the house down badly, and out after six days to $19,800, brutal. Picture, "Bad Man," drew raps aplenty from the dailies, and accounted for much of the poor take. Even the haughty Chicago continued to sulk, managing only a weak $39,700 with "War Nurse." Picture drew fairly consistently from the women in spite of the panning from the critics. Hints of sex present were enough to overbalance the poor press comments.

"Sin" Opens Big

Other houses changed pictures in midweek. State-Lake dropped its wide-film on Thanksgiving day, and went for "Sin Takes a Holiday," which started out excellently, $10,500 for its first two days. Wide-film dropped away in its 3d week, and for its final five days managed $15,500.

Orpheum supplanted "Widow of Chicago" with "Sailor Behave" early in the week, and the comedy picture drew excellently into the holiday, with Olsen and Johnson, local favs, meaning much at the b. o. "Woods kicked out "Only Saps Work" and went in "Today," indie flicker. Doing well, with the holiday days balancing the rotten weather break.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Tiger of Berlin" (Ufa). German talker detective tale first foreign make to get panning generally from the press. Foreign element remained loyal. $4,900.

"Third Alarm" (Tiff) replaced Sunday (30).

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"War Nurse" (Metro). Stage show. Sex angles on this one kept up the femme trade, meaning only fair total at $39,700. "Tom Sawyer" tremendous as kid attraction over Turkey Day week-end.

McVickers (Publix-B. & K.) (2,100; 50-75-85)—"Feet First" (Par). After good start, word-of-mouth and press panning ruined chances, and finished its first week to not so good $26,800. Screams tomorrow (5) with "Min and Bill" (Metro) replacing.

Monroe (Fox) (1,000; 25-40)—"Scotland Yard" (Fox). Nice $4,200 on its 2d loop run.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Bad Man" (FN). Stage show. Freak attraction on stage, Godinos, Siamese pair, had been in town a few months ago at the

(Continued on page 26)

FOX. DETROIT, $38,200; RKO, $17,500, AND GOOD

Detroit, Dec. 2.

"Min and Bill," at the Michigan, led last week. Thanksgiving brightened up the end of an otherwise dull week.

Fisher for the first time opened ("Tom Sawyer") on Thursday, to take advantage of the holiday business. Separate show had to be built for this one day, as the unit didn't come in till Friday.

Estimates for Last Week

Michigan—"Min and Bill" (M-G-M) (4,045; 35-50-75). Started off bigger than "Caught Short," but mid-week let off unexpectedly. Thanksgiving day helped close out what is considered these days as tremendous. $49,000.

Fox—"Just Imagine" (Fox) (5,100; 15-25-50). Started well, but dropped, needing the holiday to get over average. Not bad at $38,200.

Fisher—"The Virtuous Sin" (Par) (2,300; 35-50-75). Six-day week, with current picture, "Tom Sawyer," brought in on Thanksgiving day. Not bad. $23,300.

R-K-O Downtown—"Cat Creeps" (U) (2,700; 15-25-50). Holiday and week-end business not bad. $17,500.

United Artists—"Hell's Angels" (UA) (3,000; 35-50-75-99). 2d week still big. Very good.

Paramount—"Feet First" (Par) (3,300; 35-50-75). Held over because of necessity, with "Sunny" opening Wednesday. Only fair.

State—"Widow From Chicago" (WB) (3,000; 15-25-50). Drew fairly. Name was box office. $9,300.

BUFFALO AVERAGE

"Derelict" Liked But Couldn't Hold Up—$24,000

Buffalo, Dec. 2.

(Draw. Pop., 500,000)
Weather: Cold

Takings flattened out to average last week.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Derelict" (Par), "Masquerade" on stage. Excellent picture and well liked but dropped to $24,800.

Hip (Publix) (2,400; 40-60)—"Maybe It's Love" (War), Vaude. Held up with little deviation from preceding weeks. $17,500.

Century (Publix) (3,400; 40-60)—"Whoopee" (UA). Drew good opening week with indications drawing power exhausted after that period. Held over. $16,800.

Great Lakes (Fox) (3,400; 25-35-50)—"Min and Bill" (M-G). Clicked. Best here in several months. $15,000.

Lafayette (Ind.) (3,400; 25)—"Reno" (Worldwide). Good at $9,000.

LOEW STATE AT $28,100 CLOSE TO MET'S $33,500

Boston, Dec. 2.

Good all over town, with only the Metropolitan slipping from its usual high gross. Loew's State, playing "Min and Bill," furnished the surprise with $28,100.

R-K-O-Keith's went up over its usual figure to $27,400, with "Sin Takes Holiday." Other R-K-O house, Keith-Boston, did $17,500; fair.

Smaller houses all over town did well, with the Scollay clicking for $17,000 and showing the way.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Derelict" (Par). Low at $33,500.

Loew's State (4,000; 30-40-50)—"Min and Bill" (M-G-M). Led town "Min and Bill" (M-G-M). Good; $28,100.

Keith's (R-K-O) (4,000; 35-50-60)—"Sin Takes a Holiday" (Pathe). $27,400, good.

Keith-Boston (R-K-O) (3,000; 50-60) (vaudfilm)—"The Payoff" (Radio). $17,500, fair.

Fenway (1,360; 30-60)—"Doorway to Hell" (War). $7,500, good.

Uptown (1,700; 30-60)—"Feet First" (Lloyd). $7,000, good.

Scollay (vaudfilm)—"Doorway to Hell" (War). Vaud. $17,000, good.

Olympia—"Feet First" (Lloyd). $7,000, off but oke.

Loew's Orpheum (4,000; 35-50-60)—"Remote Control" (M-G-M). $23,000 usual biz.

'NURSE' $50,000, FRISCO; TOWN HAS GOOD TOTALS

San Francisco, Dec. 2.

An upward trend in business is evidenced. There wasn't a real flop on the street for Thanksgiving week, and some of the figures were rated heavy.

The Fox and "War Nurse" opened big and kept up a stride exceeding that of many weeks. Publix and R-K-O houses were also well above average.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"War Nurse" (M-G). Started well and kept it up, finishing at $50,000; very good.

Warfield (Fox) (2,672; 50-65-90)—"Min and Bill" (M-G). In fourth and final week closed big at $11,000; tapering was normal and better than average.

Paramount (Publix) (2,698; 35-50-65-$1)—"Sea Legs" (Par). With pressure behind Jack Oakie this recorded $19,000, highly satisfactory total.

California (Publix) (2,200; 35-50-65-90)—"Sunny" (FN). A disappointment, since it didn't meet inside predictions; slightly sub-normal at $14,000.

St. Francis (Publix) (1,375; 35-50-90)—"Naughty Flirt" (FN). Takings of $6,500 mean profit for house, but not as much as was expected; folks didn't go for it the way it was hoped.

Orpheum (R-K-O) (2,270; 35-50-65)—"Sin Takes a Holiday" (Pathe). Gross of $13,000 very good and well above average.

Golden Gate (R-K-O) (2,185; 30-40-50-65)—"Silver Horde" (Radio). Almost a record week at $20,000; picture plus the vaude show and a lot of publicity.



NEWS MAKES NEWS

When the newspaper fraternity and their legion of friends gather once a year to make merry, it's the NEWSPAPER CLUB that sponsors the occasion.

This year, November 28, at the ASTOR HOTEL, with a spectacular array of the theatres' best, including MEYER DAVIS' ORCHESTRA for dancing.

"Angels" Easy Pushover To $28,000, Big in K. C.; Other Good Grosses

Kansas City, Dec. 2.

Loew's Midland celebrated its 3d anniversary with a smash last week. With "Hell's Angels" and Jean Harlow, Kansas City's own, in person four times daily the first two days, the 4,000 seats, so often vacant in recent weeks, were not enough to accommodate the customers. Business held up after Miss Harlow left.

The Mainstreet also stepped out with a good week, with "Tol'able David," the talker, and drawing vaude.

At the Royal, "Tom Sawyer" got the kids, and their elders also ate it up. Local management got right behind the picture and certainly sold it. For the first time in months a picture was held for the second week here.

The Newman with "Derelict" was not so lucky as the picture with George Bancroft appeared not to appeal. Pantages featured "Africa Speaks," but made the mistake of tilting the prices from the regular 25-50 to 25-50 for mats and 40-60 at night. Business was not so good for the first three days and the prices returned to the regular scale, but too late.

There was some surprise when the Uptown announced Olsen and Johnson's "Oh, Sailor Behave" as it was expected the picture would get a downtown showing on account of the popularity of the two comics.

With most of the houses getting away to a good start, and also getting the benefit of the Thanksgiving holiday, week proved profitable.

Estimates for Last Week

Loew's Midland—"Hell's Angels" (UA) (4,000; 25-50). Friday and Saturday with Jean Harlow in person record breakers. They kept on coming the balance of the week; 3d anniversary for house and huge organ was put back in service after months of quietness. Date also saw the return of the 50c price after a 40c top all summer. $28,000.

Mainstreet—"Tol'able David" (Col) (3,200; 25-35-50-60). Those who saw Dick Barthelmess in silent version eight years ago, and those familiar with the book wanted to see it again. Together with those drawn to the house by the vaude, made capacity audiences at some shows. Papers gave both feature and stage show remarkable notices. $17,200.

Newman—"Derelict" (1,800; 25-35-50-60). It, liking the he-man stuff, this one made to order, but it failed to get the femmes. They are the ones who count here, which means the business was below normal for the Publix de luxe. Hitting pretty even for a number of weeks, so can stand a bad one once in a while. $10,200.

Royal—"Tom Sawyer" (Par) (840; 25-40-50). Jackie Coogan-Mitzi Green, what could be sweeter for the kiddies? They flocked to the little house. But the kiddies were not alone and the lines were in front of the house for the first time in months, with the result picture held over. Fine. $8,000.

Pantages—"Africa Speaks" (25-40-50-60). Regulars were astonished when asked for advanced prices when they asked for tickets and many turned away with the result first three days not so good. Then prices reverted to familiar 25-50, but it was just too late. Tilted prices killed week's business. $9,200.

First run picture at the Globe was "Man in Trouble."

'Sunny' Leaps Mastbaum to $49,000; Fox Near $32,000, and 'Angels' $19,000

FOOTBALL FINISH

Extra Gross for New Haven Houses "Imagine" Good, $15,300

New Haven, Dec. 2.

(Draw. Pop. 300,000)
(Weather—Favorable)

Climax of football season (Yale-Harvard) brought extra shekels to local boxoffices with the exception of Paramount. Roger Sherman had heavy week-end with "Maybe It's Love" and Fox-Poli took upward jump with "Just Imagine," Paramount's "Tom Sawyer" drew kids, but had no particular appeal otherwise. Stage show pulled gross to satisfactory. Bijou closed one day for installation of heating equipment, did good six days with McLaglen.

Estimates for Last Week

Paramount (Publix) (2,353; 65)—"Tom Sawyer" and Publix Unit. Fair. $17,300.

Roger Sherman (WB) (2,200; 60)—"Maybe It's Love" and "Night at Susie's." Switch of weekly opening day cut showing to five days. Good at $6,500.

Fox-Poli (Fox) (3,040; 65)—"Just Imagine" showed results of earlier newspaper plugging. Good at $15,300.

Bijou (Fox) (1,536; 50)—"Devil With Women" (six days only). $5,000, good.

'TRAIL'S' FREAK 2D WK., EQUAL'S 1ST, $10,000

Portland, Ore., Dec. 2.

(Draw. Pop., 400,000)

Hamrick's Music Box slashed prices 5 to 10c, running 15c mat and 35c nights. Gross remained about same for a fair week with "River's End."

New Dufwin legit stock with $1.25 top nights ran for a second good week with "Apron Strings." House has new Sunday policy of 25-60c and will have guest stars.

F. & M. stage show, "Fountain of Youth," rescued Fox Broadway's b. o. for the week, saving M-G-M's "Way of a Sailor."

R-K-O Orpheum's ticket selling for unemployment relief and four other major exploitation stunts sent that house into big money for this burg. Feature was fair draw, "Tol'able David."

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Way For Sailor" (M-G-M). Very weak, but strong F. & M. stage show, "Fountain of Youth," held up gross. $13,000; fair.

Paramount (Publix) (3,500; 25-50)—"Sea Legs" (Par). Okay comedy did fairly. $8,300; light.

Orpheum (R-K-O) (2,000; 25-60)—"Tol'able David" (Col). Good week. Exploitation stunts. Also vaude. $13,500; good.

United Artists (Parker-Fox) (1,200; 25-60). 2d week of "The Big Trail" (Fox) and held up to first week $10,000; freak occurrence.

Rialto (Publix) (2,000; 25-50)—"College Lovers" (FN). Program. $2,600; poor.

Music Box (Hamrick) (2,000; 15-35)—"River's End" (WB). Fair for this house with eye price cut another 5c. $5,200; fair.

Dufwin (Dufwin Co.) (1,500; 25-$1.25). Dufwin legit stock. Another winning week with "Apron Strings." Helen Wallace in lead. $6,200.

"FEET FIRST" GOES FLAT IN TOPEKA AT $4,200

Topeka, Dec. 2.

(Draw pop., 85,000)
(Weather, Cold and Rain)

Lack of outstanding films, coupled with bad weather further cut down b. o. scores this week. Early start of Christmas shoppers blamed as additional cause.

Compared with Lloyd's former totals here, "Feet First" couldn't, as fans spread the news Harold didn't have a new situation or gag.

Estimates for Last Week

Grand (1,400; 50) (Fox) "Feet First."—Lloyd big hit in silent films, but fell nearly $1,000 below "Big Trail." $4,200, poor.

Jayhawk (1,500; 50) (Fox) "Dancers."—First three days bad at $1,400, but last half with "Maybe It's Love" got this play on Thanksgiving Day because of fourth attendance. Total on right side of ledger, $4,100, but poor.

Novelty (1,200; 50) (Fox)—Despite praise from usually hard boiled critic, public didn't go for "Monte Carlo." $2,200, good.

Isis (600; 35) (Ind.)—McOwen Players in "Light Cylinder Love," with vaude on wrong side, despite play for children patronage. $600; bad.

— Philadelphia, Dec. 2.

Thanksgiving holiday had its usual helpful effect on the theatres although attendance in the downtown houses was spotty rather than universally good.

Mastbaum spurted sensationally to hit around $49,000 with "Sunny." This represented a gain of almost $12,000 and is the best figure the house has had since last season. No big names on the stage show either. Runner-up was the Fox, also been in the doldrums of late, which jumped to $32,000 with a picture that was generally panned, "Renegades," and with a stage show minus names or any particular distinction.

The Aldine turned in sensational business for "Hell's Angels" in its first full week. Gross was $19,500, aided by an extra showing Thursday. This was without the aid of any boost in scale and represents very close to capacity. Keith's reported a fine $20,000 for the second week of "Feet First," which, thanks to the holiday, had the best fortnight house has had since Paramount took it over. The Earle was also strong on "Last of the Lone Wolf" and an ordinary stage bill. On the other hand, the Boyd was way off with only $18,000 for "Mother's Cry," figured a poor booking for a holiday week. It was taken out Saturday, not being thought strong enough for the usual two week policy of the site.

The Stanley got around $18,000 for the second week of "Half Shot at Sunrise," good but not sensational. The Stanton got about $12,000 with "Africa Speaks," recently shown at the Aldine, and good enough to warrant holding over. The Karlton was healthy with "Leathernecking" and the Arcadia

(Continued on page 26)

BALTO BENEFITED BY HOLIDAY—GOOD B. O.

Baltimore, Dec. 2.

(Draw. Pop., 850,000)
(Weather—Cold)

It was a real day of thanksgiving at most of the local b. o.'s this year. Clear, cold weather brought out the crowds. The first three days were rather light (with the exception of Century and Stanley). Stanley had "Min and Bill," while the Century, with "Remote Control" on screen and Ted Claire heading stage show, copped a big gross.

Business was also up at the Rivoli with "Sin Takes Holiday." Keith's turned in a satisfactory week with "Morocco" and "Just Imagine" held over at the New to excellent second week biz. Helped by the holiday, "Feet First" got good intake for the uptown Parkway, while the other uptown house, Metropolitan, was up fairly well with "Maybe It's Love." "Hell's Angels" got a fair second week at the Auditorium. The elevated Valencia, with a first run, "Only Saps Work," not so good.

Estimates for Last Week

Century (Loew), "Remote Control" (3,100; 25-60)—Very good week. Stage attraction overshadowed screen fare. Ted Claire, local fav, since his resident m. c. engagement here, headed "Off Shore" and scored. Picture liked. Excellent at $26,000.

Stanley (Loew), "Min and Bill" (3,600; 25-60)—Biggest week since "Caught Short." Broke Thanksgiving Day record, $28,500.

Keith's (Schanbergers), "Morocco" (2,500; 25-50)—Von Sternberg's direction brought critics' raves and Marlene Dietrich, Garbo's headache, scored big. She was unknown to fans, however, and picture lacked general appeal. Holiday helped. About $12,000. Very good.

New (M. Mechanic), "Just Imagine" (1,400; 25-50)—Held over. Holiday aided in exceptional second week at $10,000.

Rivoli (Wilson Amus. Co.), "Sin Takes Holiday" (2,000; 25-60)—Best week in months for this house. $9,000.

Valencia (Loew), "Only Saps Work" (1,500; 25-35)—Didn't draw on own and failed to benefit from Century overflow. Low week at $2,200.

Auditorium (Schanbergers), "Hell's Angels," 2d week (1,500; 50-$1.50)—Deluxer didn't hold up any too well. Previous week film apparently took edge off the super, particularly for $1.50 top. Big competition held gross to about $8,000.

Parkway (Loew), "Feet First" (1,000; 25-35)—Lloyd film did comparatively better here than downtown. Holiday aided and got a mile draw out of school on kids' week holiday. $4,100. Best since "Whoopee" and good.

Metropolitan (Warner-Ehrlich), "Maybe It's Love" (1,300; 25-50)—Didn't get holiday increase of downtown houses. To over previous weeks for fair $5,000.

"Min and Bill" at $35,800, Penn., Only Standout Film in Ptsbgh.

Pittsburgh, Dec. 2.
(Draw pop, 1,000,000)
Weather: Cold

Lone bright spot here last week the Penn, where "Min and Bill" had box-office lines blocks long for a sizzling $35,800. House needed something like this pretty badly, for last couple of months here have been just less than awful.

Aside from this, main stem spots stood still, with couple of outstanding disappointments. "Big Trail" did badly at Aldine despite rave notices, and out after single week, original booking having been for fortnight. Under $8,000. "Sunny" sunk the Stanley several grand to $23,500, although figure by no means represents the depths to which pictures used to sink this house before arrival of Ed Lowry as m. c. He's building steadily. "Renegades" likewise at Warner and got $10,000, light but satisfactory.

Bottom fell out of "Feet First" in 2d week at Fulton, with picture pulled after five days to permit "Sin Takes a Holiday" to open Thanksgiving. Under $3,200 for Lloyd picture in last half of fortnight. Sheridan Square stood still with "Silver Horde," about $3,000 for five days, while Enright sagged badly with "Life of Party" at $9,100 after picture previously had played week downtown at Stanley to fairly important money. Harris, with five stage acts and 2d-run "Maybe It's Love," eased off in 2d week of vaudfilm, $6,000.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Big Trail" (Fox). Disappointment at $8,000, poor for this attraction, and out after first week. Originally in for fortnight. Picture drew rave notices, but mob wouldn't have it.

Enright (WB) (3,700; 25-35-40-60)—Pictures which make money downtown at Stanley are occasionally despatched here for a second run. Occasionally one turns the trick in East Liberty as well. "Life of Party" (WB) didn't. About $9,100, poor.

Fulton (Shea-Benham) (1,750; 10-25-50)—"Feet First" (Par.). In 2d week terrible at $3,200. One week would have been plenty. Lloyd picture got only five days in second stanza, yanked to permit "Sin Takes a Holiday" (Pathe) to open Thanksgiving.

Harris (WB) (1,800; 10-20-30-40)—"Maybe It's Love" (WB) and five acts attract close to $6,000, fair. Picture previously had played week at Stanley.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Min and Bill" (Metro) Mop-up at $35,800, best figure here in several months and house needed it. Box-office lines blocks long common both afternoon and night. Henry Santrey on stage.

Sheridan Sq. (Radio) (1,200; 10-25-50)—"Silver Horde" (Radio). Pretty mean trick on the salmon, poor fish, and just as mean on the box office at $3,000 or under. Poor. Got only five days, house pulling it to get holiday start on new bill.

Stanley (WB) (3,600; 25-35-50)—"Sunny" (FN) eased off several grand to $23,500, fair. Figure signifies growing strength of Ed Lowry on stage as m. c., for this is sort of picture two or three months back used to do $18,000 or $19,000 around here.

Warner (WB) (2,000; 25-35-60)—"Renegades" (Fox) okay at $10,000, fair.

INDIANAPOLIS ZERO 'SUSIE'S' $17,600, LIGHT

Indianapolis, Dec. 2.
(Draw. Pop., 450,000)
Weather: Zero

Sudden drop of the mercury to the coldest Thanksgiving since 1880 put a crimp in business.

Lyric held extremely well with RKO vaudeville, although the Indiana is putting up a strong fight on vaudeville, advertising the Skouras presentation and Charles Davis band as "Glorified Vaudeville."

Estimates for Last Week

Indiana—(Publix) (3,300; 35-50-65) "Sin at Susie's" (FN). Poor at $17,600.

Circle—(Publix) (2,600; 25-40-50) "Feet First" (Par). Helped by stunt to collect shoes for the poor. Justified "hold over at $10,900. Crosses off $2,600 from first week.

Palace—(Loew's) (2,800; 25-35-50) "War Nurse" (M-G-M). Fair at $11,400.

Apollo—(4th ave.) (1,100; 25-35-50) "Big Trail" (Fox). Saved by special holiday price Thursday. Not what expected. Fair at $6,900.

Lyric—(4th ave.) (2,000; 25-35-50) "Devil with Women" (Fox). Karl Dane and George K. Arthur in person. Ads splurged RKO Vaudeville. Good at $11,700. Splendid opening.

Ohio—(Publix) (1,400; 10-25) "Check and Double Check" (RKO) held up fair considering 2d run here. Prices cut to catch patrons of Lyric and nearby second run houses. Fair at $2,500.

Publix Stage Unit Big Aid at Capitol Last Wk., Montreal, $23,000

Montreal, Dec. 2.
(Draw Pop, 600,000)
Weather: Very cold

First week's ballyhoo with Helen Kane in person and new Publix units at Capitol went over big first couple of days, and then faded into normalcy. Two houses, burlesque and legit, dark, former permanently except for occasional Monday fight show, didn't help films any. Famous-Players is satisfied with costly Capitol experiment which it is continuing for next three weeks.

Capitol topped the town with $23,000 on "Little Accident," but Helen Kane and new stage presentation were responsible for most of this gross.

Palace banked heavy on Amos 'n' Andy as pull for fans, but Capitol took lot of biz first nights and they were lucky to get away with $14,000, just fair.

Loew's with $13,000 for vaude and "Lone Wolf" had nice gross, continuing pick-up of previous week with money split 50-50. Princess had one of its best weeks with raffles." For week $16,000, very good. Imperial's double bill couldn't do better than $4,500, poor. Roxy faded right out into the red with $1,200, worst in months on repeat of "Flame of Love," British picture.

Nolghbs show some falling off.

Estimates for Last Week

Palace (FP) (2,700; 40-75) — "Check and Double Check" (RKO). Not enuff radio hounds in town to make go of this one. Fans only just hearing Amos 'n' Andy. $14,000, not good.

Capitol (FP) (2,700; 40-75)—"Little Accident" (U). Picture didn't mean a thing, but Helen Kane and Publix unit went over big for season with $23,000, very good.

Loew's (FP) (3,200; 40-65)—"Lone Wolf" (Col). Crook yarns dead issue here, but better-than-average vaude pulled in shekels and $13,000 fair average.

Princess (CT) (2,300; 35-60)—"Raffles" (UA). Panicked femmes and interested meal tickets who piled in $16,000, excellent. Held over.

Imperial (FP) (1,900; 25-40)—Double bill. House still off with strong opposition on street. $4,500, near red.

Roxy (Ind) (600; 50)—"Flame of Love" (British) (2nd week). $1,200, record low.

"WAR NURSE" LED IN PROVIDENCE, $21,500

Providence, Dec. 2.
(Draw Pop, 315,000)
Weather: Fair and cold

Grosses well over average at all stands here last week. Loew's State led with big $21,500 with "War Nurse." "Sin Takes a Holiday" at RKO Albee was another standout, and held over.

Estimates for Last Week

Loew's State (3,500; 15-50)—"War Nurse" (M-G-M). Burton Holmes travel picture and Charley Chase comedy. Big bill. Feature reacted much more favorably than expected. Big jump in gross. $21,500, very good.

RKO Albee (2,500; 15-50)—"Sin Takes Holiday" (Pathe). Over big despite stiff opposition. $14,000 reported. Held over.

RKO Victory (1,600; 15-50)—"Extravagance" (Tiff) and "South Seas," travel picture by Gifford Pinchot, governor-elect of Pennsylvania. Both features liked. Off with bang, but bad slump last half to $7,500. Fair.

Majestic (Fay) (2,200; 15-50)—"River's End" and "Life of Party" (WB). Double-feature program always big with this town. Only house here giving two pictures. Very good at $13,500.

Paramount (2,300; 15-50)—"Tom Sawyer" (Par). Good kiddie picture. Elders kept away. Just fair at $11,000.

Fay's (1,600; 15-50)—"Scotland Yard" (Fox) and vaude. Fair at $7,500.

TACOMA PERKS UP

$6,900 Strong for "Billy"—"Du Barry" O.K. and "David" $4,100

Tacoma, Dec. 2.
(Draw, Pop., 125,000)
Weather—Cold and rain

"Du Barry" was oke at the Blue Mouse with heavy billing for Norma Talmadge. "Billy the Kid" also struck the public fancy at the Broadway.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60) "Billy the Kid" (M-G)—Good at $6,900.

Orpheum (RKO) (1,500; 25-35-50) "Tol'able David" (Col)—Fair with $4,100.

Blue Mouse (Hamrick) (650; 25-35-50) "Du Barry" (UA)—Moderate on $3,000.

Rialto (Fox) (1,200; 25-35-50) "Renegades" (Fox) and "Playboy of Paris" (Par)—Good week with "Playboy" getting the edge. $4,000.

'Derelict' $15,000 and 'Sawyer' $5,100 Best BO Figures in New Orleans

New Orleans, Dec. 2.

Outstanding draw last week was Tom Sawyer," the Twain epic, bringing the Strand its best business in a year. Strand has always been the "class" house of the town in flatronage, the clientele wants only the feature picture and a weekly. They walk on everything else. "Tom Sawyer" getting $5,100 at the Strand spoke volumes for the picture.

State was in front in the matter of grosses, "Derelict" brought the house $15,000. Saenger was off considerably when Bill Haines in "Remote Control" failed to click. "Moby Dick" was treated kindly at the small Tudor, where it got $3,500.

Estimates for Last Week

Loew's State (3,218; 60)—"Derelict." George Bancroft remains in popular esteem here. Picture commended; $15,000, and nice profit.

Saenger (3,568; 65)—"Remote Control." Let the Saenger down materially. Showed very little, house going into red. $14,000.

Strand (1,800; 50)—"Tom Sawyer." Unusual strength by giving Strand best biz in year. $5,100.

Tudor (800; 50)—"Moby Dick." Surprisingly well, all things considered, and $3,500 meant profit.

2D RUN CAPITOL IN NEWARK, $8,200; HUGE

Newark, N. J., Dec. 2.
(Draw Pop, 850,000)
Weather: Fair

Proctor's broke the one day record Thanksgiving previously held by "Rio Rita" and also made on a Thanksgiving. House resumed vaude Wednesday and changed picture Thursday. Branford and Mosque figures do not include Thanksgiving as they advanced opening date a day. Surprise is business of Capitol with second run.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65) —"Doorway to Hell" (WB) (2nd week), 6 days). Fine for H. O. $16,800.

Capitol (WB) (1,200; 15-25-35-50)—"French Girls" (Metro) (2nd run). Broke record for months. Picture on first run was weak. $8,200. Great.

Little (Newark M. P. Guild) (299; 35-60)—"Liebestraum" (UFA) (?). Fair at $2,200.

Loew's State (2,800; 25-35-50)—"Virtuous Sin" (Par). No pull. $12,500. Only fair.

Mosque (WB) (3,281; 25-50-60)—"Cat Creeps" (U), (6 days). Good compared to recent grosses. $16,500.

Playhouse (Mindlin) (473; 25-50) "Big Money" (Pathe). Close to previous week. $2,700.

R-K-O Proctor's (2,650; 25-40-50-60)—"Tol'able David" (Col) (5 days). Vaude (3 days). "Sin Takes Holiday" (2 days). Vaude brought 'em back for last 3 days. $18,800. Good.

KIDS FOR 'TOM SAWYER,' $17,900, FAIR IN DENVER

Denver, Dec. 2.
(Drawing pop, 400,000)
Weather fair.

"Tom Sawyer," with appeal to children, put Paramount out in front with the best gross of the houses without a stage show. Over 1,000 youngsters saw this film Saturday and cheered it. Older folk who saw it were enthusiastic, but many remained away thinking it a child's picture.

Three of the first runs were Paramount pictures.

"Santa Fe Trail" did fairly at the Rialto, but "Big Trail" having been at the Tabor a couple of weeks previous hurt it.

Ted Mack and the stage show

(Continued on page 26)

13 B'way Houses Run $106,000 Behind Same Holiday Wk. of '29; "Imagine" $93,000—Capitol $78,800

Broadway picture houses had rather a glum Thanksgiving week, compared to Turkey Week of '29. Business in 13 houses was off $106,000 from this holiday week of a year ago.

"Morocco," in its second week at the Rivoli, was the only item to really stand out. It got $45,200. It's probably the depression after all, because the past week had some pictures well above average in merit, and stage shows to correspond. Plus this was the holiday, although three frigid days may have discouraged b. o. shopping.

"Min and Bill" boosted the Capitol way up, yet, after a great week end, the total was just $78,800. That's okay now, but it wasn't a smart holiday figure 18 months ago. It marks the difference in conditions.

"Just Imagine" and the Roxy couldn't better $93,000, and there was no hold over.

The Paramount, with Bancroft and "Derelict" was disappointing at $69,400. But the figure isn't too bad if the average of the past few months is considered.

All four Warner houses were down a bit. "Viennese Nights" should be excused, having only three days, but in that time nabbed $7,800 at the Warner, which is all right. Six days of "Old English" at the Strand did not do so well on $19,000.

Rather a peculiar twist is Paul Stein megaphoning "Sin Takes a Holiday," which got $26,400 over the week end at the Mayfair, and also having directed "Lottery Bride," which only attracted $13,000 over the same week end at the Rialto, and is a very poor start. "The Blue Angel" (Par) is being held in readiness, certain of following after "Bride's" second week, and maybe sooner.

The Globe did excellently with "Big Money" at $22,500. Same story for the Astor, Central, Gaiety, Criterion and Cohan. The latter houses for a good six weeks have been on a par so far as average intake is concerned.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,120; $1-$1.50) (6th week). Around $10,000. Corrected and correct figures of this Metro special to date are: 1st week (short), $14,000; 2d, $16,400; 3d, $14,700; 4th, $11,800; 5th, $11,700. Some inaccurate figures previously on "War Nurse" caused or brought about by careless reporting on both sides.

Capitol—"Min and Bill" (M-G) (4,620; 25-85-$1.50) (2d week). Fair at $78,800; got flash start and liked, but they're evidently just not attending the way they used to; however, holds over.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (18th week). For over a month now picture has been kept in these two houses at sacrifice; neither house up around where it counts.

Cohan—"Two Worlds" (BIP) (1,127; 25-50-75) (2d week). A little better than predecessors, but uphill struggle. Racial side of this foreign made attracting, through ads in foreign tongue papers.

Globe—"Big Money" (Pathe) (1,065; 25-50-75). Got this house up to $22,500, excellent; could have held over.

Hollywood—"Kismet" (WB) (1,066; $1-$2) (5th week). Slight improvement for $10,000, but that's still low.

Mayfair—"Tol'able David" (Col) (2,200; 40-$1). Second week only six days for $16,800; better than expected, though poor; "Sin Takes a Holiday" (Pathe) got big week end, $26,400.

Paramount—"Derelict" (Par) (3,665; 65-85-$1). Started well, but closed to only $69,400, despite Bancroft name.

Rialto—"Feet First" (Par) (2,000; 40-65-85-$1). Closed and out in fourth week to $19,500; year ago this time sixth week of Lloyd's "Welcome Danger" got $32,900 at the Rivoli.

Rivoli—"Morocco" (Par) (49-65-85-$1) (3d week). Did $45,200 for strong second week; will stay here until Dec. 17, when "The Royal Family" (Par) moves in.

Roxy—"Just Imagine" (Fox) (6,205; 50-75-$1.50). Did around $93,000, fair money and house has been holding over on $90,000, but not in this case; "Lightnin'" current.

Strand—"Old English" (WB), (2,900; 25-50-75). Two-dollared a few weeks ago, and at pop prices only $19,000 for six days; light.

Warners—"Viennese Nights" (WB) (1,300; $1-$2). In first three days, $7,800; indications are it will not be a long-termer.

Winter Garden—"Life of the Party" (WB) (1,424; 35-85-$1) (5th week). "Mother's Cry" coming Dec. 4; $21,000 for Lightner picture.

Intense Cold Last Wk. in Cincy Cost Downtown Houses $9,000 Drop

Cincinnati, Dec. 2.
(Draw Pop, 700,000)
Weather: Rain and Cold

A bad toss from the weather works for indoor amusement here last week. Zero temperature had the natives getting around the fireside. With the thermometer drop the takings of downtown picture houses tumbled off $9,000 from the previous week. Not one theatre escaped.

Estimates for Last Week

Albee (RKO) (3,300; 35-75)—"Scarlet Pages" (FN). Vaude. So-so picture overcome by dandy stage fare, with Moran and Mack, toppers, in effective charity ball and other tieups for special press attention. Very good at $28,000.

Palace (RKO) (2,700; 30-50)—"Derelict" (Par) and "Homerun Hawkins," a local RKO-screen work connected with Sekatary Hawkins' serial feature of the "Enquirer." Below average at $15,000.

Capitol (RKO) (2,000; 30-50)—"Her Man" (Pathe). Fair at $12,000.

Lyric (RKO) (1,400; 30-50)—"Abrahaim Lincoln" (UA). Critics took exception to liberties taken with history in this picture. Helped by contact with "Times-Star," which offered turkeys as prizes for best snapshots taken by kiddies of famous bronze statue here of Lincoln. Under average at $10,000.

Strand (RKO) (1,350; 25-50)—"Truth About Youth" (FN). Added nightly amateur tap dancing contest with watches and hoofing shoes as prizes. $5,000; fair.

Keith's (Lisbon) (1,600; 30-50)—"Maybe It's Love" (WB). Over average at $6,000.

Family (RKO) (1,140; 20-40)—"Eyes of World" (UA) and "One Night at Susie's" (FN). Split. Good at $4,000.

EARLE'S MIXED BILL, $22,500; VERY BIG

Washington, Dec. 2.

Even Thanksgiving holiday could not help some of them hereabouts last week. Those that had them coming though got plenty.

"Just Imagine," at the Fox, was a money getter; so was "Min and Bill," second week, at the Columbia. "Remote Control" did well at the Palace, aided from the stage by Wesley Eddy. That goes for "Sunny," too, at the Earle, but there it was Belle Baker on stage credited with the draw.

Among the week stars were "East is West," at the Rialto, and "Tol'able David," at the R-K-O house.

Estimates for Last Week

Columbia (Loew) "Min and Bill" (M-G) (1-232; 35-50).—Forced out after 2nd week to $13,000.

Earle (Warner) "Sunny" (F. N.) (2,424; 25-35-40-60-70).—Vaude on stage with Belle Baker. House continues to stand way up with new policy; $22,500 claimed; big money.

Fox (Fox) "Just Imagine" (Fox) stage show (3,434; 15-25-35-60).—Extra advertising helped but comment excellent on novelty angle; $29,000.

Met (Warner) "The Gorilla" (F. N.) "Outward Bound" (last half) to two-a-day policy at $1.5-$2.—"Gorilla" continued to today (2), probably getting less than $1,500 on the two days allotted it. "Outward Bound" opened well.

Palace (Loew) "Remote Control" (M-G). Stage show (2,363; 25-35-40-60-70).—Getting back in stride at $22,000.

Rialto (U) "East is West" (U) (1,987; 25-50-60-70).—Not up to high of late but improvement over old figures; $8,500.

R-K-O (Keith's) "Tol'able David" (Col.) (1,875; 35-50).—Six days only to picture switching on Thanksgiving Day; $6,000, light.

$255,000 in L. A.—A Pleasure; Two Houses Hit $30,000 and Four More Top $20,000 for Swell Week

Los Angeles, Dec. 2.
(Draw Population, 1,500,000)
Weather: Fair.

Los Angeles and Hollywood picture fans spending over $250,000 in 14 key spots is a marked improvement for general business hereabouts. This nifty gross paid at the theatre box offices was helped in no small measure by the healthy trade done by the two specials at the Carthay and Chinese. These split over 50 grand between them on their first full weeks period.

The Carthay's $21,000 is snappy takings with "Min and Bill," and the Chinese, plus Marlene Dietrich's solo personal appearance occasioning a midnight frolic Saturday, came out with $31,000 on its first six days.

"Tom Sawyer's" $26,000 at the Paramount, helped further by Jackie Coogan making a personal opening night, got the kid trade over Thanksgiving as anticipated and jumped the house $7,000 over its preceding week.

"Doorway to Hell," playing day-and-date at both Warner houses, uptown and downtown, and with benefit of some startling ballyhoo, further helped by the Warners' radio station, KFWB, assisting with a nightly radio plug, was turning them away almost from the start. The week-end alone split $30,000 between both houses.

Another mild surprise is "See America Thirst" at the R-K-O, with $16,000 for the week indicated. That's exceptional trade here. Conversely the Orpheum's mildness with "Sin Takes a Holiday" (although this one has matinee building potentialities) is quite a disappointment. It's the second disappointer here in two weeks, "Her Man" also not drawing as anticipated last week. Local R-K-O people are playing with the idea that the Orpheum probably needs vaude again.

In line with other strong grosses "Scotland Yards" was above par at the State. Just what a stage show means to one independent is the Majestic's leap of $5,000 with its initial week of presentations. Equally as noteworthy is that last week's feature, "The Big Fight," might be said to have had greater box office appeal than the current flicker.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (2d wk.). Got great word of mouth and strong at $21,000; received strong exploitation.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.50) (1st wk.). Enjoyed terrific start on heels of big ballyhoo and local high fevered curiosity over Dietrich; $31,000 first six days; got almost as much on Saturday's three shows as at $5 premiere.

Criterion (Fox)—"Jenny Lind" (M-G) (1,600; 25-75) (1st wk.). Not bad at $11,500; rechristened from "A Lady's Morals" and also got special exploitation attention.

Egyptian (UA-Fox)—"Big Money" (Pathe) (1,800; 20-65). They liked this Eddie Quillan picture; $6,000 fair enough.

State (Loew-Fox) — "Scotland Yard" (Fox) (2,024; 25-$1). Joined the snappy procession for a healthy $29,000; very satisfactory.

Orpheum—"Sin Takes a Holiday" (Pathe) (2,270; 50-75). Not good but may build; $13,000 is under previous week with "Her Man" and latter's figure was no rose; far from what was expected of Connie Bennett, and talk around again that house may reintroduce vaude to help.

Pantages (Fox)—"Virtuous Sin" (Par) (2,700; 20-40-65-90). Didn't mean anything and $14,000 in down groove house doesn't seem able to escape from; plays features a week after the Fox Wilshire and is agitating for day and date break with downtown showings, or immediately thereafter.

Paramount (Publix)—"Tom Sawyer" (Par) (3,595; 25-75). Primed for kid patronage over Thanksgiving and got it; also evidenced that Publix units definitely building biz; $26,000 a happy total.

R-K-O—"See America Thirst" (U) (2,950; 30-65). Being smartly heralded and title responsible for frank curiosity draw; $16,000 will be the biggest week in a year at this stand.

United Artists (Pub-UA)—"Puttin' First" (Par) (2,100; 25-$1) (3d wk.). Held up fairly at $16,000 but "Lottery Bride" replaces Thursday (4); this house will also get first non-priced display of "Hell's Angels" early in January.

Downtown (WB)—"Doorway to Hell" (WB) (1,800; 50-75) (1st wk.). Indicates $30,000, and that's swell; had seating capacity been reversed with the Hollywood would have hopped this figure; may linger a third week.

Hollywood (WB)—"Doorway to Hell" (WB) (2,756; 25-75) (1st wk.). Also got plenty here, $27,000, but won't go beyond second week; "River's End" for Xmas Week next day and datter at these two Warner houses.

Majestic (American Theatres Ltd.)—"Last Dance" (Tec-Art) (1,600; 25-50). Jack Russell's musical tab shot house up from $2,000 to over $7,000; stage policy continues indefinitely.

Million Dollar (Circle Theatres Ltd.)—"Laughter" (Par) (2,300; 35-50). Another indie stand using its stage; picture has played all around here and $7,500 only fair.

Early Xmas Carnival On Streets of Louisville Walloped Picture Biz

Louisville, Dec. 2.
(Draw Population, 500,000)
(Weather, Zero)

Best array of films this year failed to hold grosses to normal last week, when the recent closing of eight leading banks began to have its effect, coupled with sudden weather consistently below freezing. Final sock was administered in the form of a Christmas Carnival Parade Friday night, which offered a free and big show on the streets.

This Christmas Carnival, the first here and probably anywhere, was a gag to kid the public into spending during the Yuletide. High light was the comic strip contingent representing Mickey Maguire, Moon Mullins, Andy Gump, Mike and Ike, and others. Prizes for best costumes pulled plenty of entrants until anyone not participating in the Carnival was an observer.

Six theatres did the best possible to combat the free show by giving away coupons in all stores which, with 25 cents, served as admissions. National, Strand, Alamo, Brown, Rialto and Mary Anderson went in on the stunt, leaving out only the State among the first-runs. This house compensated and competed by advertising the latest complete performance in town, which started at 11:30.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40) "Devil With Women" (Fox).—Victor McLaglen usually good for high take but competish too much to hope for better than fair $3,900.

Brown (Brown) (1,509; 15-25-40) "To'able David" (Col).—Good receipts held this near normal; $3,760.

Mary Anderson (R-K-O) (1,387; 30-50) "Night At Susie's" (WB).—Programmer and less than usual $3,225.

National (Bass) (2,300; 30-50) "Hell's Island" (Col.) and Fanchon and Marco unit, "Civil Service" idea on stage.—Best screen and poorest stage combo since opening three weeks ago. Gross took tail-spin to $12,000, proving best draw here is in flesh.

Rialto (R-K-O) (2,940; 30-50) "Feet First" (Par). Good comedy, but too like "Safety Last" (Par). Disappointing, $3,700.

State (Loew) (2,252; 35-50) "Min and Bill" (M-G).—Off, but not much to $9,900.

Strand (4th Ave.) (1,865; 35-50) "Big Trail" (Fox).—Outdoor spectacle thrilled those who attended early in week. Later everyone too cold to enjoy it. $4,700.

War Memorial Auditorium (American Legion) (2,400; $2.50 top; 50c. with coupon).—Torreblanca's Tipica Orchestra. Here in vaude, if recalled correctly. Good show for Mexicans and they're almost the only ones who attended. Legion could have doubled take with an able p. a., but followed false economy move. A "Tipica" mistake of some houses. $790, poor.

SEATTLE'S FAIR WEEK, 'SAPS' TOP AT $14,000

Seattle, Dec. 2.
(Draw Pop, 450,000)
Weather: Cold

The holiday helped biz a little the past week, which hit just in ordinary stride. Hockey is now getting a good play, league season just opening, which is no help to the shows.

The two stage shows are getting the top picture money, Fifth Avenue and Orpheum. Fox is making a strong bid for it has Owen Sweeten's band.

Estimates for Last Week

Paramount (Pub) (3,100; 25-35-50)—"Laughter" (Par). Biz cool at $8,200.

Fifth Ave. (Fox) (2,500; 25-60)—"Only Saps Work" (Par). Title didn't mean a thing; stage unit weakened by couple of principals being out. $14,000, fair.

Fox (2,500; 25-60)—"War Nurse" (M-T). Just one week, big plug being for incoming "Big Trail." $6,300, poor for "Nurse."

Blue Mouse (Hamrick) (900; 25-50)—"Soldier's Plaything" (WB). Bad at $3,000 for six days.

Music Box (Hamrick) (1,000; 25-50)—"Doorway to Hell" (WB) (2nd week). Fair; $5,000 in six days.

Liberty (Jensen-von Herberg) (2,000; 15-25-35)—"College Lovers" (WB). Last week of low scale prices. "Sunny" arrives at 50 cent top; "Lovers" weak at $4,200 in six days.

Orpheum (RKO) (2,700; 25-60)—"To'able David" (Col). Opened slow but built; vaude okay; $12,500 nice enough.

PAR'S 2D ANNI. IN BKLYN. GOT $55,900

Brooklyn, Dec. 2.

Biggest attraction last week was the G. K. Chesterton-Cosmo Hamilton debate at the staid Academy of Music on the hot topic, "Is Immorality in Modern Books Justified?" Crowded house discovered the traditionalist (that's Chesterton) and guffawed at Hamilton's arty wise cracks. Great turnout for this sort of stuff.

At the Paramount the Bancroft film, "Derelict" and Rudy Vallee in the stage show drew $55,900, not bad. Anniversary show at the Paramount. (2nd birthday) with a snappy front and hefty exploitation got results.

Fox had "Just Imagine" and lengthy stage show. Strand held over "Doorway to Hell" (2nd week). "Loew's Metropolitan, "What a Widow" and vaude. Albee "Cat Creeps" and vaude.

Estimates for Last Week

Paramount — "Derelict" (Par) (4,000; 35-50-75). Anniversary show rather pleasant. Front looked good. Stage show with Vallee okay. $55,900.

Strand—"Doorway to Hell" (WB) (2,800; 25-35-50-60-75). 2nd week $16,000.

Fox—"Just Imagine" (Fox) (4,000; 35-50-60-75)). Light film. Stage show aided. $42,800.

Albee — "Cat Creeps" (Radio) (3,248; 35-50-60-75). Helen Twelvetrees, lead, local. Some response. Vaude good. $26,300.

Met—"What a Widow" (3,577; 35-40-50-75). Vaude. $21,300.

Minneapolis Unresponsive to Rated Films—Minn., $21,200, Light

Minneapolis, Dec. 2.
(Draw Pop., 500,000)
Weather: Unfavorable

Reversal of the upfrend apparently started several weeks ago and is gaining headway. The first heavy snowfalls and below zero weather of the winter gave it impetus the past seven days. Present indications point to a hard winter ahead.

It looked for a long time as though the theatres were to be immune from the adverse effects of the hard times, but now it seems a different story.

If it had not been for the Thanksgiving holiday there would have been some record low grosses. Because of below zero weather as well as other causes, Turkey day was far under par for such a holiday, but even at that it brought in much better crowds than would have been the case for an ordinary Thursday.

The chief sufferer so far is the big ace Publix house, Minnesota. Part of this theatre's troubles undoubtedly is due to a weak lineup of pictures in recent weeks, but such strong attractions as "The Big Trail," "To'able David" and "Feet First" in other houses failed to lure customers in satisfactory numbers last week, giving grounds for the belief that general condi-

(Continued on page 26)

Comparative Grosses for November

Table of grosses during November for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
CAPITOL	"Big House"	"Big House"	"Lady's Morals"	"Brothers"
High..$109,286	$87,300	$69,000	$45,000	
Low... 30,000	(1st week) Stage Show	(2d week)		
PAR-AMOUNT	"Virtuous Sin"	"Playboy of Paris"	"Playboy of Paris"	"Laughter"
High..$95,000	$68,300	$56,000	$66,000	$73,700
Low... 49,100	Stage Show	(1st week)	(2d week)	
ROXY	"Big Trail"	"Big Trail"	"Renegades"	"Dancers"
High..$173,658	$134,000	$74,000	$74,800	$64,200
Low... 59,800	(1st week) Stage Show	(2d week)		
STRAND	"Golden West"	"Doorway to Hell"	"Doorway to Hell"	"Doorway to Hell"
High..$81,200	$29,800	$46,500	$37,000	$35,300
Low... 15,000	All Sound	(1st week)	(2d week)	(3d week)

CHICAGO

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
CHICAGO	"Laughter"	Renegades"	"French Girls"	"Derelict"
High..$71,300	$45,300	$33,100	$41,100	$43,700
Low... 33,000	Stage Show			
McVICKER'S	"Big Trail"	"Big Trail"	"Big Trail"	"Big Trail"
High..$53,000	$16,000	$38,300	$29,000	$23,000
Low... 13,000	(3 days)	(2d week)	(3d week)	(4th week)
MONROE	"Sea God"	"Devil with Women"	"Caught Short" and "Spoilers"	"Lady Surrenders" and "Cocoanuts"
High..$12,500	$3,300	$3,100	$3,100	$4,300
Low... 2,700				
ORIENTAL	"Maybe It's Love"	"Way of Sailor"	"Wedding Night"	"Remote Control"
High..$52,500	$32,500	$42,500	$38,200	$28,100
Low... 20,000	Stage Show			
ROOSEVELT	"Old English"	"Old English"	"Up the River"	"Up the River"
High..$36,500	$16,500	$8,500	$19,400	$13,600
Low... 8,500		(New low)	(1st week)	(2d week)
STATE-LAKE	"Check & Double Check"	"Check & Double Check"	"Check & Double Check"	"Danger Lights"
High..$45,300	(Amos-Andy)	$25,100	$19,200	$31,000
Low... 16,000	$45,300	(2d week)	(3d week)	
	(1st week) (Record high)			
UNITED ARTISTS	"Du Barry"	"Du Barry"	"Lottery Bride"	"Lottery Bride"
High..$38,700	$19,700	$14,800	$20,000	$15,500
Low... 11,000	(1st week)	(2d week)	(1st week)	(2d week)

LOS ANGELES

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
EGYPTIAN	"Last of Duanes"	"Wedding Night"	"Africa Speaks"	"Up the River"
High..$14,000	$4,000	$4,200	$5,600	$5,000
Low... 2,800				
LOEW'S STATE	"Lilom"	"Way of a Sailor"	"Renegades"	"Remote Control"
High..$48,000	$30,000	$25,000	$25,000	$24,000
Low... 15,600				
PAR-AMOUNT	"Virtuous Sin"	"Derelict"	"Fast and Loose"	"Sea Legs"
High..$57,800	$15,000	$23,000	$17,000	$19,000
Low... 15,000	(New low)			
UNITED ARTISTS	"Du Barry"	"Du Barry"	"Feet First"	"Feet First"
High..$38,700	$15,000	$8,000	$25,000	$17,000
Low... 6,200	(1st week)	(2d week)	(1st week)	(2d week)
WARNER'S DOWN-TOWN	"Life of the Party"	"Life of the Party"	"Gorilla"	"Sunny"
High..$38,800	$21,000	$16,000	$14,000	$14,000
Low.... 9,000	(1st week)	(2d week)		
WARNER'S HOLLY-WOOD	"Life of the Party"	"Life of the Party"	"Truth About Youth"	"Sunny"
High..$37,300	$20,000	$13,000	$13,000	$13,000
Low... 10,000	(1st week)	(2d week)		

SAN FRANCISCO

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
WARFIELD	"Big Trail"	"Min and Bill"	"Min and Bill"	"Min and Bill"
High..$48,000	$14,000	$33,000	$25,000	$17,000
Low.... 8,200	(2d week)	(1st week)	(2d week)	(3d week)
PAR-AMOUNT	"Gorilla"	"Saps Work"	"Derelict"	"Tom Sawyer"
High..$36,000	$14,000	$17,000	$15,000	$18,500
Low.... 6,200				
CALI-FORNIA	"Golden West"	"Feet First"	"Feet First"	"Lincoln"
High..$34,000	$16,000	$25,000	$15,000	$15,000
Low.... 6,200		(1st week)	(2d week)	
ST. FRANCIS	"Playboy of Paris"	"Playboy of Paris"	"College Lovers"	"Truth About Youth"
High..$28,300	$7,000	$6,000	$7,500	$9,000
Low.... 3,000	(3d week)	(4th week)		
EMBASSY	"Life of the Party"	"Life of the Party"	"Life of the Party"	
High..$24,300	$8,000	$5,000	$3,500	
Low.... 3,500	(1st week)	(2d week)	(New low) (3d week)	

TACOMA, WASH.

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
BLUE MOUSE	"What a Widow"	"Across World"	"Old English"	"Doorway to Hell"
High..$8,280	$3,000	$2,500	$3,100	$4,500
Low.... 1,400				
RIALTO	"Let's Go Native"	"French Girls" and "Men of North"	"Wedding Night" and "Dancers"	"Sea Wolf" and "Devil Women"
High..$8,500	$2,400	$3,100	$4,000	$4,500
Low.... 1,500				
R-K-O	"Check & Double Check"	"Check & Double Check"	"Golden West"	"Pay Off" and "Cat Creeps"
High..$14,500	$6,100	$4,900	$4,100	$3,700
Low.... 3,300	(1st week)	(2d week)		

(Continued on page 26)

FILM STOCKS' MINUTE GAINS

NO SINGLE GAIN MORE THAN POINT

Most Score Fractional Advances — General List Shows Some Strong Spots in Dull Trading—Warner Bonds Jump 4 Points—Gen. Theatre Debs. at New Low.

MARKET WAITING

By AL GREASON

The stock market waited most of last week to see what President Hoover would say in his message to Congress. The message was read yesterday; it contained exactly nothing that seemed to bear on security prices.

So the market continued to wait for something else, meanwhile leaving the ticker to continue at a snail's pace and prices moving inside narrow swings.

The turnover yesterday scarcely exceeded the million and a half mark. A few of the leading industrials gave a good account of themselves, notably Steel, which moved up more than 2 points, but few stocks took the cue for a splurge.

The amusements showed some firmness in the absence of any pressure—and also in the absence of any aggressive bullish initiative. It is expected that the Pathe acquisition will be closed today (Wed.) or tomorrow, although what that would mean marketwise is not clear except that indirectly it strengthens R-K-O on the product side.

Loew's did nothing either way, continuing its listlessness of the previous day. Trade understands that all thought of an actual Fox-Loew merger has been abandoned which takes away from both stocks the favorable aspect of a consolidation that would mean economy of millions in operation.

In the bond list General Theatres sank to 71 for a new bottom, while the Warner Bonds showed a violent rally, moving up 4 points net on the day on fairly large dealings.

Waiting Game

Last week closed and this week began with traders in a waiting attitude, holding off at least until the short Congress session got the Presidents message. Volume of business fell off to a minimum, with the Monday turnover of 1,129,000 shares the smallest since Aug. 1.

Position of the market appears to be that the short interest has pretty completely covered its lines while long pull investment buying refuses to follow prices up. Both elements bring the market into a state of stymie until some new development furnishes a fresh impetus.

Monday's trading was inconclusive. Some of the standard issues made minor gains; Steel selling "ex" gained a point and other leaders did fairly well, but the amusements did not get into the mild upturn to any extent. There are too many adverse conditions working against an advance for the moment.

Most important is the still unexplained lull in theatre attendance in the last quarter, a factor which Wall street frankly recognizes without seeing any immediate betterment. When autumn earnings drop to the summer average as they have done in some cases this year, it becomes apparent that prospects for a favorable new year first quarter are not bright, thus putting a damper on the best half of the whole year for the industry. Quality of produce at the moment is accepted as the answer with the near future resting on the prospect of a betterment in studio output as a hoped for remedy.

Lacking such a spur to the theatre, one alternative is whispered—possibilities of lower admission scales in line with reduced prices in pretty much all retail lines.

Only direct market news of the week was the vote of the Loew directors of a $1 extra, which curiously came out as actually a bearish development.

New Rate Disappointment

A speculative buying play had come into Loew from the outside, based on the oft-repeated rumor that the concern would increase its regular rate from $3 to $4 a year at least. Loew's showed net profits close to $10 in the year to Aug. 31 and it was figured could well afford to be more generous. A higher rate would be welcome to Fox also, was the logical argument, since Fox is under heavy carrying charges for its new financing last spring.

Instead the directors decided on the $1 extra, raising its customary annual bonus only 25 cents. Loew for several years paid an extra of 50 cents always late in the year. Last year the directors met just after the November crash and raised their special disbursement to 75 cents as a welcome gesture.

Sweeting the extra by so small a margin this year was a disappointment, particularly in the face of general uncertainty among traders over the probable rate of current earnings in the whole industry. In other words, it created a suspicion that Loew, the company in the best net per share position of them all, was taking pains to husband its resources.

Anyhow, Loew, which had made a brisk recovery from a November low around 50, moving up to around 62 and better, sold off sharply when the dividend action was announced as new longs walked out.

Weakness in Loew quickly spread to Fox and General Theatres, both of which slipped gradually into new low ground since the recovery reached its peak Nov. 21. It was noted that volume fell off abruptly on the set back, giving encouragement to the view that it was merely the undoing of a speculative plunge, in Loew that brought about momentary retreat in the Fox-Loew coterie.

Par Lags Behind

Another bearish element in the situation is the seeming inability of Paramount to get out of the rut. For weeks now this old leader has been moving through narrow swings between 43 and 46, at which price it was under active accumulation following the market crash a year ago. It is remembered that in the early phases of the 1930 break Par receded determined support above 60 and fought the decline through the 50's with utmost aggressiveness. That it receives only nominal backing now in the middle 40's seems to speak of a changed situation.

R-K-O continues to stand out as the only member of the group that enjoys aggressive support and that seems to have its basis in the mystery character of the issue. On analysis and record R-K-O has little to attract outside following. It is conceded that its earning power shows improvement, but even at the recent rate the outlook for a near future dividend is somewhat remote.

Nevertheless the stock is entirely surrounded with optimism created by the strength of its sponsors and well authenticated reports that it is being bought in volume by strong and well informed traders. R-K-O held above 20 during the most severe of last week's pressure, except for a few scattered trades fractionally below that level. No apparent effort is made to move prices up here, the stock being merely held pegged. Probably an artificial run-up anywhere in the list would invite attack, especially in a stock so far removed from solid investment rating.

The Warner Puzzle

Confused aspect of Warner Bros. continues. At one time last week it had a severe sinking spell, getting within a fraction of 10, and its tail-spin to near 13 recently is well remembered. Nevertheless, during the dull Monday session it rallied courageously to 18 and carried its improvement through intact to the gong.

Stories are still current of disagreement between company officials and banking associates. Trade reports seek to make it appear that DuPont interests and the Warners are not co-operating, but Wall Street information is that the two sides look to be as one as far as ticker operations are concerned.

The minor upturn in Shubert was short lived and seems to have been designed for clique liquidating purposes. Recovery in the bonds from below 17 to 30 may have been brought about as part of the same campaign. Anyhow, the volume in the bonds was not large enough to give the operation the convincing aspect of a turn in company affairs. Shubert is quoted as declaring the bond interest will be paid. Semi-annual interest charge on the bonds of about $200,000 is due Dec. 15. Sinking fund requirements also call for $800,000 a year to be applied semi-annually to the redemption of the bonds at 105 up to June, 1932, less ¾ of each year thereafter until 1942. Nominal transactions Monday were at $29 for the $100 bonds, creating eloquent inference.

Bond situation among the amusements has several sick spots, notably the new Paramount-Publix issue, which continues to hit new lows week after week; the General Theatre 6s which slumped to new bottom at 72 and the Warner fixed return securities which have now gone off perilously close to 65 last week, declining nearly 6 points last week alone.

Situation of the bond section is particularly disheartening and a new phase of the amusements status in finance. Weakness is confined to the new bond issues. The old Paramount-F-P bonds are stable, near par, as are the old Loew bonds, except that fluctuations appear in the value of the stock purchase privileges. The Warner bonds are of standing less than a year, while the new Par-Pub issue came out only a few months ago. The Gen. Theatre issue made it appearance with the Fox reorganization last spring.

Aggregate Swings

Sixteen of the big board amusements last week declined an aggregate of 26 points, the losses being spread over all the active shares. Only one stock showed an advance and that was a nominal gain of 4 in the Warner Bros. preferred on a single transaction of 100 shares. Heaviest decline appeared in Loew, off 4¼ on sales of 92,000 shares, representing disappointed longs, probably of recent date, on the dividend action. Fox dropped 3¾ on sales of 142,000 shares, and General Theatres went back 1¾ on sales of 17,000 shares, a light volume for that stock.

On the Curb was no movement of importance. Columbia Pictures, watched with interest as a promising speculation, appeared only once for each description, 100 shares of the old stock and another like lot of the voting trust certificates. Old stock was unchanged at 24 and the certificates off 1¾ at 22. Such transactions, of course, mean nothing in a stock so closely held and so inactive.

Technicolor was dull, unchanged around 11.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
500	Con. F.	13¾	13⅝	13⅝	+ ⅛
1,400	East K.	108½	105¾	107¼	+ ¾
31,200	Fox F.	32⅞	31¾	32⅛	+ ⅛
6,300	Gen. Th.	18⅜	17⅝	18⅛	+ ⅜
6,200	Loew	58⅜	57¼	58	— 1¼
8,100	Par.	45⅝	44½	45⅝	+ ⅜
600	Pathe	31½	31⅝	31⅝	+ ⅛
32,700	RCA	11⅞	11⅝	11⅞	+ ⅛
24,100	R-K-O	21⅜	20⅝	21⅜	+ ⅛
400	Shubert	6⅝	6½	6⅝	+ ⅛
29,900	W. B.	15⅞	13⅞	15⅞	+ 2

CURB

500	Col. P. cf.	22	22	22	
800	Gen. T. pf.	35⅜	32	35	—1¼
700	Fox T. A.	7⅝	7⅜	7⅝	+ ⅛
300	Tech.	10¾	10	10	— ⅝

BONDS

$25,000	Gen. T.	72	71	71	—1
22,000	Par-P	83½	83½	83⅝	+ ⅛
5,000	Pathe	50½	50½	50½	+ ½
5,0	Shubert	30	29¾	30	+ ¼
$3,000	W. B.	71½	67¼	71	+4

Summary for week ending Saturday, Nov. 29:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5¼	500	American Seat	6¼	6¼	6¼	
27⅜	12⅛	1,700	Consol. Film (2)	13⅜	13	13⅜	— ⅜
28¼	10½	1,500	Consol. Film pfd.	18	18	18	
155¼	156¼	10,800	Eastman Kodak (8)	170½	161¾	167	—7
57⅜	16¼	142,500	Fox Class A (4)	35	29¼	31	—3¾
51½	14	17,000	Gen. Pict. Equip	20	17	17½	—1½
45⅜	42¾	92,400	Loew (4½)	62¾	54¼	57	—4¼
99½	84	1,000	Do pref. (6½) ex w	95¾	94	94	—1¼
17⅝	6	3,000	Madison Sq. Garden (1)	14	13	13	—1
28⅜	23½	400	Met.-G.-M. pref. (3.50)	25⅜	25½	25½	—1
77¾	40½	40,125	Paramount-Fam.-Lasky (4)	46⅜	42¾	45	—1¾
9	2¾	5,700	Pathe Exchange	3⅜	3⅛	3⅛	—¼
106½	9	1,500	Pathe, Class A	9	8	8½	—½
60⅝	12⅝	244,480	Radio Corp.	18½	16	16⅞	—1⅝
50	17½	140,800	Radio-K-O	23	19¾	20¾	—2½
99¾	63	50	Orph. pref. (8)	66	66	66	—3
35	4½	4,800	Shubert	6½	5⅝	5⅝	—1⅜
76	30		Universal pref. (6)			42½	
80¼	13¾	91,900	Warner Bros.	18¾	16½	17	—2¼
70¼	34	100	Do pref. (2.20)	39	39	39	+4

CURB

53⅞	22¼	100	Columbia Picts (1½ p)	24	24	24	
51½	20⅝	100	Do v.t.c. (1½ p)	22	22	22	—1⅝
17⅜	7¾	4,900	Fox Theatres	5⅞	5	5⅛	—1⅜
64½	12⅝		Loew deb. rts.			25	
20⅝	3¼	1,000	Loew war.	4⅞	3¾	3¾	—1¼
18½	8	3,700	Gen. Thr. E. w. i.	12¾	10	10	—2¾
37¼	32⅜	2,100	G. T. E. inf. w.	35	34	35	+2
32⅝	12½	100	National Screen (5)	20	20	20	—3½
36½	7⅛	2,800	Technicolor	12	10¾	11	—1

BONDS

100¼	72	$32,000	Gen. Thr. Eq. 6's '46	74	72	72¾	—1¼
79	74	20,000	Keith 6's '46	77	74½	76½	—1
139	101⅝	11,000	Loew 6½ '41	104	102	103	—1
101½	91½	83,000	Do ex war	97¼	96½	97¼	
94⅝	82⅝	116,000	Par-F 5½ '50	85	82¾	83	—2½
90	38	29,000	Pathe 7's '37	51	50	50	—3
103¾	92⅜	47,000	Par-Fam-Lasky 6's '47	98	90½	96	—3
69½	16¼	5,000	Shubert 6's	20	28	24	—5
113½	65¼	159,000	Warner Bros. 6's	70	65¾	67¾	—4

ISSUES IN OTHER MARKETS

All Quoted for Monday

Produce Exchange, N. Y.

...	...	100	Jenkins Th.	3	3

Over the Counter, N. Y.

Bid.	Asked.					
15	19½	.....	Roxy, Class A (6.50)	...	...	...
21	...	.....	Do do	...	...	...
75	2	.....	Do do	...	...	...
1	3	.....	Dr. Pepper (1)	...	...	...

Los Angeles

		Sales.				
...	...	.....	Roach, Inc.	...	...	...
...	...	200	Fox Thrs.	...	...	...
...	...	200	R-K-O	25¾	25¾	25¾

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5,0	Shubert	30	29¾	30	+ ¼
$3,000	W. B.	71½	67¼	71	+4

Picture Distribs Asked to Share In R-K-O National Ad Campaigns

R-K-O theatre department, as an exhibitor, has petitioned the picture producers from which it buys product, including Radio Pictures, to share equally in the expenses of national exploitation of all pictures. The companies, besides Radio, are Pathe, Columbia and Universal.

Claim of R-K-O in making the demand is that since all films are played on percentage in the R-K-O theatres, national exploitation is as beneficial for the distributors as for the theatres.

R-K-O has established a national exploitation bureau for pictures, with Jack Hess in charge. Hess was brought to New York from Chicago, where he had been in command of R-K-O theatre publicity for the west.

Hess, under R-K-O's direction, is reported obliged to formulate national exploitation campaigns for all pictures booked for playing by R-K-O, with nature of the campaigns to be guided by merits of the films, regardless of brand.

This mainly involves newspaper ad placements, featuring the "run of the paper" type of daily advertising. The distribs are requested by R-K-O to share 50% of such expenditures. On pictures warranting that amount of plugging, the distribs will be asked to share in exploitation for as high as $40,000, taking in the advertising nationally, with R-K-O to contribute the same amount.

Radio, Pathe and Columbia are said to have agreed to the proposition. Universal is reported as practically sold.

TRADE PAPER DEALS REPORTED CLOSING

Within another week Martin Quigley may have his trade paper acquisitioning completed and functioning, it is reported. Already the "Daily Review" in New York is in its second week as a Quigley publication and everyone, including Arthur James and Jimmie Cron, seems satisfied.

The "Herald-World" publisher is not stopping with "Motion Picture News," final details for which are now being handled. He is set upon being represented along the West Coast by a daily. There are two out there now, one scarcely known, and the other not much better, but both handicapped by red ink. Quigley, who is reputed wealthy in his own name, will probably start a third daily film paper for Hollywood.

Calvin Brown, former executive vice-president of Pathe, is interested in the trade paper merger. A personal friend of Quigley's for years, Brown, it is disclosed, also played an important part in Quigley's negotiations for the "Moving Picture World," now titled with the "Herald," four years ago.

At the offices of the "News" all reports were denied.

Incorporations

CALIFORNIA

Los Angeles, Dec. 2.

Wilshire Mountain Front Co., Ltd., County of Los Angeles. Capital stock $50,000, subscribed $300. D. E. Zdnarly, E. C. Myers, R. H. Myers.

Animated Pictures Corp., Ltd., County of Los Angeles. Capital stock $20,000, subscribed $500. Ubbe E. Iwwerks, Mildred S. Iwwerks, Carl W. Stalling, Win Smith, Emil Offeman.

Owl Amusement Co., Ltd., County of Los Angeles. Capital stock $50,000, subscribed $25. Ray D. Rawson, Clifford E. Hughes, Laura Sandquist.

Sacramento, Dec. 2.

Consolidated Amusement Society, County of Los Angeles; no capital stock. Victor Connors, Irene L. Selvidge, Arthur E. Delmore.

Teatro Hidalgo, Ltd., County of Los Angeles; capital stock $10,000; subscribed $30. Harry E. Ewing, Ruth S. Ewing, Odilon Ybarra.

Bennett Pictures Corp., Ltd., County of Los Angeles; capital stock 1,000 shares, none subscribed. J. Stadmann, Ira Thyner, M. Goodman.

Freeman Lang Enterprises, Inc., Ltd., County of Los Angeles; capital stock $150,000, subscribed $600. Freeman Lang, Nick Stuart, E. K. Barnes, Archie Josephson, C. Bert de Bliu.

Canada Indie Co. Earns Increased Net Profit

Toronto, Dec. 2.

Net earnings of United Amusements, operators of 20 theatres in eastern Canada, was $3.75 per common share, compared with $3.41 last year.

Surplus was $724,200, increase of $113,400. Net profit was $296,452. Last year it was $270,440.

United Amusements is an independent organization affiliated with Famous Players-Can. F. P. holds a minority block of stock. It tried to get control some time ago, but offer turned down.

Selig on Spot

Los Angeles, Dec. 2.

Col. Wm. N. Selig is cited to appear at the court house next Monday (8), and tell what he has in the way of property.

Order was obtained by Exclusive Features, Inc., New York corporation, which holds a judgment for $13,821 against the Selig Polyscope Co., Inc.

The judgment handed down last April settled a distribution agreement that started in 1922 when Exclusive Features demanded an injunction against the sale of Selig features and comedies to any other distributor.

JUDGMENTS

John Swanstrom, Connolly & Swanstrom, Princess Charming, Inc., Selva & Son, $1,242 (dancing shoes).

Coney Island Stadium, Inc., et al., Glens Falls Indemnity Co., $2,719.

BANKRUPTCIES

Roxy Music Stores, Inc., 1715 Broadway.

U's 'Iron Man'

Hollywood, Dec. 2.

Universal has bought "The Iron Man," by W. R. Burnett, author of "Saint Johnson," also owned by U. Tod Browning will direct.

Publix Figuring on 10 New Weeks for Stage Shows; Fox-WB Also Add Acts

The human angle on the stage as an important adjunct to screen fare is receiving more consideration in large film theatres throughout the country than ever before. Where the tendency at the beginning of 30 was to cut the stage fare and depend upon the picture for as near 100% of the entertainment as possible, the end of 1930 is exactly the reverse. The new year may usher in an all-time maximum for top-notch acts on bookings which can exceed in duration some of the longest secured in the hey day of vaudeville.

Paramount-Publix, Fox, and Warners are all preaning for stage amplification of their biggest screens. P-P is considering introducing presentations in 10 new spots shortly after Jan. 1. At the present time units are booked for 29 weeks with only a three-week layoff. This means that 26 key houses are included in the run, eight more than P-P had last January, when it was making efforts to reduce even that number.

Fox, in addition to its Fanchon-Marco activity, is reported preparing to bring its total of combo houses this side of the Mississippi to 60.

Warners, in competitive spots, and despite an early inclination to shelve vaude, is being forced to go for livestock. While, officially, the film still asserts itself as being all for the picture, the number of WB houses playing is admitted to be increasing. The Brothers, still in the acquiring state, have a few months to go before their general theatre policy can hope to be standardized.

Competition Doing It

Competition is generally conceded responsible for the consideration acts are now receiving. Fox and R-K-O on Coast, drew Publix into sending its best talent Pacific-ward.

This circuit may soon be extended from 29 to 39 weeks, and among the houses given as prospects for stage attention in the 10 additional cities are those in Birmingham, Atlanta, and Kansas City.

HUGHES DEALING WITH PAR FOR 4 RELEASES

Hollywood, Dec. 2.

With 10 stories tied up and only three to be produced on his UA contract, Howard Hughes is dickering with Paramount for the release of at least four pictures following.

"Aces Up," "Front Page", and "Scarface" are now being rewritten, with "Queer People" not slated for adaptation or dialog.

Gag Crew on Cutouts

Hollywood, Dec. 2.

Clyde Bruckner, Feliz Adler and Lex Neal, Harold Lloyd's gag crew, have been engaged to write the comedy for "Aces Up." It's Howard Hughes' comedy to be made around cut outs from "Hell's Angels."

William Seiter directing.

DELAY ON "MOON"

Hollywood, Dec. 2.

Paramount is held up on its filmization of "June Moon" through the part of the piano player not being set.

While tests of Harry Rosenthal, creator of the part, have been okayed, it's improbable that he can keep the screen date because the show is still on the road in the east. Meanwhile, Par. is testing Murray Smith, who played the character in the coast legit company.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Censors Never Agree; Reports Only in Mind, Says Theatres' Atty.

Indianapolis, Dec. 2.

Censors cut scenes from pictures to make their reports sufficiently impressive rather than to make them pure and wholesome, charged Charles R. Metzger, attorney for Associated Theatre Owners of Indiana, in an address here before the Service Club.

"Of the seven states having censorship boards no two agree on the scenes to be eliminated from pictures," Metzger pointed out in his criticism of the censorship plan.

Recalling that in 1909, when the censorship board was established in Chicago, it was predicted that through the censoring of motion pictures, crime would be eliminated, Metzger said, ada

"Look at Chicago today," he said, "and it has the most rigid censorship rules in the country."

Percentage Producing

(Continued from page 2)

first time, generally, complete team work in the making of pictures.

35% More

In what pro rata the talent split will be divided isn't mentioned. It is said a director can increase his income by the percentage method of not less than 35%, with the star securing about the same increase over what would have been the regular flat salary of either for that picture, while the author for the first time will be on a royalty basis, the same as though writing for the stage.

It is not contemplated from the account to guarantee either of three on percentage any substantial sum, against the royalty. It will be a pure percentage arrangement as an incentive for all to get together and do their utmost for the picture that will reflect in the box office. In fact the new scheme is referred to as a box office angle for the first time, for talent. While the picture is in the making either one of the persons in on percentage in it will be allowed a moderate drawing account weekly, if requested, with that weekly advance to be charged against their share of the gross.

At present it requires a talker to tour the world and make a complete rental return around 20 months. In the U. S. and Canada the first return will be secured and a probable royalty payment within 100 to 120 days after general release.

Partners

So far no opinion has been heard expressed by the talent involved. It is anticipated by the producers, according to reports, that the directors, stars and authors will readily take to the plan since it actually makes them partners in the pictures they contribute too, while the authors, for the first time in pictures, will go on the royalty return they seem to believe, from stage tradition, is a portion of their work.

In inside circles here the entire plan is hailed as a probable solution to many of the studios' present problems. Its first effect, from reports, will be to weed out the decayed or old styled director. The percentage payment it is believed will be a great urge to the younger directors and stars.

In years past the percentage idea with silents was tried in a way, principally by Metro, but with directors only. It was not successful in keeping down the cost of production. That failure is thought to have been caused through Metro in those days having guaranteed the director his usual salary, on top of the percentage split, resulting in the director merely figuring the picture percentage engagement the same as any other, since his regular money was secure.

Production waste up to $15,000,000 annually in this colony is not contradicted by studio heads. Some says it is a conservative estimate. It is also claimed to be unavoidable under the present production systems. The percentage plan will largely correct this, it is stated, and the best informed appear to agree with that opinion.

1st Runs on Broadway

Subject to Change

Week Dec. 5

Paramount—"Follow Leader" (Par).
Globe—"Boudoir Diplomat" (U).
Capitol—"Remote Control" (M-G-M).
Rivoli—"Morocco" (Par).
Strand—"Scarlet Pages". (WB).
Winter Garden—"Mother's Cry" (WB) (4).
Rialto—"Blue Angel" (Ufa) (4).
Mayfair—"Sin Takes Holiday" (Pathe).
Cohan—"Yellow Mask" (B. I. P.).

Week Dec. 12

Paramount—"Only Saps Work" (Par).
Globe—"Boudoir Diplomat" (U).
Capitol—"Way of Sailor" (M-G-M).
Rivoli—"Royal Family" (Par) (11).
Strand—"The Gorilla" (WB).
Winter Garden—"Mother's Cry" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair—"Sin Takes Holiday" (Pathe).

$2 Pictures

"Viennese Night" (WB) (Warners).
"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety).
"War Nurse" (M-G-M) (Astor).
"Kismet" (WB) (Hollywood).

RADIOING FOR PICTURE CO.'S ON LOCATION

Washington, Dec. 2.

An unusual privilege extended by the government has just been granted picture companies engaged on production in remote areas. Short wave radio facilities, where no other means of communication are available, are placed at the disposal of the picture people by the Federal Radio Commission.

To enable them to maintain communication between their studios and parties on location the commission amended a previous general order (No. 74) having to do with the allocation of frequencies in the continental short wave band. Two frequencies—1,552 and 1,556 kilocycles—once reserved for ship and coastal stations are now available "for temporary use in connection with the production of motion pictures."

5 War Heroes

Hollywood, Dec. 2.

Pathe is not shelving "Beyond Victory," the quintuple war story, but is retaining most of the James Gleason portions and has assigned Gleason to do added sequences.

Original story of five war heroes, each recounting his martial experiences, resulted in Pathe finding it virtually had five different pictures on its hands.

E. H. Griffith will direct the added sequences.

Gleason is almost set for the fresh reporter part in "Front Page" (Hughes), played by Lee Tracy in original stage production.

L. A. to N. Y.

Arthur F. Driscoll.
Evelyn Wilson.
Adolph Zukor.
Marlene Deitrich.

N. Y. to L. A.

Myron Selznick
W. R. Sheehan
H. B. Franklin
Jeanette MacDonald.
Joe Pincus
Mr. and Mrs. Albert Lewin

The Social Side of Filmdom

(In the East)

By Joe Hoffman

Fox basketball squad accounted for its fourth straight victory Nov. 26, when the DRIP team was met and conquered 36-6. Tubby Plotkin and Willie Cohen showed some smart playing for the Fox five, which plays R-K-O in the initial film league contest tonight (3) aboard the U. S. S. "Illinois." Warners quintet, going great guns recently, meets Pathe also tonight at the same place.

By winning two bowling games out of three from General Sales, Publicity maintained its four-game lead in the Fox bowling tourney last Wednesday (26). Auditing No. 1, in second place, also won two of their three games. Standing of teams to date is:

	Won.	Lost.
Publicity	17	4
Auditing No. 1	13	8
Fox Theatres No. 1	11	10
Play Date	10	11
Auditing No. 2	10	11
General Sales	10	11
Fox Theatres No. 2	9	12
Laboratory	4	17

Fred Rath's Play

Fox home office personnel extended congratulations last week to Fred Rath, of the advertising and publicity staff, upon the premiere of his play, "First Night," which opened at the Eltinge Nov. 26. And what's more, the Foxites are turning out in a body to see the play and root for their favorite playwright.

Tiffany

Jessie MacDonald and Gladys Mooney, two newcomers in the Tiffany family, arrived just in time for the holidays...Ed. Stapleton, the best loved man at Tiffany on Thursdays, celebrated his fourth wedding anniversary...Phyllis Goldman, who recently took the fatal step, refuses to lose her identity for mere man. She's still Phyllis Goodman...Charlotte Baker is the owner of a poodle dog, and says the mutt keeps her awake nights.

Fox

A lovely addition has been made recently to the personnel of the accounting department. Her name is Gladys Wees—and guess what? She lithps!...Solomon Gilbert Bronitsky, reprint teller, has a pash for wearing green suits...Somebody's been an egg in the pocket of Paul Franke, draftsman, which burned him so much he fried it...The dramatic urge among Foxites has led to the organization of the Fox Film Frolickers...Sam Schlein, former captain of the C. C. N. Y. basketball team, is serving likewise for the Fox quintet...Ralph D. Whitmore, foreman of the machine shop, was at one time professor of mechanical engineering at the Imperial Tsing Hua College, Peking...Morton Sellner sends a telegram to his g. f. saying he can't meet her, and the operator signed it Moron Sellner. The g. f. doesn't like gags, and gave Mo g. a.h., Lillian Nitzberg tells strangers her surname is Pittsburgh. ...Willie Tippner was unanimously nominated the sheik of the purchasing dept...Agnes Murphy is back on the job and got a heavy welcome... Maurice Spencer was a wrestler and football man for the U. of P. in his heyday...Florence Gilbert didn't want her engagement to a certain young doctor to leak out...John Whidding writes some swell poetry.

First issue of the Fox A. C. news was distributed last week. Newsy two-page sheet of the latest gossip about the club members and club. Snappily titled "Fox Flashes." Staff getting out the sheet: Fred Bullock, Milton Rosenfeld, Davis Sorokin, Morton Sellner and Milton Green, with Hettie Gray Baker, E. H. Collins and Alan E. Freedman as the council representatives.

Staff will publish the organ now and then, but did such a good job with the first they will probably be called upon to get out a second sooner than they think, with regular dated issues to follow.

Columbians' Mask

Columbians, social Columbia, staged a smash masque party at the Hotel Manger Thanksgiving Eve. Richard Cromwell appeared. Jeanne Dressler got the first dance with him. Clarence Slenker was full of smiles when Richard called out No. 164 as the winner of the 15-pound turkey, raffled off free. Four prizes were awarded for ingenious costumes for boys and girls. Ruth Cohen as Mickey Mouse walked off with first prize. Rose Handler, draped in towels, soap, toothbrush, bath sponge and other things of the same sort and tagged as the "Saturday Night Kid," gleefully accepted second place. Charlotte Stearns impersonated "Charley's Aunt," even to the extent of smoking a cigar. Harry Foster, among the unfair sex, won a nifty cigaret lighter that worked by virtue of his bear outfit. Ben Fox copped second as a bedraggled football player just out of a battle royal.

A Wise Crack

Fay Rothman pulled a Will Morrissey all evening, making crack after crack about every one, all in fun. Best was about Floyd Weber, office manager. Ray said if she had the power she would make Floyd president of this country, because he can find more work for the idle than any other man.

Members were admitted gratis, the necessary dough coming from the execs and the club treasury. Another plume goes for Jeanne Dressler for the manner in which the affair was run off.

Now everybody is getting ready for the big feed and shuffle at the Hotel Astor, Feb. 14, which will be formal.

Warners

Phil Narod getting his $3 discount at a tailoring shop....Harry Keppekin, Stanley reception lad, doing a Nurmi with an important document in his hand....Abbey Puskin exaggerating his basketball plays ....Whatever happened to Billy (Gilbert Goldy) girl of the "Times"?....Some members reminiscing about the send-off for Sylvia (S. C. Einfeld) Gutterman ere her espousal.....Also Gerry (Foreign) Keyeser's trip up to the altar and that honeymoon to sunny Bermuda....Claire Bronson won't tell off-color gags; she writes them.... Those dressy suits that Larry Golob effects with fancy lapels up to here ....Lewis Dennis wishing the newlywed Miss Neibel much happiness ....Lee Goldberg and her brilliantly colored gown....Herb Crooker writing a novel which may reach the stands; he authored "Hollywood Murder Mystery," listed among the best sellers....Elsie Pronhagen may join the "Galeties" if starred....George Bilson rushing to the A. M. P. A. meeting....Harry Zapt with an apologetic friendly smile and Jim Brennan returning same.... Florence (Stencil Dept.) Green and her friendly "fences"...."Telegraph" Lerner shooting wires to the Coast ....Keyes hurrying to his new quarters....Morty Levin relays Miss Goldberg of the Hollywood theatre, secretly married last July ....Two well-liked in the Warner Club—Archie Van Leer and Eddie Bonns....One of the better known film organizations has made some tempting overtures to Al Zimbalist for a short story which A. P. Waxman's assistant authored....Warner members extend congratulations to Johnny Maxwell on his recent marriage. Asked whether he was improving financially after the ceremonies, he replied, "Yes; my wife demanded money the first day, and I've been advancing steadily ever since"....Billy Mailman of the Warner Club theatrical committee, reports the second edition of the "Warner Club Galeties" will get under way within a week or so....Warner Club basketball team won a grudge game against the Continental Accessories Friday (28); victors donated their $25 winnings to the unemployment fund of New York.

Metro

Did Flo Ehrlich cop the booby prize at Rose Klein's bridge Sunday night?...Half pint Hattie T. Hecht, choice for mascot of the basketball team...J. S. MacLeod's hankies look more like tablecloths ...Hyman Klein has a "poiple" suit....Ruth Lewis, Rose Morgan and Rose Klein go Turkish bathing every Tuesday night at the Penn ...Rita McCarthy just moved across the street from "Benny the Tailor"...Eddie Aaron is becoming more and more popular as the Christmas holidays approach....Selwyn Levinson, personal answer to any maiden's prayer, is back in town...Who is H. Postman's red-headed g. f.?...Fred Quimby likes to eat apples...Rose Morgan's current passion is parsimmons... Jeanne New Neuwirth almost lost a turkey...Now the football season is over Morris Alin will have to get a new Saturday p. m. pasttime... Norman Kapha now suggests a rifle club...With such spots as Hal Burrows, Johnny Held, Jr., and Val Lewton, they should fare well... Paper called the "Mimeographic" compiled by the mimeographic dept. boys, will again be circulated ...As late in the season as this may be, the girls are still playing pony golf...Due to the length of Don Clarke's dining room table he will install phones at each end... One of Frank Sanfillippo's main ambitions is to make wood nuts like John Held, Jr's....A courteous office boy is Kenneth Crane. Mary Ryan just mentioned.

Tanar and G. T. P.

Los Angeles, Dec. 2.

Len Roos, vice-president of the Tanar Company, indie sound recorders and manufacturers of the Tanar portabl sound unit, left here Sunday (30) for New York. It's understood Roos left on a deal whereby General Talking Pictures may take over Tanar.

Lee DeForest is associated with Tanar as consulting engineer.

Texas Indies Turn and Form Against Houston's Horowitz Mess

Dallas, Dec. 2.

Some 50 indies called a mass meeting yesterday to start the first fireworks against Will Horowitz's suicide campaign for Texas censorship.

The indies, representing geographically the entire state, and headed by R. L. Walker, lawyer-exhib, and Sam Hefley, exhib-legislator, both on the directors' board of Texas allied states, organized what is to be known as the Motion Picture Theatre Owners' Protective Assn. of Texas. Its chief aim is to whip Horwitz at his own game.

The indies are plenty hot, first because they accuse H. A. Cole, former prexy of Texas Allied, of having declined renomination in October because Horwitz offered him a job as manager at $5,000 a year and assurance that "I'll see to it that you get it." Furthermore, Horwitz is alleged to have sent threatening wires to allied members to drop in line or take the gaff from local pressure from churches and femme clubs.

Districts Out

Local film exchanges and representatives of both Publix and R-K-O were present at the meeting but motion to have distribs in on the move was batted down. Indies figured P-P and R-K-O can do plenty of fighting alone, and Horwitz might have the axe on them with the gag that they in turn had "sold out" to the distribs to raise campaign money.

Robb & Rowley, largest indie circuit in Texas, with around 75 houses, has joined the indies with W. G. Underwood, one of R. & R.'s big shots, on directors' board. Just how much financial support R. & R. will give the cause is uncertain, but certain that they can give Horwitzism plenty of trouble.

Hiding

Present modus operandi will likely involve educating Texas public on Horowitz's personal squabble with P-P in Houston and his attempt to hide selfish motives by a smoke screen of women's clubs and churches.

To raise initial operation cost, indies assessed themselves dues ranging from $5 to $50 per, according to size of towns, similar to Allied's financing plan. Majority of the indies also figure that state censorship would cinch Texas' famed Sunday law, against which exhibs have spent considerable for four years. In Houston, Horwitz's ads are cooling down and less frequent. Report is Cole has brought pressure on Horwitz figuring the mess is going too far.

U. A. BUILDING, AND HUGHES, TOO

Los Angeles, Dec. 2.

United Artists is prepared to proceed with its announced theatre building campaign on the Pacific Slope, but in what numbers is a question.

Howard Hughes may also start to build a house here or there, it is reported, but entirely on his own. The near-partnership of Jos. M. Schenck and Hughes has evaporated.

It is not thought that Schenck for U. A. will attempt to extensively build at present, but rather select a few choice towns in the west for the U. A. product.

"WHOOPEE' FIRST H.O. AT LOEW'S, TORONTO

Toronto, Dec. 2.

For the first time since Loew's opened here 17 years ago a picture was held over for a second week.

The film was "Whoopee" (UA).

Par Wants "Dishonorable"

Hollywood, Dec. 2.

Paramount is interested in "Strictly Dishonorable," to which Universal has screen rights, as a probable talker for Maurice Chevalier. As yet Par has not approached the other studio, but is mulling it over.

Universal paid $165,000 for "Dishonorable," with John Boles considered for the top spot.

WB'S DIRECT B.O. TEST ON ITS OWN WIDE FILM

Los Angeles, Dec. 2.

The chance to directly test the box office value of wide film will come up here when Warners sends "The Lash" (formerly "Adios") into both its local houses in 65 and 35-mm. (standard) widths.

WB's Vitascope (65) print of this picture will play the Hollywood while the standard reels will be screened at the Downtown. Feature is due to open in both houses Christmas Day.

If the difference is too much in favor of the wide screen at the Hollywood, a 65mm. print will be substituted at the Downtown.

UA AFTER 3 GLENDALE HOUSES AS FIRST MOVE

Los Angeles, Dec. 2.

First theatre deal by Joe Schenck in organizing his United Artists theatre string out here is expected to be closed this week, UA either buying Carl Young's indie houses in Glendale, Cal., or taking Young in under partnership. An outright buy is the most likely.

Young is reported asking $150,000 as a first payment for his three houses. These are the California, seating 800; Cosmo, 400, and a new house, to open around the holidays, accommodating 900.

Glendale is a Fox West Coast stronghold and a Los Angeles suburban town getting pictures under local zoning plan immediately following L. A. first runs. Young's product franchises are all with Independents outside of Warners and First National.

ERPI Wins Decision On Infringement Case

San Antonio, Dec. 2.

Judge Worth in Federal Court Friday (28) dismisses the patent infringement suit brought by Alcograph Company against ERPI on the grounds that the plaintiffs had presented no cause for action. The validity of the patents involved were not gone into by the Court and the decision was rendered from the bench.

The trial opened Monday (24).

Alcograph asked for an accounting and sought an injunction to prevent ERPI from utilizing the disc method of talker projection.

Attorneys Woodward and Ashton, of Western Electric counsel, represented ERPI. They argued that the Alcograph patent was invalid as being inoperative and not accomplishing anything new an useful in result.

Ad. Co. Gives Contract For 100 One-Reelers

Hollywood, Dec. 2.

William Lackey, indie producer, has been given a contract for 100 advertising shorts by the Alexander Advertising Co. of Denver for the coming year. Alexander formerly produced its own pictures, but closed down its studio when silents went out.

Shorts will be one-reelers, each with a picture name. Three different products will be advertised in each reel. Sales talks will be in the form of black-outs, with the local dealers names on a title card at the end of each gag.

Sheehan Returns West

Winnie Sheehan left New York Saturday after being east for two weeks. He arrives in Los Angeles today (3), having stopped over Sunday in Chicago to confer with Harley L. Clarke.

Accompanying Sheehan is Joe Rincus, Fox's N. Y. caster, who will remain on the Coast for several months.

New Color Process Feb. 1

Hollywood, Dec. 2.

Consolidated Laboratory states its new color process will be ready for producers Feb. 1, 1931.

MAYFAIR'S WIDE SCREEN

Radio's "Danger Lights" Will Appear on Spoor Invention for First Time in New York

George Spoor's wide screen, adopted by R-K-O for wide film in any of its theatres, will first show in New York, following the current run of "Sin Takes a Holiday" at the Mayfair. The picture for the occasion is "Danger Lights," Radio Pictures. It is a railroad story.

Only other showing publicly of the Spoor screen and "Lights" was at the State-Lake, Chicago.

"Sin," Pathe, may stay at the Mayfair for three weeks or longer.

RKO-PATHE BUY NOW ALL SET BY BOTH SIDES

Both sides to the purchase of Pathe by R-K-O have agreed. The contracts are to be signed today (3) if they were not yesterday.

With the purchase at $5,000,000 reported, R-K-O will secure all of the Pathe assets excepting Pathe's stock holdings of the Dupont raw stock. Included in the assets are the players' contracts held by Pathe, its studio and sound news reel, besides library. Stars under contract to Pathe are Constance Bennett, Ann Harding, Helen Twelvetrees and William Boyd.

It is understood the Pathe New York staff, with Pathe continuing under its own name, will virtually remain undisturbed, other than that Ted O'Leary, Pathe gen. sales mgr., may leave. It is likely the Pathe sales exchanges will be consolidated with those of R-K-O.

Another report is that Lee Marcus, R-K-O gen. sales mgr., will succeed E. B. Derr as the Pathe president. Whether Derr remains as producer for R-K-O in charge of Pathe has not been determined, it is said.

Dupont Valuable

The Dupont stock to the amount of 49% is claimed to be Pathe's most valuable possession, and an income maker that will increase largely in the future as in the past. The Dupont concern has been exceedingly profitable.

Last week, when the R-K-O board meeting failed to ratify the Pathe deal, reports followed that other distributors were in the market for Pathe. These distribs are said, however, to have stated they did not care to interfere with any deal R-K-O has started and might want to go through with.

It is reported the transfer of Pathe to R-K-O will at once follow the approval of the Pathe stockholders. A Pathe stockholders' meeting will be called 20 days after notice is sent out.

Coast's 2d Foreign Version Spot Is in San Diego

Hollywood, Dec. 2.

The Balboa, Fox West Coast house in San Diego, dark several months, is reopening Dec. 5 to play Spanish versions exclusively. It's the second house on the Coast used for this purpose, the other being the California, Los Angeles.

Paramount foreign product has been booked solid, opening with "The Sea God." Premiere will be in the one and only Hollywood arc light style with personal appearances for Par's Spanish players.

Local Film Gags

Dallas, Dec. 2.

Hugh Jamieson, once in screen biz here, believes in sticking to an idea. With his biz pank, last summer, took a shot on making local film with native celebs. Said film pulled after three days of scheduled week at Capitol.

Now he's at San Marcos, south Texas school town, pulling the same stunt, using everything in his flicker from beaut contest and city dads to a gridiron scrap. Picture to show at Palace in that town Dec. 3-4.

If idea clicks with the showbiz burg Jamieson will probably go after others like it.

Long Delays by Coloring on Film May Near-Erase All Color From Talkers During Season of '31-'32

If '31-'32 production schedules, tentatively set are a criterion, then color is definitely shelved by the film industry. Every producer in the field is avoiding it. Warner Brothers, involved in the biggest color contract, is reported inside to be negotiating a compromise.

Color has already cost the industry millions. According to a survey, alleged to include every company, hues haven't added a single nickel to a picture. This survey was made by the Fox organization.

In Warner quarters it is estimated the angle of time, exclusive of all material charges, has during the past year and a half cost the industry an approximate $10,000,000. Brotherites substantiate their claims along this line by pointing to some of their pictures on the January and February release schedules which have been delayed a year solely because of the color angle, they say.

Universal, reported making 20 features for '31-'32 is off color. The rainbow job on "The King of Jazz" alone cost the company $300,000, it is disclosed.

Metro will follow to a sister company in the color way, it is stated. Paramount is as positive in its declaration against tints as the other big companies.

Requirements

Until a process possessed of a clarity of definition not so far registered, also economical and easily and quickly applied, is discovered, there will be no more color in the industry than wide film. It is said the lesson learned by moving slowly on the giant screen has metamorphosed filmdom from a hectic, first-in-the-market idea of competition to one of conservatism when it comes to treating "new era."

Color cameras have proven not only expensive but trying to the science of sound since their many gadgets have record d static during filming.

Joseph Urban, celebrated stage constructionist for Ziegfeld and architect, is the latest to thumb down color. Despite the exclamations of his "show boss" several months ago about color, Urban, who has studied every process, voted for black and white in the Fox production of "East Lynn."

FOX NEWSREEL SPLITS EUROPE IN 2 PARTS

For its foreign service Fox Movietone Newsreel has adopted the Rhine as a dividing line. Having established a "publication" center in Berlin, this office now takes care of all countries east of the famous river while Paris headquarters stands responsible for all editions west of the Rhine. This is with the exception of England, served by British Movietone News.

Truman Talley, general manager of both the Fox and Hearst reels, recently returned to New York after spending three months abroad mapping out the new assignments. It is probable Talley will hereafter make two trips a year over there to keep in touch with a newsreel service which is now getting out 40 editions to include every country outside of Russia.

It is also reported that Eddie Reek, news editor of the Fox-Hearst reels in New York, may soon exchange places with Gerald Sanger, editor of British Movietone News. Understanding is that this interchange is but temporary and is merely to permit both men to pick up the angles here and there for future guidance.

1,500 Theatres Abroad

The Fox newsreel claim is that it is now serving between 1,200 and 1,500 theatres abroad with each country having its own special edition. This is being accomplished by about 20 sound trucks attached to the European organization, besides five more trucks scattered across the Far East and Australia. Five of these trucks are in France, England has four trucks and Germany also has five.

Unexpired contracts abroad are the only spots still getting silent newsreel footage from Fox, with these spools being as much "magazine" as news.

The European executive lineup now stands as Ben Meggins, European director; Gerald Sanger, British editor; Russell Muth, German editor, and Harry Lawrence in the same post for France. For the States the departmental heads remain the same with Talley as general manager, E. L. Harvey managing editor for Fox, M. D. Clothe managing editor for Hearst and Eddie Reek news editor for both reels.

Pagis, Nov. 24.

Pathe Natan newsreel, shown for several months at the Paramount in lieu of Fox newsreel, will shortly disappear from the house.

Fox reel, unreservedly acknowledged top in France, is already back at the local Paramount and Paramount's Marseilles theatre.

Roxy Back at Roxy

S. L. Rothafel resumed active charge of the Roxy theatre Monday (1). He returned Sunday from eight week abroad.

His supervision includes the stage upon which, it is understood, he will produce the show for Christmas Week, become the past few years the nearest thing New York knows to the annual pantomimes in England.

As far as known there is nothing certain on Rothafel's anticipated switch to RCA or the date thereof. At the time this move was first reported, it was believed the theatre director would abbreviate his contract with the biz house to take charge of all broadcasting programs for RCA. Roxy will probably depart around Jan. 1, 1931, to take up his new radio post.

Roxy's for Serials

Serials have proven so big in the biggest house in the U. S. that the Roxy Gorgeous has booked in the Universal serial, "Pinocchio," to follow "The Indians Are Coming." Second serial follows "Indian" Dec. 20, to be played [illegible] matinee and supper show [illegible] conclusion.

U A TAKES CRI-GAIETY FOR DOUG AND RONALD

United Artists has taken both the Criterion and Gaiety theatres for two of its new pictures which are to have $2 displays on Broadway.

"Devil to Pay," the Ronald Colman film, will debut at the Gaiety Dec. 18, and "Reaching for the Moon," the Fairbanks-Bebe Daniels picture, is to open at the Criterion Dec. 29. Securance of this latter house send "Royal Family" (Par) to the Rivoli for a grind run.

"Hell's Angels" will move out to make room for the incoming duo, and the Caddo film will play four "subway circuit" houses during the holidays on a twice daily basis. United Artists is also handling the latter bookings.

The Rogans Are Better

Chicago, Dec. 2.

Mrs. Roy Rogan, wife of the Publix district manager in Joliet, was pronounced out of danger Monday (1) after a serious auto accident last week. It was feared she would lose her sight.

Rogan is also rapidly recovering.

Censor Says He'll Ride On Hays Code—Portland

Portland, Ore., Dec. 2.

The Hays code is now the rule for this burg's censor board. Bob Mount, censor chairman, backed by church folk, for stricter censorship, stood pat on the Hays dictum.

Mount tells viewers to interpret the code with reasonable regard for picture needs. That rattles the [illegible] 7,000 fans to clamp on the lid.

LIGHTNIN'

Fox production and release. Starring Will Rogers. Directed by Henry King. Adapted from the play of the same name by Frank Bacon and Winchell Smith and produced by John Golden. Photographed Chester Lyons. Running time, 94 minutes. At the Roxy, New York, week Nov. 28.

"Lightnin'" Bill Jones..... Will Rogers
Mrs. Jones..... Louise Dresser
John Martin..... Joel McCrea
Milly..... Helen Cohan
Mrs. Lowry..... Sharon Lynn
Lem Townsend..... J. M. Kerrigan
Thomas, a lawyer..... Jason Robards
Margaret Davis..... Ruth Warren
Diana..... Joyce Compton
Ronaldo..... Rex Bell
Sheriff..... Frank Campeau
Zeb..... Luke Cosgrave
Walter Lanman..... Thomas Jefferson
Mrs. Brooks..... Goodee Montgomery
Monte Winslow..... Phil Tead
Everett Hammond..... Walter Percival
Mrs. Thatcher..... Charlotte Walker

Will Rogers creates anew for another generation the classic figure of Lightnin' Bill Jones, his first legitimate character role, and at the same time reveals a new Will Rogers, a player of mellow humor and fascinating, artless charm.

The screen play is a production of the highest quality in all its phases, a picture of compelling merit and, first of all, a happy introduction of the Oklahoma wit as an actor of opulent humor and heart appeal. That it can fall of important returns doesn't seem possible.

The screen for once has done ample justice to a play of fine tradition, both in its celluloid interpreter and in the spirit of its translation to the new medium.

Frank Bacon produced the play at the New York Galety in late August, 1918; it broke all run records there and afterward simply devastated the country. All that made it achieve the outstanding success of its generation is intrinsically present in the new film version, with Rogers an honorable successor to its creator, Frank Bacon, who was appearing in the piece on the road when he died.

The story is that Rogers had yearned for years to do "Lightnin'" because the part was his pet fascination. Thus the playing was a labor of love, and Rogers' achievement in it reflects as much.

Here's one old play that can't be called "old-fashioned," for the blending of sage philosophy and child-like naivete that go into the wisdom of Lightnin' hasn't any age or era. Play is a composite of haw-haw comedy and a peculiar twist of drollery that encourages a lump in the throat.

There is the scene where Lightnin' discourses solomnly with a bevy of fluttering Reno divorcees the ins and outs of alimony, and it's a gem for homely philosophy. There's also Lightnin's epic tale of how he "drove a swarm of bees across the prairie in the single bee." The play is a mine of artless nonsense of the same sort, rising to the final scene, old Bill in court, where his devoted but headstrong wife has been inveigled into a divorce suit. Here is a bit of carpentry's unerring touch upon the heartstrings, with Rogers handling it for every ounce of appeal.

It was to be expected that Rogers would make the most of the comedy, but his shrewd shading of sentimental passages puts the finishing touch to a picture that is a stimulating emotional experience.

An almost flawless group of players backs up the main character; first in importance and contributing force to the whole picture is Louise Dresser playing Mrs. Jones, adding a new and appealing portrait to her extensive gallery. Joel McCrea and Helen Cohan, juvenile and ingenue, fit trimly into the picture, with subsidiary comedy types neatly played by Frank Campeau as the Sheriff, who can never catch his man on the right side of the California-Nevada line that runs through the Jones hotel, and Luke Cosgrave playing the decrepit Zeb, the octogenarian bellhop. It's Miss Cohan's (George's daughter) first screen role.

A number of fluttering divorcees range in and out, supplying a contrast to the homely domesticity of the humdrum Joneses, without ever getting into the picture except by unspoken suggestion. As an illustration of the restraint that went into the making of the screen version, one notes, for instance, volumes. There is a mountain lake near the Jones hotel where the gay wives-not-to-be go bathing, and the circumstance is referred to once or twice.

Opportunity is ready made for the display of plenty of one-piece bathing suit display so dear to the hearts of film makers, but the opportunity is never employed. The beauty parade is always off stage and unimportantly invisible except as an unseen detail.

Picture was taken at and around Lake Tahoe, actually close to the Nevada-California state line, the story's real locale and the picture is full of scenic splendors that are breath-taking. *Rush.*

LOTTERY BRIDE

(With Songs)

United Artists production and release. Directed by Paul Stein. Production credited to Arthur Hammerstein. Featuring Jeanette MacDonald. John Garrick, Joe E. Brown. Original story by Herbert Stothart. Adaptation by Horace Jackson. Continuity and dialog by Howard Emmett Rogers. Music by Vincent Youmans. Musical arrangement by Hugo Riesenfeld. At Rialto, New York, Nov. 28; indef., on grind. Running time, 85 minutes.

Jenny..... Jeanette MacDonald
Chris..... John Garrick
Hoke..... Joe E. Brown
Flint..... Zazu Pitts
Olaf..... Robert Chisholm
Alberto..... Joseph Macaulay
Burke..... Harry Gribbon
Ned..... Carroll Nye

Theatrically, this is nondescript. Just a hopeless potpourri of meller, comedy and operatic situations with a couple score of songs and choruses.

Plug all this, there isn't a worthwhile performance in the entire cast, even Joey Brown flattening into the general jumble of pitched and highly artificial hokum. Only fans in the theatres can safely venture this one in their bookings.

The story and dialog include every bromide in an effort to be "novel." The actors use their hands, sing without provocation, and make all kinds of grimaces. With some of the recording, which is raspy, the melody end of this production reminds of little Singing Nellie's first audition for the town hall.

Rudolph Friml composed some numbers that it sung under the proper circumstances, and with less machine-gun-like staccatoness of introduction would be impressive.

And one scene had to be in color. That emphasized the badness of the entire production. But while color was underway, Stein had to okay an illusion of the cafe girls in heaven. Then Chris shouted:

"It's madness."

And Caf, a Pagliacci in cowskin, retorts: "It's hopeless. We're lost." *Wally.*

VIENNESE NIGHTS

(With Songs)
(In Color)

Warner Bros. production and release. Original musical romance, written by Sigmund Romberg and Oscar Hammerstein II. Directed by Alan Crosland. At Warner theatre, New York, opening Nov. 26, indef., twice daily at $2 top. Running time, 105 minutes.

Otto..... Alexander Gray
Elsa..... Vivienne Segal
Hocher..... Jean Hersholt
Franz..... Walter Pidgeon
Lanner..... Louise Closser Hale
Barbara..... Alice Day
Gus..... Bert Roach
Mary..... June Duprez
Bill..... Milton Douglas

It is pretty and clean musical romance, with pleasing music, does not get over, it will settle any question of present as to whether the theatre-going public wants musical talkers. On Broadway at $2 where "Viennese Nights" is current at the Warner theatre, is not the test, however. That test is to come with the general release.

At the premiere the house seemed divided, although there was substantial applause at the picture's end, unusual nowadays in picture theatres. This picture should get over, it deserves to, for the screen story runs along smoothly and pleasantly, like a novel, broken into by the times that are a part of its score by Sigmund Romberg and Oscar Hammerstein II, who wrote the book and music of this original. At the conclusion of the performance both writers were called to the stage to briefly speak. Mr. Hammerstein mentioned the musical effort and originality of the pictured story, adding likewise that if "Viennese Nights" is not a success, Mr. Romberg and himself might as well retire from the film field until a demand returns.

The picture runs in four periods, 1880-1890-1900, and 1930, in two locales, Vienna and New York. There's nothing striking in the story, except its complete abstinence from any possible sexy angle. That sort of thing once seemed to be injected in this talker. Many believe the purely romantic story may now have its chance, as interesting a wider range of film fans, taking in the young and old, as other than the flapper bunch that has doted so strongly on the sex picture angle.

The period of 50 years embraced includes three generations, with the first characters gradually aging, notably Vivienne Segal, who did better under her snow white hair than as the 17-year-old girl, something difficult for Miss Segal to illustionize, as she did not always take well on photography. Alexander Gray is opposite, until his death, most miserable age. He's probably looking all right as the young musician in love with the girl who married a Baron instead of himself, but you must like blond men before liking Gray overmuchly in this picture. It was Gray's grandson who finally married Miss Segal's granddaughter, while the widowed and aged Baroness passed away with her memories awakened by the symphony her early lover had composed and sung the words for her only 50 years before.

How Gray lost his sweetie may be a lesson for all men on the make. When the young Gray musician found the girl's father wanted her to marry the Baron, the adjutant of the regiment in which Gray was the drummer, Gray temporarily went off his nut. He had seen his girl go to the opera with the Baron. But she had intended telling the Baron his marriage idea was a flop, but waited until after the performance when the Baron's large party was in a fashionable restaurant. Wandering dazed-like through the streets, Gray sees the same restaurant and is about to enter when the starter tells him men without women not allowed. Saying he will fix that, Gray picks up a girl on the street and enters the place with her. By this time Gray is half-stewed. Noticing a party he knows, Gray sits down and slips the strange girl a note just as Miss Segal has started to tell the Baron it's cold.

She gets a flash at the moment though of Gray, whom she intends to marry instead, and that hug business, whereupon Miss Segal tells the Baron the marriage thing is okay and gives Gray an on way. That is Vienna. They meet again 20 years later in New York, when both are married and have children, etc.

One excellent comedy scene is while the musician in his New York flat is still after that symphony with visions, otherwise double exposures, and his wife in bed bawling him plenty meantime for monkeying around music when a job in a pickle factory is waiting for him.

Plenty of good production all in acceptable color, direction beyond reproach, well assembled cast and everything, but it's a musical. Let's see. *Sime.*

Sin Takes a Holiday

Pathe production and release. Directed by Paul Stein. Story by Robert Milton. In cast: Constance Bennett, Basil Rathbone, Kenneth MacKenna, Zasu Pitts. At RKO Mayfair, New York, Nov. 28, indef. on grind. Running time about 75 minutes.

Here is the nearest thing to all-round appeal for sophisticate and moron, for stenographer and society girl, for housewife and matron. It's a money bet taking in a box office sphere of rare generality, including Constance Bennett. It's one of the few real bull's-eyes which Hollywood scores annually by reason of this. Story is about a poor stenog in love with her boss, who goes through a sham marriage to get him out of a jam with an alimony huntress, and never a wrong phrase is uttered by this stenog, the blond Miss Bennett, who gets a chance to display some gorgeous evening gowns.

Not even by move or gesture is Haysism transgressed. There is a simple purity of surface throughout, and yet there is an insinuation in many of the lines and a suspense allow to mount through sheer cleverness of the situations and their handling. Sin does take a holiday in this. But the Parisian boulevards, hotel rooms, cafes and life aboard ship with champagne and cocktail parties in the smart Park avenue manner—they're all in it.

A nice girl can hold her audience just as tense if Miss Bennett's work in this is any criterion—and it should be. Disarming wish men with frankness is the theory of this writing. It comes out not only an achievement at the box office but one at which no censorious finger may be pointed.

Kenneth MacKenna and Basil Rathbone have the male leads, those of a divorce lawyer and roustically inclined young men, respectively. *Waly.*

Miniature Reviews

"College Lovers" (FN). Laughs here, but not consistent nor many. Story of light weight with no acting personality. Will need support and strong exploitation.

"Razlom" (Amkino). Russian film made in the Soviet and based on the revolution of 1917. Blunt stuff with nothing to recommend except cutting. Photography mostly bad.

"Lottery Bride" (UA). Something that even amateurs would be ashamed of. One of the very worst of the really very bad features released since sound.

"Sin Takes a Holiday" Real hit from Hollywood for any type of fan, meaning money picture.

"Fast and Loose" (Par). Light weight comedy lacking marquee strength in its cast. Familiar story of bored adolescence offset by neat work of legit players and its brisk pace. Normal quality footage as a whole which can't hope to better moderate grosses.

"Lightnin'" (Fox). Will Rogers playing the Frank Bacon classic old rascal up to the hilt. Notably strong release, with special references to a sterling performance by the star.

"Madonna of the Streets" (Col.) Ancient hoke and sombre photography on the Frisco waterfront. Appealing to certain type of womanhood with title an aiding draw to certain males. Fair programer.

FAST AND LOOSE

Paramount production and release. Directed by Fred Newmeyer. Based on Avery Hopwood's play, "Best People." Made at the Long Island studio. Doris Anderson, adaptation; Preston Sturges, dialog; staged by Certain Heyburn. Cameraman, William Steiner. At the Paramount, New York, week of Nov. 28. Running time, 70 minutes.

Marion Lenox..... Miriam Hopkins
Alice O'Neil..... Carole Lombard
Bronson Lenox..... Frank Morgan
Percy Morgan..... Charles Starrett
Bertie Lenox..... Henry Wadsworth
Carrie Lenox..... Winifred Harris
George Gaston..... Herbert Yost
Lord Rockingham..... David Hutcheson
Millie Montgomery..... Ilka Chase

Frothy bit of celluloid practically void of names familiar to the film public, which will go to Par's box office trouble. Otherwise, it's a pleasing release for light entertainment apt to have its worries in reaching average figures. It seems destined for a moderate career at best.

Detrimental angle of the story, which again rehashes the unruly children of wealth, is compensated for by the cast. In this respect it is Miriam Hopkins' first picture. This stage artiste plays tick-tack-toe with the camera, sometimes winning, sometimes losing, but the merit of her performance will be universally obvious. As is true of most of the legit girls, Miss Hopkins is adroit at light comedy, although her forte may be heavier subjects. It's likely that Miss Hopkins' future in pictures will rest with the camera boys, or executive supervision to see that the cameramen give her adequate attention. That she can be photographed is acknowledged by various shots in this footage.

Cast principals are almost entirely from the stage, with Charles Starrett opposite Miss Hopkins and Frank Morgan again playing the financier father. Carol Lombard is the only picture name which comes to mind in the lineup, although Ilka Chase, who can admit to previous Fox experience, is included.

Theme is aimed to split the interest between Miss Hopkins and Miss Lenox. Former is engaged to a theatric silly-ass and titled Englishman, while the boy is in love with an on-the-level chorus girl. Marion seeks an out on her prospective marriage for a title and grasps her chance when accidentally meeting young Morgan. Later discovery that he's merely a garage mechanic merely enhances the romance for her, and it's a grand mixup when the entire family meets in a road-house raid. The understanding father of the Lenox lad is incognito on a date with his wife's former flame along with the boy's straight-laced uncle. Following blowoff in the courthouse has the mechanic and chorister turning down the Lenox children as marital partners, which situation the father straightens out with the remark that the youngsters need the level-headed guidance of the working couple.

That's pretty hokey, including the old formula of hooking up one wild chorister with the Puritanic uncle. Theater has some trouble getting started, but the sequence between Miss Hopkins and Starrett, battle of wills based on pride of sex, is the dialog footage which should make them linger to see what happens. Hence, these two hold up the film, with the story giving them the major break anyway. Neither Miss Lombard nor Henry Wadsworth do accomplish much as the second couple, while Morgan is fast developing into a standard support type. Winifred Harris plays the continuously fainting mother and David Hutcheson is passable as the British nobleman of American stage vintage.

Feature carries some good-looking interiors and has been well photographed and recorded, but it's not a heavy production outlay. The direction and the players hold the much used script together, its brisk pace, after the initial footage, being important. Film is down to 70 minutes, decidedly in its favor. *Sid.*

COLLEGE LOVERS

First National production and release. Marion Nixon and Jack Whiting featured. Story by Earl Baldwin. Directed by John Adolfi. At the Strand, New York, week Nov. 27. Running time, 61 minutes.

Frank Taylor..... Jack Whiting
Special Hastings..... Edgar Kennedy
Al "Tim" Courtlay..... Guinn Williams
Eddie Smith..... Russell Hopton
Coach Thomas..... Edgar Norton
Mary Hutton..... Marion Nixon
Josephine..... Phyllis Crane
Gene Hutton..... Richard Tucker

Laughs in this comedy on college life and football, but they do not arrive consistently, and not enough to send this film over strong without support in the key spots. In season football is almost as much a national pastime as baseball and the b. o. may work inverted on this pre-aimed satire that cuts into dramatics deliberately at times.

The story is unimportant except for gag action. That comes at the close when the two football pals do an Alphonse and Gaston on the field. With three inches for a goal and three minutes to play, they outbid each other for the pleasure of carrying the ball across until the game ends. Both thus losing the opportunity to glorify themselves and their alma mater.

That spot is the mainstay of the story and the punch that leaves nothing fit to follow. The picture attempts it with reversible pants kicking by each of the two, but that flops, to give the film a dull windup.

The yarn is built on gags and takes a musical comedy slant on action, without the song and dance routine. It may have been that musical comedy angle which planted Jack Whiting in this film. He's from that part of show biz. But gets no chance to show anything and sizes up as may be fitting that way but that's all. It can't be told from this picture.

There's a good laugh when the two footballers are ambushed without trousers on the campus and jump into a coeing pair arguing about a goodnight kiss. But as the trouser doffing begins, its crude and old stuff.

Queer things may happen in colleges but slanting films onto a tack of having a student fixer at any school like the kind Whiting rolls off is a big hunk to swallow for present day audiences. This bird even advises the coach. And between Whiting and Miss Nixon the romance is thinner than ishinglass.

There's a lack of acting personality that will make this picture tough for exploitation. Miss Nixon is visibly forced to overwork her charm to get that wall flower and coyish college girl attitude across. It makes the comedy go offside, too that way. That's miscasting both ways. *Sid.*

Usual radio announcer stuff here. Richard Tucker plays a most inconspicuous role. Outside of Bade Woteler as the coach there's little to speak about, although Guinn Williams looks natural.

Gags alone, without dramatic action, can't hold up b. o. if this biz caught Friday night or supper and following Thanksgiving Day is any criterion. It was the film's second day and showed one-quarter the house filled.

Some of those college footballers as shown in closeup and students would make another "Alibi." The flaps here don't compare with grace of manner to Meyer Peterson's waitresses and there's something awkward on film researchers that makes them put a small-town football team in a huge stadium before 100,000 royal rooters. That's a flourish that may not help.

BIRDS OF PREY

(All Dialog)
(ENGLISH MADE)

London, Nov. 21.

Produced by Associated Talking Pictures in conjunction with R-K-O, released through Radio Pictures (R-K-O's English subsidiary). Adapted and directed by Basil Dean from A. A. Milne's stage play, "The Fourth Wall." Recorded RCA Photophone. In cast: Robert Loraine, Warwick Ward, Dorothy Boyd, Frank Lawton, C. Aubrey Smith, Ellis Jeffreys. Length 8,832 feet. Censor's certificate "A." Running time, 90 mins., approx. Reviewed Piccadilly theatre, London, Nov. 18.

One of those slow moving, frightfully good-mannered, best-country society British pictures, in which the lesser orders of humanity behave suitably and the elite get murdered as a welcome change.

The whole trouble with Basil Dean as a picture producer is that he appears to have precisely no idea of the makings of a picture. In this particular specimen of the bean leisurely species, he is helped by all the smooth efficiency of American technicians, has art direction which knocks most British films galley-west, has a camera team which beats most of the grinders this side, and a cast of stage players of whom the more mature troupers can always be depended upon to give sterling performances. And the most he gets, out of this line-up, is a slow moving series of photographed sequences, with players mouthing melodramatic lines in a melodramatic fashion and a lot of hokum dialog which it seems unfair to blame on A. A. Milne.

As a box office proposition this adaptation of Milne's stage play, "The Fourth Wall," looks as though it might do good business in the better class houses this side, where patrons will appreciate smooth technique in a British film, and will forgive much for the sake of the players. It should be remembered the cast here is particularly strong for this side.

As a stage play the yarn made a fair success, largely on the author's name. Stripped of the playwright's theatrical sense its story is just so much hokum, leading up to the preposterous situation in which a girl, who had otherwise shown little intelligence, succeeded in trapping two murderers.

Point about the yarn as a stage show was the novelty—in its day—of producing a murder meller in which the audience knew the crooks at the outset. As a method of development on the screen the idea loses all punch.

Story values, such as they are, are spoiled by melodramatic dialog, and the insistence, presumably by Dean, of making such fine actors as Robert Loraine register the

broadest meller. Recording gets the benefit of the doubt, as the reproduction at the press show was not too hot.

Best trouping is by Warwick Ward and Lorraine as the murderers, although its tough they should have to strut some of the stuff they put over. Frank Lawton is just any juvenile lead, and Dorothy Boyd is insipid as the girl. Supporting roles, especially the retired police chief, as played by C. Aubrey Smith, are mainly polished.

Atmosphere generally is good, particularly the touches at an English village fair. The whole thing is very self-conscious, over-polite, and everyone looks as though they were on the best behavior all through. This reviewer didn't spot a single trick shot in the whole production, which is just motionless stage photography on rather more elaborate lines than usual.

Film suffers with the customary English drawback of being much too long, a fault which may be remedied in the States—where it gets a release through R-K-O—but not here. Sliced by two reels it might be a novelty booking in America; this side its okay for the spots where they like to sit back and meditate on their best behavior. *Chap.*

OH, FOR A MAN

(With Songs)

Fox production and release. Featuring Jeanette MacDonald, Reginald Denny, Marjorie White and Warren Hymer. Directed by Hamilton MacFadden from a story by Mrs. F. Watkins adapted by Philip Klein. Dialog by Lynn Starling. Songs by William Kernell. At Fox, Brooklyn, week Nov. 29. Running time, 78 min.

Frothy farce woven around the love of an operatic prima donna for a burglar. One of those physical romances nicely shaded through Hamilton MacFadden's suave direction and capable performances by Jeannette MacDonald and Reginald Denny. Picture is hardly of deluxe house calibre, but in the neighborhood spots with some judicious cutting of the draggy opening sequence it should get by nicely.

Film gives Miss MacDonald a light comedy role and she delivers as the temperamental operatic star. Denny, as the physically perfect burglar who steals her heart, also turns in a first rate characterization.

Denny enters the operatic star's boudoir intent on robbery, but when he learns who his victim is tells her that he is also a singer with ambitions and a great admirer of her voice. The star's attempt to make an operatic baritone out of a burglar meets with little success. When he treatens to walk out on her she, very much on the make for the husky, proposes marriage. When Denny insists he does not relish being pointed out as merely the husband of an eccentric prima donna she decides to give up her career and they leave for Italy.

Life in the Italian villa soon gets on Denny's nerves, his friends and those of his wife failing to have anything in common. Following a quarrel he clears out and Miss MacDonald returns to her first love, the opera. Following her opening night, Denny, a burglar once more, climbs into her bedroom in the same manner that they first met and they are reunited.

Best laughs come when Denny is having his voice trained for the opera and is giving an audition before the impresario, baritoning a pop ballad off key. Miss MacDonald also handled several comic situations with finesse and sings two interpolated songs, one operatic, to set her among the best of the screen sopranos.

Another song, "I'm Just Nuts About You," is crammed over by Marjorie White, playing a big opposite Warren Hymer, and looking as if it had a chance for pop appeal. Alison Skipworth and Albert Conti in minor roles round out an unusually able cast. Except for the dull opening of the final act of an opera, phone, mainly in long shots, Hamilton MacFadden's direction of this picture is far better than the story deserves.

RAZLOM

("THE BREAK-UP")

(RUSSIAN MADE)

(Silent)

Produced by Mejrabpomfilm. Amkino release. Directed by Zemkovsky. Cast of artist. Grebner. Adapted from Russian play of same name. Photographed by E. Alexeyev. American titles by Shelley Hamilton. American premiere at Eighth Street Playhouse, New York, week Nov. 24. Running time, 80 minutes.

Capt. Bersenev ..... M. C. Narokov
Mme. Bersenev ..... A. I. Bourkova
Tiucana ..... M. A. Zhadanova
Oxana ..... Lydia Koulkova
Lieut. von Shtube ..... A. D. Smirnin
Godun ..... G. Gladkov
Petrenda ..... B. G. Yaroslavtzev
Shaack ..... V. S. Brkov

This picture is propaganda with a frank flourish. It's clearly meant indicator how a revolution may be undertaken. At the same time the detached view of the film serves to stifle the purpose because of the blunt way the Russians put forth their argument. Russia, nor any other nation can offer more affirmative evidence of the destructive efficacy of a revolution than this film. It's an exhibition of how limited Russian progress has been in arts and education.

Intended for a limited clientele and spotted at this house that is close to the Russian and Polish colonies in New York, besides the super cultivated hair growers of the pikey Greenwich Village. Neither entertainment nor educational, the film will have run out its purpose in short order.

One spot shows the revolutionists clubbing a couple of double crossers to death. Maybe that's propaganda or an alibi. It's equally unbidding to suppress this stuff. Being offered as entertainment its n. g. and up against the more brighter intelligence of American audiences, the stuff turns over. Revolutions may be steened by the intellectuals but its greater work and heavy stuff are done by the bludgeon minds. In Russia the peasants who make up most of the population under the czaristic regime neither were able to read nor write, in the great majority.

America is different and no amount of Russian bidding, whether official or otherwise, can change that attitude. Where else this danger here gets minimized is that certain nationals have innate differences to Russians and others. That's inherent. Every other angle is strictly an immigration problem.

But the Russians have stepped a bit in this picture by slanting it down as an adaptation of a play. Maybe that was so but the play could hardly have been any finer piece of art, and if anything, more blunt and limited.

No continuity of story or purpose is apparent except the propaganda angle. Customers paying any kind of money for that must resent it. Histrionics are mostly monotonous. The peasant characters all act the same way. Once anybody has seen a Russian film he's seen everything Russia has to offer in characters. The upper classes are always given as imbecilic. No quarrel on that point maybe, but some must be different.

Yet on the contrary viewpoint, the Russians themselves, forgot themselves apparently in one spot. The ship master, a captain, is the best actor of the lot. He's subdued and withal, shows the best knowledge of makeup.

One or two good photographic shots, principally on seaboard. The rest don't matter because the photography is too sombre for the eye. Altogether it's an over produced affair, as usual, with soldiers and sailors and foolish types of officers.

Even as propaganda, too long. *Shan.*

L'Amour Chante

("Love Sings")

(With Songs)

(French Dialog)

(GERMAN MADE)

Paris, Nov. 22.

Braunberger Richebe production and release. Made in Berlin. Directed by Robert Florey. Scenario and dialog by J. Bousquet and Henri Falk. Music by J. Bousquet and L. Hermant. Recorded Klangfilm. Running time, 100 minutes. Aubert Palace, Paris, Nov. 21.

Claude Merferait ..... Pierre Bertin
Lieutenant ..... Baron Fils
Crepin ..... Saturnin Fabre
Armand Petitjean ..... Fernand Gravey
Madame Merfermois ..... Yolande Laffon
Loulou Darling ..... Jeannine Mercey
Yvonne Crepin ..... Josseline Gael
Chorus ..... Plaza Tiller Girls

This is a French film, but throughout it is evident it has not been made in France. The direction by Robert Florey evidences his Hollywood experience and the facilities in Germany studios lend him to use dialog otherwise than in narrow sets.

Story is that of a grammar teacher, led by circumstances to impersonate a music teacher, whose daughter he eventually marries. He is first impressed into service to teach music to a woman whose husband is butter and egg man to a musical comedy girl who later jilts him to marry an Egyptian prince. The story occurs in Paris, but no Paris theatre enjoys such backspacing possibilities as the theatre where the musical comedy is shown, nor do French choruses usually work as smoothly as the Plaza Tiller girls in this talkee.

Pierre Bertin steals the show as the grammar teacher. Baron Fils is good, and Josseline Gael, who was to be the juvenile lead in the English version of "Lady Lies," is excellent as the music professor's daughter. Jeannine Mercey, currently in legit in "Sexe Faible" as an ingenue, is anything but that in that film, using to best advantage her directly less than the character of a bad actress. Rest of the cast is fair.

Direction excellent throughout, with some happy shots. Direction is the strong point in the film. Photoing is very good. Besides an obvious mix-up in the recording monitor room, sound is irregular, voices frequently appearing deadened as by cotton wool. Music is good, and the theme song "L'Amour Chante" quite catchy.

Many scenes draw favorable comments from the audience, particularly the one where the butter and egg man arrives whilst his wife is plucking. Only the lower part of her legs can be seen, but she is naked, having just run out of her bath to answer a phone call, and her naked feet tell the story.

There are no dull parts in the film, except for the last few feet showing the wedding of the fake music teacher with the daughter of the real one. No question this film is distinctly above the average French production. *Mari.*

Madonna of the Streets

Columbia production and release. Directed by John Robertson. Based on "The Rugged Messenger," by W. B. Maxwell. Adaptation and dialog by Jo Swerling. Photographer, Sol Polito. Starring Evelyn Brent. Featuring Robert Ames, Josephine Dunn and Ivan Linow. At Globe, New York, week Nov. 27. Running time, 72 minutes.

May ..... Evelyn Brent
Morton ..... Robert Ames
Slungullion ..... Lennie Hayton
Marion ..... Josephine Dunn
Chink ..... J. Edwards Davis
Blink ..... Zack Williams
Ramsey ..... Ed Brady
Kingsley ..... Richard Tucker

Ancient hoke related simply amid the drab surroundings of the Frisco waterfront. A keptie widowed when her rich companion gets run over by an auto aims for the fortune he otherwise might have willed her and winds up by marrying his nephew heir, a hobo missionary boy, a fair programmer and though obvious considering the age we live in it has an appeal. Mainly to a certain frustrated type of womanhood. That looks like neighbs mostly but plenty quirky on the frustration to most women. The title will get the latter and certain males with "Madonna" exploitation on the modern. A cheap draw.

Only about three sets and nothing looking new, with sombreness in photography rivaling the drama, means plenty of lighting saved for Columbia, too, and a profit for the firm. Even Wall Street with its economy might have desired more light. Not enough light and shade except the finale shot. That's outdoors when the happy pair are looking over the rising new hobo palace built by the money the girl wanted but the missionary got.

If "Madonna" means something lovely looking sad, it wasn't Evelyn Brent in this film. Gayer colors suit her. When Miss Brent gives that far-away look to her lawyer at the opening about aiming to get her dead companion's money, some way, any way, it's a clincher she's going for love with the almer, even though the latter is known at the time.

Beginning the film sounds a warning. It goes both ways here and presents something to think about for dialog continuity. Richard Tucker as the lawyer is fronted for a speech. He makes it in music fashion, apparently for the audience, to reveal a spoken prolog as happenings not recounted in photography. Then it's shown he was merely acting for the keptie client. That's the girl introed.

Another time dialog goes offside to explain the audience might expect a fight between waterfront rats for her. No action up to then and much later to warrant it.

That waterfront fight was hokiest. Looks like it was slanted after much of the film drama had been written. Serves to fill the finish.

Robert Ames is the usual Ames. Nothing exciting. *Shan.*

CHEMIN DE PARADIS

("The Road to Paradise")

(GERMAN MADE)

(French Dialog)

Paris, Nov. 17.

French dialog. Erich Pommer UFA production. Released in France by Gaumont-Metropolitan Cinematographe Europeen. French version directed by Max de Vaucorbeil. Supervised Wilhelm Thiele. Made in Berlin UFA studios. Recorded Tobis. From the scenario by Franz Schulz and Paul Frank. Music by Werner R. Heymann. Lyrics by Jean Boyer. Running time, 89 mins. At Imperial, Paris, Nov. 15.

Willy ..... Henry Garat
Jean ..... Rene Lefebvre
Fifty ..... Jacques Maury
Mr. Bourant ..... Gaston Jacquet
Lolotte Bourant ..... Lilian Harvey
Edith de Rougiff ..... Olga Tschechowa
First Lawyer ..... Albert Dinan
Second Lawyer ..... Jean Joffo

Film is locally an entirely new departure, and as such attracted considerable curiosity. It is a mixture of operetta, comedy and revue. The international parentage of the French version made in Berlin from a German farce with strong musical comedy elements by a French director with Hollywood experience is strongly felt. That one drawback is, that Lilian Harvey, the heroine, has a foreign accent. This is now sufficient to handicap heavily any production here.

Story is that of three boys, broke, running a gas-filling station. They all fall in love with the same wealthy girl without knowing it until they all meet in a night club. The girl's rich father arranges for a big gas company to be formed headed by the three boys, but when the one the girl herself loves finds out that he is not holding the job on the side grounds of his merit he resigns, but is nevertheless finally persuaded to pocket his pride and marry the girl.

The film is stamped Berlin all over as clearly as some productions are hall-marked Hollywood. What gives the film some originality for the French is that scenes of street

(Continued on page 30)

Talking Shorts

JUDITH ANDERSON
"Madame of the Jury"
8 Mins.; (Dramatic)
Warners, New York
Vitaphone No. 1121

Judith Anderson legit star, makes her screen debut in this rather unconvincing miniature melo that fails to carry any suspense or pack a punch.

Cast as the only woman on a jury trying a man for the murder of his wife and lover, Miss Anderson holds out against the 11 men in the jury room, who are all for sending the accused man to the chair. Her insistence that the man is innocent of the double murder results in a deadlock.

Court is reconvened, with the alleged murderer telling his story to the judge and jury once again in dreary, incoherent style. Back in the jury room the lady juror still refuses to find the accused guilty. Pressed for a reason, she enacts the events leading on to the tragedy, and finally confesses that she is guilty of the crime, having dropped a pill into the drinks of the man who was about to give her air and the woman who had replaced her in his affections.

Miss Anderson emotes in a style that is more suitable for the stage than for the screen, while the material here is of no great consequence. A poor recording job also counts against this dramatic short.

LULU McCONNELL
"Tonguetied"
7 Mins. (Comedy)
Rialto; New York
Paramount

When the screen husband of Lulu McConnell physically chokes her off in this one, the only regret of the audience is that he didn't use his hands seven minutes earlier.

Sometimes Miss McConnell's prattle is entertaining. In this one there is no entertainment, only boredom of the most irritating sort. She talks so fast even fans who try can't get half of her lines. *Wally.*

"COPY"
20 Mins.; (Comedy)
Stanley, New York
Metro

Interesting newspaper yarn, lacks action from start to finish, which is given a surprise twist. Newspaper stuff is exaggerated a bit, but the laymen will think it's the real thing and go for it in a big way. Authors of this deserve credit for a good job.

Reporters are lolling about the office talking about the dearth of news. Editor, away the good part of the day with wife and kid, comes in and pounds out a yarn about how dangerous are one company's excursion boats.

Next day the owner wants a retraction from the editor, who refuses. Publisher calls the editor in and fires him. Just then the office gets the fire signal. It turns out to be one of the company's boats, which finally burns, killing 300 persons.

Editor discovers his wife and kid had been on the boat, and among the names of the dead later wired in were those two. They were identified by a lunch basket which had the girl's name on it. Publisher asks the editor to stay on the pay roll, but the latter says he'll quit after he gets that edition to press. He later discovers that his wife and kid were okay. They had loaned the lunch basket to another family, and later missed the boat.

Interwoven in the story are the usual sure-fire newspaper talk and action, which pads the story out nicely.

"THE HEADACHE MAN"
8 Mins. (Comedy)
Warner's, New York
Vitaphone No. 1114

Amusing comedy skit that holds enough laughs to get a favorable reaction in any house. Dudley Clements and Robert Cavanaugh, both from legit, turn in okay performances.

Clements is the proprietor of a department store, with its slogan, "The customer is always right," while Cavanaugh's job with the firm is to bear the brunt of all complaints.

Any time there is a squawk "the headache man" is called in and is theoretically fired. One customer who really believes she has caused him to lose his job, finally gets him in a business of his own.

Twist to the story comes when his former boss goes bankrupt and final sequence finds him working for his former employee in the same menial job.

Situations nicely timed for laughshake. Idea old story of the worm that turned altogether pleasing shots.

A HOLLYWOOD THEME SONG
Sennett Comedy
20 Mins.
R-K-O Mayfair, N. Y.
Pathe

This burlesques the theme song era in talkies and very well. It is crowded with laughs, with each accentuated by the skill of the three musicians, supposedly all-set, but always awaiting an incident to get under way.

Harry Gribbon does his job as chief burlesquer in a natural way which makes him the funnier. As the lad going off to war he commences yodeling. Putting the boys through the paces at the front gets another song. Going over the top inspires another, and so on. Gribbon's handling of the part kills chances of boredom from over-singing. It's apparent that some other voice is fitting notes into the movement of the actor's lips.

Yola d'Avril as a German spy in exotic surroundings shows much body movement, but Harry doesn't succumb. It's all cleverly ridiculous and for that reason should be enjoyed by all types of fans. *Wally.*

RUSSIAN NEWSREEL
(Silent)
7 Mins.
Film Guild, New York
Amkino

This reel's compactness which shows only five clips suggests that it must have been cut plenty.

Its non-propaganda clips are a novelty coming by way of Russia. The five might be classed a combo of magazine and news shots, but on the Russian angle trying to get arty the latter might also be classed that way.

Conversely the straight magazine shots are the best photographically. These concern a race among the Karelean mountaineers, swimming race at or near Moscow, and the opening clip of some Soviet officials.

Titling is off.

Costumes of the mountaineers and the lack of interesting spectators at the swimming race offer extra thinking. *Shan.*

JOHNNY PERKINS
"Lady, You Slay Me"
Comedy, Songs
8 Mins.
Loew's New York
Paramount

Pretty terrible. Playing, recording and direction all missed. Must have been made some time ago, since Louis McLermott is the director billed. He is one of the Pathfix presentation unit (stage) producers, all of whom doubled for a while at the Paramount studio a year or so ago. Not even a filler.

Jerky pace suggests the director had 10 or 12 minutes in mind, but what's left runs eight minutes. Johnny Perkins, favorite stout boy of the picture house circuits, is starred in this short, with nothing very funny in the material line. The first handicap for Perkins is his make-up, and he never overcomes it. Male quartet sings a couple tunes. *Bige.*

"EXCUSE THE PARDON"
Dramatic Sketch
10 Mins.
Strand, New York
Vitaphone No. 1069

A good drama short produced with Ralph Morgan and Katherine Alexander, both from legit, but it winds up aimlessly.

As Morgan, playing the released convict hired back to prison because he was pardoned by mistake, walks out of the picture and into a cell, the story gets cut off.

It's a helpless finish that may put audiences athwart and knock this piece out of the de luxe class into the neighbs.

Ruth Reynolds, New York newspaper girl, authored it. Arthur Hurley directed. Photography and recording okay.

Miss Alexander plays the wife role briefly but well. *Shan.*

"THE CRYSTAL GAZER"
With Eddie Buzzell
12 Mins. (Comedy)
Globe, New York
Columbia

An entertaining subject, but for adults only. Action and dialog on pecade lines with two separate blue-point scenes.

Buzzell as a mystic single on the vaude stage advises two separate and married blondes on domesticity. In the flashbacks he plays with them. One as her lawyer; the other as a miniature golf salesman. Both good that way.

Dialog is witty but colorful, and aimed on the bedroom order. Buzzell's usual mannerisms and voice texture gets the women on and off the screen. *Shan.*

"THE BIG CHEESE"
Van Buren Cartoon
7 Mins.
R-K-O Mayfair, New York
Pathe

Phoney animal pug goes through his training in the regular cartoon way. Many of the pen incidents are familiar, but the thing as a whole is up to standard and carries enough to make it good filler. *Wally.*

Foreign Language Popularity Is Giving State Righters Hope

Chicago, Dec. 2.

Foreign talkers, once considered wasted effort as far as this country was concerned, are now recognized as b. o. if spotted correctly.

In the past year more than dozen foreign flickers have been exhibited in Chicago and the midwest. Majority of these carried off records for grosses. Several indie exchanges, which thought themselves washed up with the death of independent production, has awakened to the new idea and are planning to devote their entire efforts to foreign films.

Foreign fad started last year when the tiny Warner Orpheum stuck for product, took a chance with the German film, "Royal Box." This house which has a great week when it gathers $5,000, went to a new high with $12,000, and held the picture for three weeks. After that it was a cinch.

Castle, another loop grind house depending almost wholly on spot booking, went into the foreign field in a big way. Every dialect flicker playing that house has done big business. "Meodies des Herzens," first German musical, smashed the house mark with $11,500 in a tiny 300-seat theatre, and held over for 19 days. Punch and Judy, ritzy spot in an out-of-the-way corner of the town, got its best week with "Because I Loved You," German flicker.

Yiddish Grosses

Down on the "East Side," a picture called "Yiddishe Mama," more than tripled the average gross of the 20th Century and Gold theatres, where it played simultaneously.

These results have been duplicated at other theatres throughout the city, and in other towns in the midwest. Foreign films have the ability of bringing out persons who otherwise would never go to theatres, either because of a native dislike for shows or because of the inability to understand the English talkers. To them the pictures are more than entertainment; to them the foreign flickers are representations of the old country.

Foreign product has found its best outlet in the midwest, where so many old country groups are located. German, Polish, Russian, Swedish, Dutch, Lithuanian, and others, have all shown an eagerness for their native pictures.

It is to these groups that the indie exchanges and particularly the state-righters, look for future biz. State-right distributors travel to New York now, not for American productions, but for foreign films. They are definitely satisfied by the results of the past year, that there is a large and profitable field in the great midwest for dialect pictures.

George Brown's Plan to Feed Feminine Chicago

Chicago, Dec. 2.

Under a publicity tie-up with Delmonte Coffee, Ward's Cakes and a couple of other foodstuffs the Palace here will feature during December an all-day free eats inducement.

It will be a shoppers' lunch and a stenographers' supper, getting the home girls early in the day and attracting the office beauts after hours. Thought is that the women can avoid stopping into cafeterias in the afternoon or going home for the night meal. With most women on a diet it's figured the theatre can safely undertake to keep them fodered.

Idea originates with George Brown, R-K-O's new divisional publicity chief.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

TURKEY GIVEAWAYS

No Panic in Theatres or to Winners in Detroit

Detroit, Dec. 2.

Thanksgiving meant a lot of live stock shows in various neighborhoods. Picture houses gave away everything from live pigs to Austins. Any kind of livestock small enough to carry home was included in the giveaways.

After winning the animal or fowl winner had a headache how to kill and prepare it for cooking with exhibitors merely sympathetic. In some cases it cost as much to have the prize prepared for use as to buy it outright.

One theatre interrupted its stage show to give away 50 live turkeys. One hour to give away the birds and another hour to clean up the stage.

Fox's Alternating Men, With Shapiro-Allvine and Pincus-Todd; Others, Too

Around New Year's Vic Shapiro, Fox coast publicity head, will exchange post and place with Glendon Allvine, the Fox p.a. in New York.

Another similar movement at the same time will take Joe Pincus, the Fox New York caster, to Hollywood, replacing there Dave Todd who will follow Pincus in the New York Fox offices. Todd is in Jack Gardner's casting division in the west.

Other alternating moves probably will be announced.

The alternating system will give the Fox organization an interexchangable staff, acquainted with all coasts.

QUESTIONS RULED OUT ON LOEW-FOX SALE

A. N. Y. Appellate Division has decided that Nicholas M. Schenck, Dave Bernstein and Arthur M. Loew, as directors of Loew's, Inc., sued for Edwin M. Stanton and other stockholders for $9,000,000 they are alleged to have made by buying up 450,000 shares of Loew's at $102.50 and selling them to William Fox for $125, needn't answer the 24 questions propounded by counsel for Stanton in an examination before trial, but will have to answer only six, under an Appellate Division decision last Friday.

The court directed the defendants to produce all books and documents relating to the questions to be answered. These have to do with the Fox contract to obtain control of Loew's, and the details of the purchase of the 450,000 shares from David Warfield, David L. Loew, Lee Shubert and Leopold Friedman, also directors of Loew's.

Timid "St. Johnson"

Hollywood, Dec. 2.

Doing an on again off again with "Saint Johnson," Universal has again postponed production on the filmization of the western novel.

U is rather leery of the western market at this time, in view of recent out-door flops.

Lonergan's Second

Hollywood, Dec. 2.

Lester Lonergan, former stage director, who has done one picture for Paramount, starts Dec. 15 on his second. He will co-direct "Cavalier of the Streets," next William Powell story, with the other director not yet decided on.

Harry Green is trying to get Lonergan to stage his play, "Shyster," in San Francisco next month.

No Rush on "Rush"

Hollywood, Dec. 2.

Scheduled for December production "Land Rush" may not be made by Fox now until February.

Victor McLaglen and Edmund Lowe will not be ready for the picture before that time.

SHEEHAN VS. FOX

Action to Recover $315,000 Placed on Preferred Calendar

A motion made and granted last week placed the recovery action by Winfield R. Sheehan against William Fox on the New York Supreme Court's preferred calendar. That guarantees an early trial date.

Fox's attorney, Samuel Untermeyer, immediately gave notice of appeal.

Amount Sheehan is suing for approximates $315,000.

U. Has Paid Around $375,000 for Rights To 8 B'way Plays

The status of the story material shortage in the film industry is now being passed by some studios to the exhibitor's door. It is maintained that the little indie wants only Broadway plays for his screen, or successful novels. Both types have to be hot or he refuses to pay anymore for them than for films based on original screen stories. As a result, hundreds of manuscripts go begging while the industry is shouting a material famine.

Because it is of this belief, Universal's 1930-31 line-up speaks louder in the legit play direction that that of about any other company. Of the 20 features on the U list, 10 are legit adaptations, studio paying top Broadway prices for a few of them. By the same token only three original manuscripts are worked into the rest of the program which is given over to novels.

While Universal isn't going in for any more million-dollar epics, scrapping "Merry-Go-Round" because a talker and musical version was figured too costly, it is ambitious enough to go after such plays as "The Greeks Had A Word for It," which even Howard Hughes couldn't "afford" to buy. U offered $100,000 for the rights and Hughes went $10,000 better, but the holders are holding out for $15,000 more than that.

So far the top play price of the season has been paid by U, $110,000, for "Strictly Dishonerable." This is a dead investment, however, until the play quits.

On the other hand "Dracula," figured by the company as its "All Quiet" of the new season, cost under $40,000. "The Up and Up," a play, got $37,000 from the Laemmle treasury. U left $50,000 with Broadway for "Many A Slip," and the same for "Little Accident." "Free Love" rated $35,000 before it could be transferred to Hollywood and, for the dialog rights to "Cat and Canary," released as the "Cat Creeps," U paid another $30,000. $100,000."

"East Is West" rights cost U

Tiff's 1931-32 Slate Getting Early Start

Hollywood, Dec. 2.

Making a radical departure from former years, Tiffany will start its 1931-32 production schedule in February, six months ahead of its closing on '30-'31 product.

Switch is being made for sales reasons, with the idea of building up the Tiff pictures earlier in the season instead. Studio is already beginning to line up story material, so as to be set to go by February.

Meanwhile production for this year is going ahead, with 20 pictures yet to be completed by July.

That Tiffany intends to expand production cost for future pictures is indicative by the $50,000 it has already gone on the nut for with "Barbarian," with no cast or director set yet.

Weak Extra Week

Hollywood, Dec. 2.

A bump for the mob again with only 2624 extras working during the week. This is some 37 degrees below average.

Peak was Monday with 638 called out. Biggest crowd that day was 138 in a Pathe short, "Harold Sees the Indians." That was also the biggest set of the entire week.

The Newsreel and Inattention

There has been little or no disposition shown by the theatre circuits to give their respective newsreels a break in the presentation houses, the major spots in the key towns. Arguing for a representative number of minutes on these programs takes up a certain amount of the newsreel boys' time each week. Meanwhile it's plenty discouraging to the men concerned in this high speed work.

It might almost be said that one theatre operating outfit added insult to injury recently, when it flashed only two news clips in an ace house. It didn't take the newsreel mob concerned very long to hear about it. They burned and prepared to stage a more drastic offensive in the matter.

Around New York Publix has maintained a wavering attitude on its Paramount News. Tendency mostly has been to hold it 'way down. On the other hand, the New York Paramount often treats the news events to a full fledged display on the de luxe shows which is most unusual. Whether this inaugurates a new scheme of added minutes to Manny Cohen's subjects is not known although it's possible. If so it may be an edict to cover the entire circuit.

The Capitol has ever held the middle course on its news, strictly depending on the running time of the full layout.

Fox Movietone News at the Roxy hasn't really meant anything since the Embassy theatre undertook its all-newsreel policy. The big emporium used to specialize in this phase of its program unto becoming known for it to the point where the news actually was known to be responsible for a certain percentage of the weekly gross. Suspected of being true, this was traced and found a fact. That was over a year ago.

Lack of Exploitation

It is likely that the Roxy has curtailed its news on the theory that to do so would chase newsreel fans into the Embassy, as otherwise they'd have to go on a long Broadway search and their only chance would be the Rivoli, Rialto and Strand. Despite this, those handling the Embassy give it little or no exploitation.

Having worked itself into a steady groove, which doesn't vary much on gross from week to week, the lads in charge seem satisfied to let it go at that. No telling how many "punch" subjects they've passed up heralding to draw extra business. It's obvious that they can't spend as little coin as possible in the daily papers, but what is surprising is that they don't even stir themselves for any kind of a lobby display when they've got a hot subject which newspaper stories have made a "natural."

Hence, if it's too much trouble to occasionally poke the Embassy out of its channel to attract special attention (and it's the only house of its kind in this country) the reason for practically humiliating Fox Movietone News at the Roxy to help the Embassy isn't exactly clear. This also must impress out of town exhibitors who certainly drop into the Roxy when in town.

Neither does there seem any particular cause for boasting about what the Embassy has accomplished. It remains the only newsreel spot which has gotten over and, perhaps, only because of the hundreds of thousands of pedestrians who weekly thread their way through Times Square. The publicity end has done nothing to exhilarate it, not even every so often, and it's almost certain that those who don't habitually visit this immediate district are entirely unaware that there's a newsreel house in this city.

The thought behind this Embassy policy was national publicity for the newsreel—since which first splurge what has been heard of it? It's not only possible but probable that the Embassy hasn't pulled a patron in months to see a special subject from as close as Central Park South (59th street). They've got to walk by the lobby, stop and scan the small signs of the complete bill, to see what is inside. One or two items are emphasized by card stands.

All newsreel policies have flopped in Brooklyn, Chicago, Los Angeles, and maybe one or two other spots. Which would tend to show that the initial and national publicity on New York's newsreel theatre didn't help out of town and that this Times Square site is an oddity of a peculiar sector. Exploitation is certainly not responsible for the Embassy's success. Rather is it due to so many people a Times Square having half hours to kill. England has just launched two newsreel sites. The one in London so far is a success.

Another of view is that the Embassy was started on it. newsreel grind to bring to the attention of house managers the importance of the current events. But a house manager is helpless when under circuit orders. With the various film companies pouring so much money, time and energy into their newsreels it seems obvious that they're hardly getting any publicity or attention in relation to the three-way expenditure. At least one sound newsreel seems satisfied with its financial income. How the others are doing is an open guess.

Theatre inattention for the newsreel is an old complaint. The peculiar part is that nothing much has ever been done about it.

WILL HAYS AND WIFE BOTH FROM INDIANA

Indianapolis, Dec. 2.

The marriage of Will Hays to Mrs. Jessie Herron Stutesman, former Hoosier society leader, occurred Nov. 27 at Bethesda, Md., recalled the fact that Hays was divorced from his first wife June 30, 1929.

The present Mrs. Hays was born in Crawfordsville, Ind., and received her early education there. She was the daughter of Capt. and Mrs. William P. Herron. For a number of years Mrs. Hays has been living in the east and prior to that in Bolivia as the wife of the late James F. Stutesman, former U. S. Minister to that country and prominent in Indiana society and politics.

The first Mrs. Hays also was from Crawfordsville. She was the daughter of Judge and Mrs. A. B. Thomas. The couple were divorced after living apart several years with Hays granted custody of his son, Hays, born in Sullivan, Ind., attended Wabash College at Crawfordsville, graduating in 1900.

SELLING LOCALES

Agent Plans Revealing Unfilmed Locations—For a Price

Hollywood, Dec. 2.

A new angle for picture agents here is "selling" producers on a locale for a picture by first showing photos of it, and then divulging the spot for a price.

The business is so new, methods and prices are not yet set, but Guy Coburn, actors' agent, has announced he will do it as a side line, and expects handsome and easy profits.

Coburn has travelled in out of the way places and has many photographs of his journeys. He will show the photos to the producer, adds an estimate of the time and cost of getting a company there, and then reveals the place at a price.

Photog Important

Hollywood, Dec. 2.

Experimental shooting on "Creation" is still being carried out secretly on the Radio lot, with the company now concerned chiefly in finding a cameraman who can photograph the difficult scenes.

At least six cameramen have been tried out, but none were assigned definitely to the picture.

Man for "Blind Mice"

"Blind Mice," all-woman play which Par has bought from Crosby Gaige, will be rewritten as a picture, to do away with the one-set idea and the cast without a man.

No writer has been assigned yet.

Sullivan on Dialog

Hollywood, Dec. 2.

Tiffany has taken Edward Dean Sullivan for the dialog on "Ex Marks the Spot," gangster picture. He is expected in Hollywood this week.

James Whal directing.



★ EL BRENDEL ★

El Brendel's meteoric tumble into fame came with the talking screen. God gave him a comedy pan but he lacked the comedy punch. Then his Swedish accent was released and he was made. Incidentally, he was born in Philadelphia, so the accent—like a taste for olives—is acquired.

Brendel's style is Swede and low; he gets violent laughs by gentle methods. He quit school to become an actor—but there was some delay. He arrived in Hollywood via medicine shows, vaudeville and Broadway revues. A natural comedian off stage and on, he likes baseball, music, scenery, his wife and comfortable shoes. No one ever calls him "Mr." Brendel.

This comedian first flashed like a Neon light in "The Cock Eyed World". He helped warm "Hot For Paris", was one of the bright beams of "Sunny Side Up", and spread laughs along "The Big Trail". Featured in "Just Imagine". His next is "Mr. Lemon of Orange."

MR. LEMON OF ORANGE

JUST IMAGINE

THE BIG TRAIL

MOVIETONE FOLLIES 1930

THE GOLDEN CALF

SUNNY SIDE UP

HOT FOR PARIS

HAPPY DAYS

FROZEN JUSTICE

THE COCK EYED WORLD

FIRST OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

HUMAN *pictures!* HUM



PART TIME WIFE

with

EDMUND LOWE
LEILA HYAMS

Tommy Clifford Walter McGrail

It's hard to tell about marriage — but "Part Time Wife" makes it easier. It's a wise and witty antidote for what ails matrimony —a preventive and cure for domestic disorders in both sexes.

Into the grown-up love story enters the world's more endearing pair — a boy and his dog. The result is a knockout of solid, richly human comedy.

And how it bubbles with this great cast! Edmund Lowe, husband and super-grouch; Leila Hyams, gadding, golfing wife; Tommy Clifford, who understands men and adores dogs.

From "The Shepper Newfounder" by Stewart Edward White. Superbly directed by Leo McCarey.





FOX BIGGER and BETTER

OR laden! HEART tugging!



THE
PRINCESS
(MAUREEN O'SULLIVAN)
AND THE PLUMBER
(CHARLES FARRELL)

with
H. B. WARNER

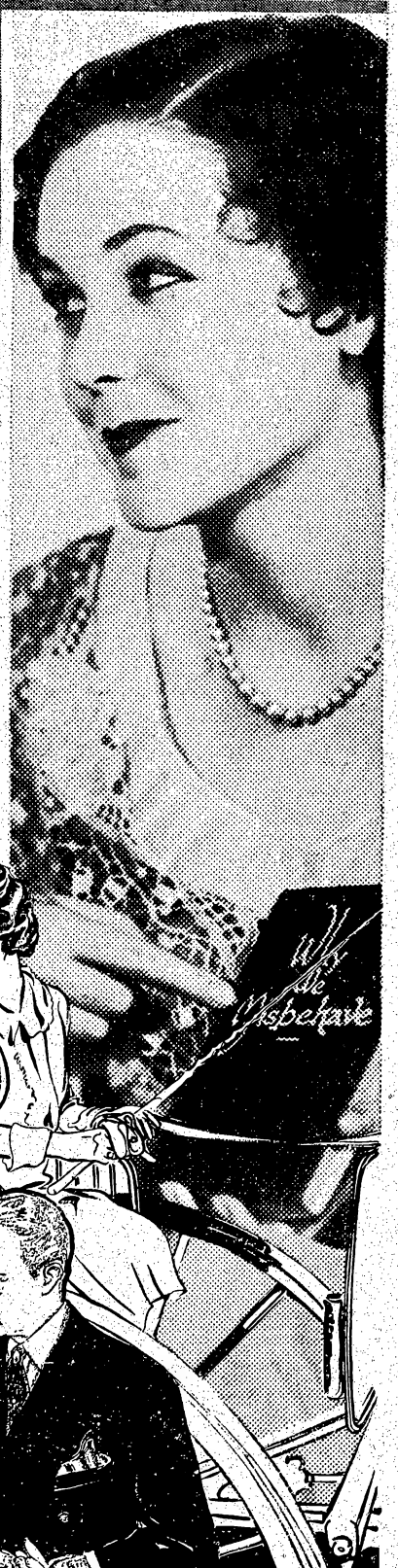
Directed by ALEXANDER KORDA

First he made her horse shy. Then he made her heart gallop. He thought she was a make-believe princess—and she thought he was a real prince.

Piquant comedy of errors in a romance that sparkles like dew.

Chivalry a la 1930. A nobleman outsmarted by American quick thinking.

Gay, delightful comedy movie-toned from the Saturday Evening Post story by Alice Duer Miller.





Inside Stuff—Pictures

R-K-O's employment of the unemployed in its several cities to sell R-K-O theatre tickets on a 25% commission arrangement on the ticket's cost price seems to be working both ways. It is keeping the unemployed employed, besides selling the tickets. On top of that, when the unemployment siege is over, the R-K-O theatres in their towns will have a complete list of possible theatregoers. It is reported the commission ticket sale will continue until Feb. 1, at least, and perhaps may become permanent.

Some trepidation is said to have been felt by R-K-O heads over the innovation, believing that local feeling might resent using the unemployed in that manner. But just the opposite has occurred. Wherever so far tried, the scheme of the semi-promotion has struck the civic organizations and general public as laudable, this probably in part through R-K-O paying 25% commission to the salesmen on the exact admission price, thus leaving the theatre as the bearer of all expense in the operation. Besides which any plan giving legitimate employment to a number of unemployed at the present time must be advocated in all communities where unemployment may become a menace. With the theatre no longer looked upon as a luxury but as a necessity, decided in war times, the selling of theatre tickets on a canvass can carry no objection, any more than any canvassing salesmen.

Something the show business is unaware of likely is the sales promotion recently and still put over by the "Saturday Evening Post" and its associated group of weeklies. This outwardly included the school children of town and cities to solicit subscriptions for the Curtis papers, with the exploitation starting with sales talks in the public schools by Curtis salesmen, before the kids were sent on their way to find out what they had learned out of it. The Curtis papers benefited a million or more added subscriptions within a short time.

And the towns applauded, without analyzing. While the R-K-O sales campaign is wide open and is excellent for the unemployed working and for the theatres if they can sell the tickets, and if they can, then for the R-K-O theatres to have a buyers' list of theatre tickets in every one of its stands. With R-K-O believing it is worth 25% commission to increase the attendance at its theatres even if the 25% commission does hold down the net gross. That may be for now or at any time.

Wall street may talk one way but filmdom is acting to the contrary, especially as the foreign situation is concerned, according to industry's spokesmen.

Film companies have not been ordered by the "Street" to "go after" foreign producers. Rather are Americans setting themselves in the manner of having their own studio interests abroad. Self-ownership is described as not only more economical but more practical.

At the same time the official industry is not overlooking any of the aspects of international relationship. This is along the lines as recounted in "Variety" about six weeks ago, that of making a gesture toward foreign producers in the manner of their becoming affiliated members of the Hays organization.

Buying up film companies in foreign countries would have just the opposite reaction and, politically, it would be a false and foolish move, particularly at this time, filmdom's guardians declare. The ire of foreign governments would be further aroused by American aggression not only invading boundaries with Hollywood product, but at the same time attempting to corner home country's local activities.

Another angle is cited. So far as buying foreign producing interests, most of the deals could not be effected with any diplomacy unless on a 51-50 scale, with the foreigner getting the extra one per cent. The latter in itself is the big hitch, one, it is declared, even eclipsing the economy angle. It means that Americans would place themselves on a plane from which arguments, often developing into dangerous and far reaching propositions, could not always be avoided.

In the long run, it is argued by film executives and students who really know the situation abroad, better 51% dictation for Hollywood in Europe with the remaing 50 for gestures and diplomatic maneuvers with governmental factors.

Young female featured film player under contract to one of the big film companies, recently making personal appearances in the picture houses in the east, is making a spectacle of herself in public places around New York.

Last week, very much under the influence, she visited a nite club and, when introduced by the m. c., staggered to her feet and reeled to the floor, attempting to sing a song, but was shouted down by a none too kind audience. Still holding the floor, she insisted upon making a speech with that getting her nothing but a lot of catcalls from the hecklers. Several actors in the club finally managed to get her off the floor and urged her escort, who didn't seem to know what it was all about, to get her out of the joint. On her way out of the spot she shouted curses at her tormentors and even those of her friends present.

Living in a Times Square hotel, the girl has been creating scenes in the lobby of the hostelry as well as arousing hotel guests in rooms adjoining her suite, unmindful of the fact that several officials of the picture company to which she is under contract also live there.

A recent movement to reach an average production cost on pictures in the New York end of the producing division, did not get very far from accounts. One company head put the proposal up to another, with the latter stating he believed it impracticable.

The limit or average as proposed is said to have been $350,000 per picture, excepting for such talkers as might be pre-designated as specials. One report about the matter was that a maximum instead of an average cost be placed, but a picture head stated it was the average intended.

The matter may be taken up individually by any company. It is reported to have been talked over by the Fox people while Winnie Sheehan was in New York last week, but without any positiveness. United Artists, Metro, Paramount, Fox and Warners are the largest cost production producers.

Surmises are around of the possible line up with Pathe should R-K-O take over that producer-distributor. It is said Radio might secure one general producer over both the studios of Radio Pictures and Pathe, with Ben Schulberg, now with Paramount on the Coast, the most often mentioned if the post is created.

In that event William LeBaron would remain at the head of the Radio studio, while E. B. Derr would continue as the Pathe producer. Derr, present president of Pathe, to be operated under its own identity by R-K-O, may be replaced in the Pathe presidency by Lee Marcus, Radio's general sales manager. Jos. Schnitzer is pres. of Radio Pictures. It is said Schnitzer's present leaning is toward producing and after his next return trip to the Coast, he may take that up actively in Radio's studio.

Louis B. Mayer has been getting "fan mail" from the studio lot as result of his recent periodic talks to the Metro personnel. This has given the exec the idea to continue the talks from time to time. General conditions prompted Mayer to call the various departments together and talk to them on economy, etc., resulting in sundry people sending him letters of appreciation.

One comedy writer put in a humorous "kicker" that he was so impressed with the chief's oratory that he's glad he didn't meet him face-to-face a short while back when the matter of new [illegible] and a new contract came up. Says he might have been equally persuaded and lost out financially.

Interested parties on both sides hold little or no hope that the General Talking Pictures (DeForest) issues with Western Electric may be settled out of court. Settlement was nixed by both sides despite it is known that as late as last week intermediaries working for a settlement attempted such an approach.

The case hinging on the Ries patents is due for appeal argument in the Philadelphia Circuit Court of Appeals Dec. 8. Lawyers argue this date may be shoved off due to the court calendar and the appeal not be reached until later in the month. That may be a sidetrack for further offside discussion between the parties.

Paramount sems to have solved the problem of two directors working in harmony on a picture. The sixth production at this studio since September to be double directed is "Fin and Haddie Abroad," Leon Errol and Mitzie Green story formerly titled "The Haddocks Abroad."

One is called "dialog" and the other "action" director. But both must get together eventually for the take. Par insists that neither is the boss over the other, and yet both are bosses, thus reaching the ultimate in studio cooperation.

Nine pictures out of 22 being produced between September and next February will have directorial duos.

Report that Warners were scrapping "50 Million Frenchmen," which "Variety" sought to verify, is part of a campaign of nefarious propaganda which has been circulating sundry negative reports about WB, say the studio officials in Hollywood. When told that this report had come from New York for verification. It was all the more surprising to the studio people.

The musical, say the Warners, was awaiting Daryl Zanuck's personal attention and cutting. He had been away on a hunting trip, which delayed that. Picture will be ready for preview in a fortnight.

Reference to those three French girls on the Metro lot doesn't mean the Metro picture by that title but the three latest femme imports from France, sent over by Metro's Paris agent because of their ability to act and speak in perfect French.

Checking up on the three, studio has found that No. 1 was born in Mexico City and has been in France less than five years; No. 2 is from Warsaw and was on the French stage less than two years, and No. 3 is a native of Berlin, who spent most of her life in Russia.

Figuring it all up execs are reaching for the aspirin.

Will Hays' marriage to Mrs. Jessie Herron-Stutesman in Baltimore Thanksgiving was not generally pre-known in the film industry over which the General presides. Several show people from Indiana, her home state, speak highly of Mrs. Hays as amiable, etc. She is a sister of Major Frank Herron, associated with the Hays organization. Hays also is a Hoosier.

Mr. Hays became legally separated from his first wife in 1929, after they had long been apart in fact. Their son, Bill, Jr., remains with his father.

Subsequent run exhibs in the Los Angeles territory are attempting to frame plans to get product day-and-date with each other from all distributors. Idea, if placed in effect, which is doubtful, would result in the same picture being played in dozens of houses simultaneously.

Distribs and others disagree with the small admission exhibs on day-and-date idea because it would mean people would have to go miles to find a picture wanted, if current attraction had either been seen or wasn't wanted.

Excess of prints also figures.

The campaigners for community charity in Hollywood have decided that a $173,000 quota is too high this year. This figure represents a markdown from the $200,000 goal of last year. The drive is all over but the collecting, and inside opinion is that a total of $125,000 from the picture industry will be the limit.

That $125,000 averages $13.53 for every one on studio payrolls. It is plenty generous considering current conditions and that the Motion Picture Relief Fund will have a drive of its own later.

What burns the charity officials is that some of the fattest salaries in pictures refuse to come through at all.

Big film execs of now who were big execs in some other industries a year ago, never fail to get a laugh inside their film interest when they reach the stage where they commence opinionating on the value of their product. One in such a category recently tried his hand, for the first time. A Hays' royalist, his review was along lines prescribed by Hays' Honor Code. When he got to the sex part, he carefully wrote:

"The picture has the proper proportion of sex. The leading lady especially, has sex where sex is needed."

Warner Brothers, individually, are reported to hold the personal control of the Warner Brothers' board of directors. This will develop at the company's annual meeting, shortly to be held. It is being storied the Warner brothers feel under this situation they are the complete controllers of the firm, and are operating accordingly.

Another report is Warners has around $10,000,000 cash on hand at present. The brothers think this is a good time to add theatres to its present large list and WB is out for bargains in that direction.

Charles Rogers won the dialog production rights to "Common Law" on a toss-up with Irving Thalberg, that studio (M-G-M) having originally made it as a silent.

Rogers, in New York in the meantime, had purchased the dialog rights from Bayard Veiller, the author, and his agents. Although Rogers had been offered a $35,000 profit by Metro for the rights, they left it to a toss of a coin to settle it.

This will be Rogers' fourth picture on the series of four which he is making with R-K-O financing.

Another report on Metro and "Grand Hotel" gives a different line on the profitable deal Metro made with Herman Shumlin, producer of Broadway's latest stage hit. Metro is said to have invested $35,000 in the stage play with an understanding with Shumlin the picture concern would withdraw that amount from any profit, without further participating in the stage production, but would have the picture rights.

According to the way the show has started off, Metro will receive its investment back and the film rights without cost.

Woods, Chicago loop run house, now operating as indie spot by Aaron Jones, shows itself free from the restrictions handed down by Will Hays, by devoting ad space to playing up the business depression and kidding prohibition.

Ad for "Only Saps Work" (Par) carries these statements: "Why worry about hard times?—Only Saps Work. Give Your Funny-bone a jiggle—the funniest laugh since the Volstead Act!" The last crack on the dry law considered within bounds because of the overwhelming wet sentiment displayed in the last election and referendum.

At the opening of Paramount's "Morocco" at the Chinese, Hollywood, radio announcer caller Jack Warner to the microphone. Warner was unprepared, while other arrivals had been given slips with specially written speeches for them by the announcer.

Not wanting to say anything wrong, Jack grabbed the nearest slip

(Continued on page 55)

Alimony Prisoners

(Continued from page 1)

Tex had promised Josephine she would hold out at least $50 a week from his salary for her. But Josephine was adamant. How she figures he can kick in while being shut up is one of those feminine mysteries.

Class was given the show by Luigi Bamberschek, a Metropolitan conductor, who sat at the piano as accompanist for Sig. Cutzzi, Met warbler. Latter though was just visiting. Bamberschek was about to start a 20 weeks' contract with the Met when the wife decided to have her alimony or else. How she expects to collect is a secret too.

M. C. Present

Irving Gluck, professionally known as Sid Clark, formerly m. c. of the Kentucky Club. His wife, a non-prof., called at the station house twice and demanded he be transferred to the workhouse. She couldn't understand why he was not scrubbing the floors or something.

Another member of the "club" is Lt. Col. George Lynch, rated among the professionals as the husband of Gertrude Barnes.

Walsh, with his pop ditties, appears to be the ace entertainer of the club. A message was phoned him from Miss Davis' lawyer on Thanksgiving Day. It was to the effect that if he kicked in 300 she would let him out Monday. He answered he had no coin and was doing okay in a quiet way.

Petition

Several fellow members of the club wrote Tex Guinan, asking her to get Walsh out before he broke the crowd. He has won all of the dough in sight in all games and contests in the jail.

An Appeal

Dear Tex:—

We, the boys of the Alimony Club, do hereby humbly appeal to you and sacrifice our pride to beg that you help to remove your friend, George Walsh, from our midst.

It is not that we are not most fond of George, but if this is not done pronto, we shall all land in the poorhouse.

In our recent finals of the handball tournament, George easily walked off with the prize of a sterling silver loving cup and $50 in gold.

The following day he copped a solid gold wrist watch which was first prize in the miniature golf tournament.

Versatile Guy

Only last night he made a remarkable run of 58 balls in a billiard match and won a $10 gold piece for his trouble. This was indeed a great surprise to us, we had no idea the guy was so versatile.

To climax everything he broke the club record by swimming our pool in 28 seconds flat. For this remarkable feat he was given a satin bath robe and initialed slippers to match.

We suggest, however, that someone bring in his dinner clothes, for he really is quite out of place here without them, particularly at the table.

As a matter of fact, we have arranged a testimonal feed to him, and as he was voted the handsomest and most talented member of this club at our last weekly meeting, he will, of course, need his dinner clothes for this occasion.

There is one thing that has caused us much trouble, and that is this: The other night George sold us a radio for $100, which he thoughtfully purchased on his way up to the Roxy. Not that we didn't appreciate this, but we learned from his valet that he only paid $23.85 for this radio. His valet discovered the bill of sale in George's suit when he was pressing it.

His manicurist vouched that this was the truth, as he jokingly told her about it.

This may appear very insignificant to you, Tex, but George has been taking on average from $25 to $50 a night from us playing cards and lotto, and for him to do so mean a thing is more than we can understand.

We know that you are close to George and we feel that you alone could be instrumental in obtaining George's release from this most terrible incarceration.

We make this as a wholehearted 100% appeal from downtrodden and persecuted husbands.

Yours most cordially,

The Boys of the Alimony Club.

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

5 Major Stunts

Portland, Ore.

Five major promotion stunts running currently, a tie-up with unemployment as biz getting medium, more ad copy than before, and free shows for charity, this sort of enterprise has put local R-K-O Orpheum well ahead.

No. 1 stunt clicked big and goes like this: High schools combed for screen material. Football captains and lookers, boys and gals, filmed with sound. Ran 1,500 feet of this first week and proved laugh knockout, kids telling in sound why they should win. B. o. rushed for ducats. Votes taken in ballot boxes. Second week has talking trailer of winners announcing feature. Third week has two-reel high school feature. Clicks big.

No. 2 is radio exhibit and auction. Every ticket gets a 100 shekel stage money. Tieup with dealer. After two weeks, auction held in lobby for radios. Only stage money shekels accepted for bidding. Auction zipped up by pro auctioneer. Big interest.

No. 3 showed no cash profit but clicked 100% for good will. Thanksgiving day matinees prices as follows: Balcony, one can of anything; lower floor, two cans; loge seats, three cans or one dressed fowl; kids, one potato. All receipts then given to sunshine division of police dept. for charity. Truckloads hauled away and registered big in popular appeal.

No. 4 stunt was tieup with local auto dealer, featuring non-breakable windshield. Local golf tournament had golf stars in town. Film made of the stars trying to drive golf ball through windshield. Plenty publicity free and dealer paid all costs.

No. 5 stunt illustrates how ill winds can blow good. Local unemployment relief board asked for 300 unemployed family men to sell Orpheum tickets at regular price. Paid 25% commission. House believes sale of boys ducats will make up for commission expense. Punch lies in major civic contribution to helping biz get better by making for unemployment. Clicked big.

Net result of these high pressure exploitation ideas has been to zoom the house gross. Last week with a program show, Orpheum topped the burgs' gross with such competish as "Big Trail" and a new legit stock opening.

Ted Gamble is local R-K-O manager responsible for most energetically pushed battery of moves to boost grosses this burg has seen in years.

Opposition Animals

Sioux City.

Press stunt caused excitement downtown when a huge cat and a gorilla became involved in a fight. Shouts of bystanders attracted Patrolman James Murphy, who arrested the participants. The cat and gorilla were men dressed to represent animals, the cat advertising "The Cat Creeps" at the Orpheum, and the gorilla advertising a picture by that name at the Iowa theatre.

Upon shaking hands and promising to be good thereafter, the cat and the gorilla were released by officers.

Steady Attendance

Easton, Pa.

Seville theatre, films only, tied up with Ralph Bros.' furniture store and gave away a radio to the lucky number. Night drawing held house was jammed, the rule being winner must be present at drawing.

Fourth Street theatre here is giving away favors to ladies who attend regularly. Records of attendance are kept by tickets punched by doorman.

Denver House Works Taxi Gag

Denver.

Manager Swiger, of the Denver, arranged with a taxi Co. whereby a patron can go to the theatre in one of its cabs and return home after the show for the price of the trip downtown. All that is necessary is for the patron to get an admission receipt from the cashier good for the trip home.

Postal substations placed in Denver and Paramount for Christmas season. Department furnishes one clerk in each house and theatre furnishes additional help.

Glassware for the Ladies

Portland, Me.

Colonial (second run) is giving away prizes consisting of glassware to all lady patrons on certain nights each week. Portland theatre also presenting fair sex with gifts.

"Personal Pass" as Stunt

Minneapolis.

Manager Gordon Greene of the Minnesota, Publix, has put over a dandy personal pass" stunt with many of the manufacturers and jobbers here. "Personal passes" are distributed to the executives. Latter hand them out to their customers as a courtesy and good will builder when the customers come to town. It's a comparatively inexpensive way of helping to entertain the buyers.

The "passes" are made to read as though the business executive giving them away has free access to the Minnesota and the privilege of sending in as many of his friends as he sees fit. He fills in the name of the person to whom the courtesy is extended and signs his own name. The holder simply presents the "pass" at the box-office and receives regular admission tickets free.

At the end of the month the theatre bills the executive for the number of passes issued at the regular admission scale.

Parade of Harold Lloyds

Canton, O.

Russell Bovin, Loew's manager, gave tickets to 100 kids who made up best impersonation of Harold Lloyd during showing here of "Feet First." Bovin got the hunch when Merchants' Association announced costume parade in connection with arrival of Santa Claus.

Hundreds of kids paraded downtown streets headed by band, and the 100 or more juvenile Harold Lloyds passed in review of thousands who lined the street. Stunt proved one of most effective bits of exploitation here in many months.

Plenty of Noise

Kansas City.

When Manager Charles Raymond was given "Hell's Angels" for the 3d anniversary week at the Midland if there were any who did not know of the attraction they were deaf, dumb or blind. He secured Jean Harlow for personal appearances for the first two days. Next tied up with the railroads for special runs and had hangers in railroad stations. Another tieup was made with a chain store company, and 100,000 announcements were enclosed in packages from all the stores three days prior to the opening.

Another tieup with an airplane company resulted in a huge plane flying over the city scattering 50,000 bills calling attention to the show. A truck with loud speaker equipment covered the city streets announcing the picture and the appearance of the star. Half sheet cards were in all of the stations of the suburban railroad companies, and fancy paper napkins on the counters of some of the leading soda fountains. All of this was in addition to the extra newspaper space. Capacity business was the result.

None of the extra distribution cost a cent, which made it still sweeter.

Games for Highbrows

Dallas.

Local highbrows have found new way of killing evenings, playing backgammon, parlor game of Victorian days. Antique stuff is replacing bridge, with Herbert Marcus, owner of fashion store, importing Howell Thorne, New York, to show the idlers just how it's done.

Tournaments, contests etc., usual aftermath, with possibilities for theatre p. a.'s, but so far untouched.

Macy's Rubber Parade

New York.

Broadway got its annual "show me", whack from the department store merchants Thanksgiving days when Macy's held its kid parade, augmented by bands and inflated animal and cartoon figures on the exaggerated menu.

Those inflated caricatures of famous cartoon characters are showstoppers on any street. When a department store like Macy's throws on some grenadier guards with music there's plenty red and blue to attract long distance even.

Free Flight to Hollywood

Pittsburgh.

Through a tieup with the Transcontinental and Western Air, Inc., lines, Penn arranged for a free flight to Hollywood for best 50-word review on "Hell's Angels." Trip with all expenses paid includes tour of U. A. studio.

Boys Ballyhoo "Tom Sawyer"

Los Angeles.

Bringing "Tom Sawyer" into the local Paramount Thanksgiving, with kids out of school until Monday (1), local organization built its campaign strongly on the juvenile angle.

Going to the Los Angeles District Council of the Boy Scouts, Par Publix succeeded in getting E. B. De' Groot, scout executive, to write a letter going to 16,000 scouts in this territory, asking them to support picture.

Besides the scout tieup, special parties that will be arranged, etc., Publix tried a Punch and Judy show along streets to attract attention of kids.

New York

R-K-O Hip sent a rickety old open face Ford around mid-town during the Amos-Andy picture's week at the Hip. It held a couple of fellows in blackface made up as the radio pair. Good bally for the section.

Medals for Pipes

New York.

Joseph Regan, Irish tenor, will dish out a gold medal in each town he plays on the R-K-O western unit route to the boy with the best voice in local contests. R-K-O theatre exploitation department is tying up with Regan on the idea.

Regan will hold auditions in all towns and pick the best pipes in each. Local tie-ups will be attempted by R-K-O to secure training for the winners.

Treasure Hunt in Snow

Denver.

One of the best exploitations ever pulled in Denver was the treasure hunt put on by Manager George Baker of the Paramount for the showing of "Tom Sawyer." The treasure was buried in a gravel pit and nearby fields. Despite nearly a foot of snow over 1,000 people started from the theatre Sunday morning and over 200 were still digging when darkness fell.

Gasoline company donated $75 in gold and the house added $25. Other prizes included a small radio, diamond ring, tires, 50 boxes of candy and 100 pairs of tickets. These cost the house nothing as the firms were played up in the stories in the papers and in the ads.

2 Concurrent Tieups

Brooklyn, N. Y.

Les Kaufman in the Paramount publicity department responsible for two tieups running concurrently in the Brooklyn "Daily Times." School circulation stunt in various sections of borough in attempt by paper for sectional building of circulation, started ringing heads of groups of kiddies; proper office identification to be rewarded with Paramount ducats. Mention of current program, etc., in all stories, pictures with latter taking up two-four columns three-four times weekly. Gag went over so well, built up to society gag, photographing debs on horse path, bridge parties, etc. Good for three four-column pictures weekly, with accompanying stories.

Second stunt an old opportunity contest idea sponsored by Paramount and "Times," where all applicants must apply at private rehearsals, with Stuart Barrie, Paramount organist, as judge of talent. To run for four weeks, with all sections of Brooklyn included week to week. Ultimate winner to appear on stage for week with Vallee, the incentive.

Each week's winner appears at first matinee Sunday, on stage, in effort to build up first Sunday mat business.

Benefits in Dec.

Minneapolis.

R-K-O Orpheum here is going after benefits strongly during December to offset the holiday slump. This "benefit" is a new stunt for the house this season. Organizations are given a cut on all the tickets they sell for the particular night they have the house.

One Hit; One Flop in Louisville

Louisville.

National theatre showed enterprise in a tieup with the "Courier Journal" and "Louisville Times" arranged for Universal Newsreel to shoot play-by-play of Male-Manual Thanksgiving Day football game and also scenes of the first Christmas carnival. Pictures now current at National all week.

John R. Settle, director of activities for the American Legion, distributed thousands of coupons entitling holders to $1.50 seats for 50c at Memorial auditorium to see and hear Torreblanca's Tipica orchestra, but the stunt flopped due to no publicity tieup, no press agent and zero weather.

Some Old Standbyes in New Haven

New Haven, Conn.

Roger Sherman has standing tieup with circle of Naborhood stores. Each week stores distribute circulars using half of space for their own products and half for theatre adv. House pays for stunt with Oakleys.

Fox-Bijou making bid for kid's patronage with "Mickey Mouse" club plan. Members of club are admitted to special Saturday noon show for 10c and free candy distributed.

Chrysanthemums

St. Paul.

Manager Ed Furni of the Paramount took publicity honors last week with a tieup on the municipal chrysanthemum show now on at park greenhouse. Took newsreel shots of show for his screen, urging folks to visit exhibit.

In return park department filled lobby of theatre with $2,500 worth of the blooms. Climax of the publicity dame with naming of a variety developed here as the Ruth Chatterton. This particular bloom was dispatched air mail to the star, all to the tune of clicking linotypes.

Robb & Rowley's Special Train

Sweetwater, Tex.

Robb & Rowley theatres in Texas and Oklahoma arranged for a special train to carry fans of Sweetwater to Big Spring for the annual Armistice day game. A round trip fare of $1.35 was secured and 500 took the journey. Pictures of the game were taken by H. M. Rogers, manager Sweetwater theatre. All preparations for special train made by management R. & R. theatres and all reservations through R. & R. Palace office.

BEHIND THE KEYS

Los Angeles.

Abel Warshauer, doing the adv. work for the Paramount and United Artists here, shifted to San Francisco to handle the three Publix houses, Paramount, St. Francis and California. Gene Fox from Minneapolis shifted to L. A.

Duluth.

Al Anson, district manager Publix, promoted again, making it three times in the last year. North and South Dakota have been added to his territory.

William C. McCreary, manager, Lyric, transferred to Hibbing, Minn., where he will be in charge of two Publix houses. Jules B. Reisman leaves the Garrick to replace McCreary.

Des Moines.

Solon theatre, Spencer, Ia., recently added to Finklestein chain, reopened Dec. 1. Fred Weiman managing.

Floyd Plamer has leased the new $25,000 theatre at Postville, Ia., recently erected by Louis Seutte.

Graham, Washington, Ia., leased by Electric Theatre company, which operates the Fox at Washington. Ralph Pratt managing both houses.

Lake Mills, Ia.

Lake Mills Theatre, only picture house in town, burned. $8,000 loss.

Veedersburg, Ind.

Tokyo, operated past 15 years by H. C. Whistler, has been sold to A. N. Vance and George Claire of Kokomo. Vance has moved to this city to take charge of house.

South Norwalk, Conn.

Albert Hamilton, mgr. of Empress, now city manager for Publix.

Poughkeepsie, N. Y.

Edward L. Lewis, mgr. Rialto and Strand theatres, resigned.

Platteville, Wis.

New Avalon, all sound, opening Dec. 11.

Akron, O.

Al Beckerich, manager of the Cleveland Hippodrome, has been made manager of the R-K-O Palace here. Is the only R-K-O house in town.

Ralph Walsh, former manager of the R-K-O Palace, has returned to Warners as district manager for theatres in Ohio. He will supervise 26 houses in the state.

Canton, O.

George Reister, new manager of the Warner, Palace and Alhambra, succeeding Frank Phelps. Latter takes over Warner spots in Portsmouth, O.

London, Can.

Price drop announced by management of Palace, F. P. house here. New night top of 30c and 20c matinee. New kids' prices 10c all time.

Palace now running two change week policy rather than three as in past. New house manager, F. Doney.

Reading, Pa.

Harry D. Stearn, general manager of the Wilmer and Vincent theatres, in this city, is no longer in that position. District Manager Floyd Hopkins, Harrisburg, whose territory includes Reading, is temporarily in charge.

James E. Kelly is again piloting the Orpheum here. Dramatic stock, playing there for over two months.

Closed Nov. 30. Another policy may be placed.

St. John, N. B.

Two appointments for the new Capitol, Halifax, N. S., operated by Famous-Paramount-Publix, H. R. Hitchcson transferred from Hamilton, Ont., to Halifax as manager. T. S. Daley, who relieved the late John E. O'Connell during the latter's sickness and on the death of the veteran manager, returned to Toronto to become manager of the Uptown theatre there. Kenneth L. Finlay, of Sydney, N. S., is treasurer of the Halifax Capitol. R. J. Macadam continues as manager of the Casino, Halifax, F-P-P.

Darlington, Wis.

Harry W. Tillis has purchased the Orpheum from J. E. Grimm.

Lake Mills, Ia.

Town's only picture theatre destroyed by fire. Loss $8,000. Some insurance.

Dallas.

Wind of probable Warner invasion of Texas may materialize into fact, in lieu of shift to theatre dept. of Joe Luckett, until recently First National exchange manager for Lone Star territory. Shift also included Truly Wildman, who piloted WB branch here.

Montreal.

Gene Curtis, New Haven, Conn., succeeds Harry S. Dahm as manager Capitol theatre. Dahm's promoted district manager Ontario, Canadian F-P.

Kansas City.

Glen W. Dickinson circuit bought the Bijou, K. C. 850-seat suburban house.

Jacksonville, Fla.

Harry Weiss has been transferred from the Publix city managership of Tampa to manager of the Florida theatre here, replacing Al F. Weiss, Jr., no relation.

Charles G. Branham, district manager, has moved his offices to Tampa. Other managerial changes are Al Fourmet, formerly with Paramount here, to succeed E. A. Crane as city manager, Daytona; Arthur Barry, formerly of Hendersonville, N. C., as manager at Lakeland, to succeed R. M. Swanson, transferred to the Hippodrome, Miami.

Managers at Tampa theatres for the season are Paul Short, remaining at the Tampa; O. G. Finley, Victory; James Newman, Franklin, and Charles Kirconnell, Seminole. Publix is negotiating for road shows at the Victory in Tampa and the Vivian, Daytona.

Halifax, Can.

Harold Hitcheson, mgr. of new Capitol. Tom Daley returns to F. P.-Can. headquarters in Toronto.

Huntingdon, Pa.

Clifton theatre destroyed by fire Nov. 30. Two firemen injured. Origin undetermined.

Syracuse, N. Y.

Scion of Tin Pan Alley, which knew him as Mort Schenk, and former actor, Morton M. Shenkman will succeed James J. Moore as managing director of the Fox-Eckel here in two weeks, it was announced today.

Shenkman joins the Fox Metropolitan Theatres after nearly five years with the Wilmer & Vincent circuit.

Akron, O.

Al Beckerich is manager of R-K-O theatre here, succeeding Ralph J. Walsh. Walsh has accepted a post as district manager for Warner Brothers with headquarters at Cleveland.

Chorus Girl Santys

St. Paul.

Another lesson this week from the Ray O'Connell "school of exploitation." Never missing a week, O'Connell, city R-K-O manager, took 10 girls from 20th Century Revue current on the vaudeville bill, decked them out in Santa costumes and had them ballyhoo for the Salvation Army at the street corner chimneys where funds are collected to feed the poor.

The news cameramen were there.

"See a good show—and win a Christmas gift for hubby" is the cry of Manager Frank Croson of the R-K-O President. He tied up with a local jeweler who gives away $100 worth of jewelry every Wednesday night in return for installing a display case in lobby and putting a ballyhoo for his store on the screen.

No cost to the theatre otherwise.

Waugh Starts Well

Winnipeg.

Howard Waugh, new manager at R-K-O Capitol, opened with plenty of ballyhoo. He had Rita Burgess of the Capitol, tie up with Hud-

(Continued on page 30)

Theatre Advertising as Indicated From Various Cities

DENVER

LAST TIMES TODAY! Gala Anniversary Show! Ray Bolger and Ted Mack in Giant Stage Show! Fred Schmitt and Denver Grande Orchestra, "Faust."

A Girl's TRUE STORY... for name a secret!!

TOMORROW AT 11 A. M. The Most Astounding Picture of the Year!

WAR NURSE

With Robert Montgomery

ROBERT AMES JUNE WALKER
MARIE PREVOST
ANITA PAGE ZAZU PITTS

For the first time, the true, daring expose of our girls at the front . . . love that blossoms even in carnage of war!

Publix Stage Show!
TED MACK in "SKY HIGH"
With the Musical Comedy Stars
HILTON & GAE
The Flipper & Filpper
PAUL & EBBAL
The CAMPUS FOUR
Collegiate Quartet
FRED EVANS ENTERTAINS
FRED SCHMITT conducting DENVER GRANDE ORCHESTRA
"The First Gentleman-ing"

MIDNITE PREVIEW TONITE! Merle DRESSLER & Wallace BEERY in "Min & Bill"

Denver

PARAMOUNT PICTURES PUBLIX Stage SHOWS

NEW YORK CITY

MAYFAIR
B'WAY AT 45TH STREET

She Took His Dictation—But Wanted His Kisses

CONSTANCE BENNETT in SIN TAKES A HOLIDAY

JUST HIS SECRETARY—but he paid yearned for him. Then fate married them—and the miles away—enlisted on a lonely honeymoon.

With Kenneth MacKenna, Basil Rathbone, Rita La Roy, Lewis John Bartels

Popular Prices Mat. Daily 2:45 Sat. 2:45

A PAYER PICTURE

CHICAGO

TOMORROW AT 10 A. M.

Death stalking in the nite. Hundreds of children's lives imperiled. Shrieking sirens—clanging bells. A city ablaze. Just a few of the 1000 thrills in...

THE THIRD ALARM

A TIFFANY PRODUCTION

JAMES HALL STAR OF "HELLS ANGELS"

ANITA LOUISE HOBART BOSWORTH
PAUL HURST • JEAN HERSHOLT

CASTLE STATE AT MADISON

NEW YORK CITY

"VIENNESE NIGHTS" WERE MADE FOR LOVE)

This is the picture that was made without regard to Hollywood precedent, Hollywood formula or Hollywood tradition!

The public loves it—the critics love it! Since its brilliant world premiere, it has given New York the supreme screen thrill of the year!

It's *different* and it's *great!*

• • •

By Sigmund Romberg and Oscar Hammerstein, 2nd.

Entirely in Technicolor

WARNER BROS. THEATRE

B'way & 52nd St.

Twice Daily 2:45-8:45 Sunday 2-8-8:45

Good seats at the Box Office for the first four weeks.

LOS ANGELES

A New A GREAT STAR is born

A star so beautiful..so brilliant..so gracious.. new interest is given to the talking screen..the art..the joy..the pleasure of theatre going flames anew! You..you have cried for a fresh face..a genius..come..your fondest hope will be exceeded...

MARLENE DIETRICH

IN PARAMOUNT'S

MOROCCO

GARY COOPER
ADOLPHE MENJOU

DIRECTED BY JOSEF VON STERNBERG

SPECIAL MIDNIGHT SHOW SAT. NOV. 29TH

MARLENE DIETRICH will be there IN PERSON

A PROLOGUE OF GLORIOUS SPECTACLE

GRAUMAN'S CHINESE

2:30 TWICE DAILY 8:30

FOR SEATS PHONE GLADSTONE 5184 or Owl Prices

MILWAUKEE

ALHAMBRA

If Others Are Happier Today It's Because They've Seen This Picture

You, too, will rejoice if you follow the crowds making merry with

HARRY LANGDON

and

SLIM SUMMERVILLE with BESSIE LOVE in "SEE AMERICA THIRST"

Paramount Short Subject

Visit Our Palm Garden Refreshments 5pm

NEW YORK CITY

Evelyn BRENT in "MADONNA OF THE STREETS"

with ROBERT AMES

God gave her the yielding heart of a woman . . . but she braved wealth . . . made loneliness a virtue . . . sneered in the face of decency . . . only to find her circle of selfishness crumble at the first tiny note of love.

A COLUMBIA PICTURE

Daily from 10:30 A. M.

CONTINUOUS SHOWS

LOEW'S STATE 7-467 St.

SAN FRANCISCO

ST. FRANCIS

TODAY at 10 A. M.

Just a pretty girl that's hungry for romance. She'll take you on thrilling escapades, and show you new ways to win a man.

The NAUGHTY FLIRT

A First National Production with

ALICE WHITE
MYRNA LOY
PAUL PAGE

Talk—Suits to Wear Music

Paramount Sound News

Pollitt Stage Band Mgr.

Orpheum

Starting Thursday "Sky Scrapers" Comedy Riot

35

ST LOUIS

THE NEW SWEETHEART OF THE SCREEN

It Has Everything

Romance! Charm! Action! Thrills! With Sally Herself — More Charming, Radiant, Irresistible and Inimitable Than Ever!

STARTS TODAY

Marilyn MILLER in "SUNNY"

First National's Joy Packed Romance With JOE DONAHUE CLYDE COOK O. P. HEGGIE

Ghost Subjects LULU McCONNELL In "Toreon Tint" 'THE ISLAND EMPIRE'

25c to 40c Plus 10c Tax to 60c Nights

Midnight Preview Tomorrow JACK OAKIE in "SEA LEGS"

AMBASSADOR

MONTREAL

MONTREAL'S LEADING THEATRE

His MAJESTY'S

Telephones: Plateau 3136-6466

ONE WEEK ONLY

COM. SAT. NIGHT, NOV. 29 At 8.30

76 Years Ago England gave to the world its greatest thrill with

The Immortal Charge of the Light Brigade

To-day mankind is staggered with the same famous heroic episode

Vividly Portrayed in

THE GREATEST OF ALL FILM SPECTACLES!

Under the Auspices of the Canadian Legion of the British Empire Service League

GAUMONT BRITISH CORPORATION Presents

BALACLAVA

WITH BENITA HUME and CYRIL McLAGLEN

Matinees: 50c and 75c Evenings: 50c, 75c & $1.00 Seat Sale Monday

Buy in Advance All Seats Reserved

TWICE DAILY Including Sunday 2:30 and 8:30

DETROIT

TODAY!

WATCH OUT!

The Most Dangerous Woman in the World Has Reached Detroit! She's a Racketeer in the Love Game!

The WIDOW from CHICAGO

WITH NEIL HAMILTON AND ALICE WHITE

SEX APPEAL WITH A SIX-SHOOTER!

She'll Take You for a Ride to Romance! Shoot You Full of Thrills—and Slay You With Love!

EXTRA! Willie West & McGinty in "Plastered"

"The 20th Amendment" with Jack Haley

Lee Morse in Songs

TODAY SUNDAY

25¢ 10:45 to 2 P.M.

50¢ 2 P.M. to Closing

Children All Times 15¢

STATE

WOODWARD NEAR GO CIRCUS PARK

INDIANAPOLIS

INDIANA

It's True! She DID Sin! But What Girl Wouldn't to Save the Man She Loves?

ONE NIGHT AT SUSIES

Vitaphone Romance With Douglas Fairbanks, Jr. Billie Dove

Daringly frank story of the greatest sacrifice a girl ever made!

ON THE STAGE

CHARLIE DAVIS' presents Glorified Vaudeville

6—Big Attractions—6

FRIDA A PALACE Musical Comedy Pantera CHILTON & THOMAS THE MORGAN TRIO EVANS' MERMAIDS CARLILE AND HIS BOYS DESSA BYRD

BRUNSWICK RADIO FREE

for your favorite charity in connection with BRUNSWICK RADIO WEEK!

Sh-h-h-! Come with me to Susie's and spend the strangest night of your life.

JERSEY CITY

Boys and Girls! THE FOX CAMEO THEATRE OPENS FRIDAY NOV. 21st at 1.30 P.M.

IT WILL BE FOR BOYS AND GIRLS EXCLUSIVELY BE SURE TO BE THERE!

P.S. THE ADDRESS IS OCEAN & DANFORTH AVES.

MON. TO SAT. PERFORMANCES 9.30 to 1.30 P.M. 1.30 to 5.30 P.M. NO EVENING SHOW.

NEW POLICY!

SELECTED TALKING PICTURES NOVELTIES

BOYS and GIRLS ··· 10¢ PROGRAM CHANGED MON. WED AND FRIDAY. ADULTS 20¢

THERE WILL BE NO SHOW ON SUNDAY FOR CHILDREN.

AMERICA'S FIRST THEATRE EXCLUSIVELY FOR BOYS and GIRLS

JOINING THE PRESENT CHILD CONFERENCE MOVEMENT IN OUR NATION'S CAPITOL.

"BUY A SHARE IN CHILDHOOD PREFERRED"

TOLEDO

STATE 25¢

LAST TIMES TODAY EDMUND LOWE in "Scotland Yard"

Midnight Show 11:30 Tonite. "WHAT MEN WANT," and vaudeville. Auspices Roosevelt Ex-Service Men's Republican Club. Admission 50c.

SUNDAY, 1:30 Continuous.

"WHAT MEN WANT"

A blazing, daring drama of guts who better their treaty for, rats and beauty. Adapted from the novel "Step In the Dark," by Warner Fabian, author of "Flaming Youth."

BEN LYON—PAULINE STARKE

BARBARA KENT, ROBERT ELLIS

MON., TUES., WED.

"The BIG HOUSE"

MILWAUKEE

ALHAMBRA

DEAR JUDGE!

PADLOCK US IF YOU MUST .... WE ADMIT THEIR FUN IS INTOXICATING!

CARL LAEMMLE presents HARRY LANGDON SLIM SUMMERVILLE BESSIE LOVE IN "SEE AMERICA THIRST"

To 1 P.M. 25c World Premiere

Universal's Cocktail of Mirth!

WHAT A PARTY!

The Punch, of an Old-Time Bottle of Beer ... the Results of Champagne ... The Exhilaration of a Highball ... You'd Be There!

A LAUGHING JAG!

PAPA & MAMA SCHLITZ (IN PERSON) Open every afternoon, one every night

MIDNIGHT SHOW TONIGHT

CHICAGO

WHY WORRY ABOUT HARD TIMES?

"ONLY SAPS WORK"

Give Your Funny-bone a Jiggle—Funniest Laugh Since the Volstead Act!

A Laughable Crook With a Bum Leg—a Laughable Picture From Start to Finish!

RICHARD ARLEN MARY BRIAN LEON ERROL STUART ERWIN

Four Great Stars in an All-Star Romantic Comedy

A Paramount Picture

ADDED ATTRACTION! "The Bottom of the World" Beautiful Adventure in the Antarctic

Continuous from 9:45 a.m. 30c 2 p.m., 50c 6:30

WOODS RANDOLPH near DEARBORN

NEW YORK CITY

They Couldn't Say No to Easy Dough...

BLOOD MONEY! HUSH MONEY! GUN MONEY!

BIG MONEY

Thrillingly—Laughingly Portrayed by Robt. Armstrong Eddie Quillan James Gleason A PATHE PICTURE

Now at GLOBE

ST LOUIS

A MAN-WRECKED WOMAN!!!! A SHIP-WRECKED MAN

How Long Can He Treat Her Like a Woman? When Must He Treat Her Like a Man? Fighting Her, Brow-Beating, Conquering Her,

GEORGE BANCROFT IN "DERELICT"

Paramount's Crashing, Smashing Drama of Conflicting Emotions!

WITH WILLIAM BOYD JESSIE LANDIS

Midnight Preview Tomorrow!

'WIDOW FROM CHICAGO'

ADDED FEATURES CHESTER CONKLIN in 'Sky Scrapers' GENE WHRICK in 'School Daze' Talkartoon

25c to 1 P.M. 50c Nights 15c Kids

MISSOURI

CLOCKED—

423 LAUGHS *by actual audience count!*

CHARLIE RUGGLES





will panic them in this one—the most successful farce ever conceived.

"CHARLEY'S AUNT" will produce more laughing pains than anything ever shown. It's the greatest laugh picture of all time!

with

JUNE COLLYER
and a great cast

Story by Brandon Thomas
Directed by Al Christie
Produced by Christie

COLUMBIA PICTURES

For laughing
OUT LOUD

"CHARLEY'S AUNT"

COLUMBIA'S MIGHTY MIRTHQUAKE!

No Ratification for 5-5-5 Contract Until Endorsed 100% by Industry

Until ratified 100% by the industry as represented in the 5-5-5 Committee, the uniform contract formula, copies of which were printed a month ago and are now stacked up in the Hays office, will be held up. This means that one way or another the standardized form cannot become effective until late in January.

So far all members of the committee, with the exception of Abram Myers, have okayed the formula. In the case of Myers several of his Allied States units have shown their impatience and disapproval of his delay by going over the head of their paid advisor and indorsing the form.

Producers and distributors, especially since the ruling of the U. S. Supreme Court against anything that would show collective body control, are determined to get the voluntary okay of the vast majority of exhibitors before they will relinquish their individual sales forms for the one drawn up by the industry's representatives during the past year.

Myers and his lieutenants are meeting in New York privately. The understanding in producer circles is that a final decision will be reached by that insurgent group regarding their attitude toward the contract. Other members of the 5-5-5 Committee expect a report in this respect within the week.

KATZ' ASSURANCE OF PUBLIX EMPLOYMENT

In "Publix Opinion" of last week, Sam Katz issued this announcement, to reassure Publix employees:

For Your Personal Information

In order to set at rest all idle rumors, fears and gossip, I wish to make this definite, positive statement:

Every present employee of Publix Theatres Corporation may be definitely assured that he is going to keep his job.

The only qualification in this statement is, naturally, the qualification of service. So long as every employee now in Publix performs his duties and delivers the job which he has always delivered and which Publix expects him to deliver, he need have no fear of being dropped from the payroll.

Whereas we have found it advisable to re-design the operating set-up in order to throw more power into the field, these changes are constructively made for the betterment of the circuit and do not affect in any way the individual effort or work of any employee of Publix.

For the new men who have joined Publix in the recent acquisition of theatres the same statement holds as genuinely true as it does for the older employees.

The man who does his job thoroughly, conscientiously and effectively, (and I may say the job has been done, and is now being done in just that manner) need have no qualms or fears as to his position in Publix. He may be definitely assured that his position will remain fixed in Publix Theatres and that he himself, in the conduct of his job, is master of his fate.

In these days of rumors, gossip, changes, elimination of manpower in other businesses, it should be, and I hope it is reassuring, to every man now in Publix to know that his job is safe and that he can whole-heartedly and without fear of his future status throw himself into his work in the definite knowledge that his position is secure.

Sam Katz.

Labor Troubles

Portland, Ore., Dec. 2.

Six local indie houses filed suit for a restraining order to prevent union picketing outside the theatres. Misunderstanding started over whether two operators were needed in sound booths.

Duo es have been operating non-union, with picketing, for months.

British Film Field

(Continued from page 6)

Joe Brandts are using phone numbers when they ask for guarantees based on last year's grosses.

The Joes, like others, must either come way down or go into business here. Tough job, that, and conditions will not improve either.

Might get a break through FBO of this country if he came to earth on guarantees. Fred Enders got an option from the Ostrers on the stock of this distributing house, stock being taken over by Ostrers when Bromheads quit. Enders has been running on by selling British Thomas-Houston equipment and marketed some 400. He did a little on the side with re-issues, there being enough silent business still available to make this a go. Otherwise, lying doggo till there's some American product around that doesn't want twice as much guaranteed against a percentage as the market is worth altogether.

Tough on the Brandts, getting so out of date on figures, ain't it?

Good Evans!

Looks like Will Evans, theatre head of Gaumont-British, is getting to be a big fellow. With a kind of Cochran-Butt pull in Fleet street. Having bawled out Peter Burnup of "Daily Mail," is also credited with having done his bit towards getting George Atkinson out of Beaverbrook's "Express."

Maybe idea gets around through Evans having been close to Leavers so many P.C.E. stock deals.

Atkinson says part reason was "Express" against boosting British pictures, which, up against Beaverbrook's United Empire stunt, doesn't sound. Only you never can tell with these political-financiers. Anyway, Atkinson apparently did railroad stories and reviews through about cowpuns and actors on his lordly boss's barred list, and that caused a squawk. If Swaffer does the film criticism for the Beaverbrook papers, and as Swaff's graft-proof, there'll be some more blarring. From the theatres, like Swaff is still from some of the regits.

Same time Atkinson joins "Daily Telegraph," Dec. 7.

Folk Around

Hayes Hunter still here. In purple pants.

British & Dominions Company took 20 days' sailing on "Sport of Kings," through having to rebuild sets and retake through lab accidents.

Arthur Dent and Murray Silverstone feed from the same trough at Kettner's now and then. No merger. Provincial papers please copy and deny.

New Victoria and New Gallery are to take concurrent runs experimentally. Partly on account of shortage of biz pictures, partly because someone in Gaumont-British figures houses are far enough apart not to affect each other. Maybe New Victoria playing to around 80,000 old patrons a week at present. Some eight capacities.

De Courville finishes his shows at New Vic and begins directing "77 Park Lane" as a quota opus for United Artists Dec. 8.

Maurice Elvey begins on "Potiphar's Wife" for B.I. next week.

Syd Chaplin Echo

Molly Wright had action against British International for slander and negligence arising out of an alleged savage assault on her some time ago by Syd Chaplin, who then beat it and never came back to finish "Mumming Birds." B.I.P. paid $2,500 and costs and the case did not go for trial.

Same day bankruptcy petition filed against Syd Chaplin, in which he is described as a comedian whose present whereabouts are unknown.

Lachman's Backing

Harry Lachman making "Dorothy Brandon's 'Outsider'" at Elstree, with Alma Reville, B. I. 'scenarist, doing script, and Wardour Company (G.F.D.) distributing and releasing. Lachman says he has Rothschild money behind him, but with layout as above and ostensible producer being E. Hakim, small exhibitor, seems the Rothschild millions are a long way behind Harry. Paid $20,000 for rights of play, and film is to cost all in some $75,000 and over in 19 days.

Texas OK Tiff's Contract

Dallas, Dec. 2.

Texas Allied indies officially endorsed Tiffins franchise in a meet here.

Claimed one of rare cases when Texans have unanimously accepted a producing firm's product.

DET. GRINDS OFF CUT

No Money in Slashing Opposish Prices

Detroit, Dec. 2.

The price war between grind houses has been curtailed except in the lesser spots. R-K-O Temple agreed to maintain its price scale and the Family and Columbia also plan on maintaining theirs.

Reason is there very little additional business will be obtained that way.

TESTING VT.'S SUNDAY LAW

Rutland, Vt., Dec. 2.

One of the most determined attacks ever made on a New England blue law is being waged here. As a result the constitutionality of Vermont Sunday Amusement Law under which State's Attorney is attempting to curb operation of film theatres and indoor golf courses, is to be passed upon by the State Supreme Court.

T. W. McKay, manager of two Publix theatres, recently was arrested charged with violating the Sunday law, on the statute books since 1921. Judge Clayton H. Kinney in Rutland Municipal Court overruled a demurrer filed by counsel for McKay and the case will go direct to the Supreme Court without trial in the lower court.

Two operators of miniature golf courses have been fined under the law and have censed to open Sunday. McKay, however, since his arrest has continued Sunday film shows in the theatres.

Girl's Tattoo Fans

(Continued from page 1)

season, drifted into the spot with the request for a flower on their chest. When asked why they applied they were drunk.

Seaport towns produced sailor who, while the markings were being printed, claimed they were having the work done to look as beautiful as the rest of the crew.

Kids Ambitious

Out of every town of 10,000 or over Webb was always sure of at least 12 boys customers, who went for back designs. Many of these lads, because of the intricate work had to make two trips. About 80% of these lads said the fancy design was the foundation for a body covering which would make them the greatest tattooed man in the world. They were planning on a sideshow career as tattooers. The other 20% did it to impress some home town gal.

Society women, in the medium sized towns, went strong the past year on an anklet. Consists of a wreath of flowers around one ankle. All said it was stylish to carry this mark, and saved buying an anklet chain.

Many small town girls would stand around undecided as to what they wanted engraved. Most of these faded after the first prick of the needle, declaring they had no reason for being marked up, and called it all off.

Webb carried a machine to remove tattooing. It wasn't used one all year.

Hearts Entwined

Webb says a revival of the tattoo biz will occur within the next year. He bases his assertion on the fact every depression brings about a return of this sport, with engaged couples using this cheap means of showing their love for each other by having their names intertwined.

It's cheaper than rings and more effective, they think.

Grid Men Go Adagio

(Continued from page 1)

usually be depended upon not to fumble the baggage. Getting warmed up in rehearsal, they call the turn like plays—by means of signals.

Many of the adagio students came here looking for work in foothall pictures. When this didn't materialize they went adagio. Now the problem is getting play dates.

November Production Survey

Hollywood, Dec. 2.

Opening week of November saw production at its best since summer, with 42 feature units and nine short subjects active. Feature activity fell off 10 units during the month while the quick-shooting comedies picked up slightly.

Thirty-five features were continuing in the second week of November, and only 19 continued the closing week.

For all units the average working weekly in November was 47.2, identical with October's average.

Metro, Universal, Fox and Paramount held their lead in activity, with slight changes in order. They averaged seven, six, five and four feature units respectively.

NOVEMBER PRODUCTION AVERAGES in 17 Active Coast Studios

Feature Studios.	October, 1930, units active— Features.	Shorts.	Totals.	Past averages 1929.	1928.
Metro	7.2	.2	7.5	6.2	6.4
Universal	6.5	1.7	8.2	6.9	5.1
Fox	5.2		5.2	7.2	8.9
Paramount	4.5	.2	4.7	4.8	8.8
Warner First National	2.5		2.5	9.6	15.5
Columbia	2.2	.2	2.5	1.8	2.7
Radio	2.0	1.2	3.2	2.4	2.8
United Artists	1.5		1.5	1.6	2.0
Tiffany	1.5	.2	1.7	1.8	3.0
Darmour	.5	.7	1.2	.7	1.2
National	.5		.5		
Pathe	.5	.5	1.0	1.8	2.7
Leasing Studios—					
Tec-Art	1.2	.2	1.5	2.5	3.0
Educational	.7	1.0	1.7	2.1	3.0
Metropolitan		.7	.7	3.6	3.2
Short Subjects					
Roach		2.2	2.2	1.8	2.1
Sennett		1.5	1.5	1.6	1.6
Totals, November	36.2	11.0	47.2	58.5	72.3

1930 MONTHLY AVERAGES ON ALL ACTIVE UNITS

January 55, February 51, March 67, April 68, May 65, June 63, July 60, August 55, September 46, October 47, November 47.

43 FEATURES COMPLETED ON THE COAST in November, 1930 (Including Nine Foreign Versions)

Metro

"The Great Meadow"
"Toto" (Spanish)
"Reducing"
"Seeing Hollywood" (German revue)
"The Southerner"
"The Bathelor Father"
"Lenny Lind" (French)
"Inspiration"
"Way for a Sailor" (Spanish)

Paramount

"The Right to Love"
"Accidents Will Happen"
"Fighting Caravans"
"No Limit"
"Scandal Sheet"
"Stampede"

Universal

"Resurrection"
"The Modern Wife"
"Dracula" (Spanish)
"Dracula"
"Many a Slip"

Fox

"Once a Sinner"
"The Spy"
"The Man Who Came Back"
"The Seas Beneath"

Columbia

"The Criminal Code"
"Dirigible"

Radio

"The Royal Bed"
"Cimarron"
"The Royal Bed" (French)
"Millie" (Rogers)

Tiffany

"The Midnight Stage"
"The Sunrise Trail" (Carr)
"Caught Cheating"
"The Command Performance" (Cruze)

Warner First National

"Aviateur Malgre Lui" (The Aviator)
"Daemon des Meeres" (Moby Dick)
"Prima Atrevida" (Lady Who Dared)

United Artists

"Kiki"
"Reaching for the Moon"

Independent

"Phantom of the West" (Mascot serial)
"The Midnight Special" (Chesterfield)
"Sea Devils" (Darmour)
"Golddiggers of Hollywood" (Kent)
"Sheer Luck" (Hollywood Syndicate)

NEW L. A. HOUSE WILL INCLUDE STAGE SHOWS

Los Angeles, Dec. 2.

When Gumbiner Bros. open their new downtown house New Year's day with Chaplin's "City Lights," they will fight opposition with stage shows of their own.

Al Short will be leader of the stage band and the house will offer its own chorus, besides specialties. New establishment is situated between Loew's State and the Paramount, both presentation houses.

House Mgrs. Change Often In Reading Theatres

Reading, Pa., Dec. 2.

Changes are the order in theatres here this season. Four of the city's leading houses have seen so many changes this fall that even the old timers in theatres don't know who's who any more.

One house has had four managers in three months. Another has had four in less than 10 weeks. Another has had three, and a fourth might be said to have had two and a half, two regular managers and an usher transplanted from the floor for a week's temporary service in the office. As to assistant managers, so called, the changes have been more numerous.

At least five dramatic stock or musical comedy companies have come to grief here thus far this season.

2 AKRON HOUSES DAMAGED BY BOMBS

Akron, O., Dec. 2.

Simultaneous bombing of two neighborhood houses here (Nov. 26) marked the renewal of an alleged labor war involving Akron theatres and picture machine operators.

Spicer and People's were the targets of the pineapple tossers. A huge hole was torn in the roof of the Spicer theatre and debris scattered through the auditorium. At the People's the blast was tossed into the lobby, wrecking the entrance. Damage at the two houses was estimated in excess of $10,000.

Both occurred at 1:50 a. m. Robert Frances, watchman at the People's was in the rear of the building and escaped injury. The Spicer was unguarded.

Windows were shattered for a block in all directions from both theatres.

Harry Jones, business agent for the Operators' Union, was held by police for questioning, but no charges were placed against him.

M. Levine, manager of the People's for the last two months, told the police he had been "warned" to hire two union projectionists but refused.

F. G. Reinecke, of the Spicer would not talk.

Allied and Contract

Abraham Myers and his Allied States lieutenants met in New York yesterday (2) to decide which way they'll go on the uniform contract.

Comparative Grosses for November

(Continued from page 10)

SEATTLE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
PARAMOUNT High...$26,000 Low...9,000	"Wedding Night" $11,300 Stage show	"Santa Fe Trail" $11,000	"Feet First" $12,700	"Playboy of Paris" $11,200
MUSIC BOX High...$17,000 Low...3,500	"What a Widow" $9,300	"Lincoln" $6,700 (1st week)	"Lincoln" $4,000 (2d week)	"Doorway to Hell" $9,000
FIFTH AVE. High...$26,000 Low...8,500	"Way of Sailor" $12,850 Stage Show	"Dancers" $12,500	"Renegades" $12,900	"Remote Control" $14,900
BLUE MOUSE High...$16,000 Low...3,000	"Life Party" $5,000 (2d week)	"Dancing Sweeties" $4,300	"River's End" $5,500	"Lottery Bride" $4,500
ORPHEUM High...$22,000 Low...6,500	"Check & Double Check" $27,000 (1st week) Vaude	"Check & Double Check" $13,300 (2d week)	"Silver Horde" $18,000	"Cat Creeps" $13,000

NEWARK, N. J.

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
BRANFORD High...$30,500 Low...13,800	"Golden West" $16,500	"Maybe It's Love" $22,000	"Night at Susie's" $16,000	"Doorway to Hell" $27,500
CAPITOL High...$15,000 Low...2,500	"Sea Wolf" $6,200 (2d week)	"Western Front" $4,500	"Love in Rough" $5,400	"Golden West" $5,000
MOSQUE High...$33,000 Low...6,000	"Sailor Behave" $12,000	"East Is West" $12,000	"Soldier's Plaything" $11,000	"Lincoln" $14,500
STATE High...$32,000 Low...10,000	"French Girls" $13,500	"Billy the Kid" $12,500	"Big House" $27,500 (1st week)	"Big House" $15,500 (2d week)
R-K-O PROCTOR'S High...$28,300 Low...7,000	"Silver Horde" $13,500	"Big Money" $14,500	"Check & Double Check" $26,200 (1st week)	"Check & Double Check" $14,800 (2d week)

MINNEAPOLIS

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
MINNESOTA High...$45,200 Low...17,000	"Laughter" $27,000 Stage Show	"Way for Sailor" $22,000	"Heads Up" $23,600	"Remote Control" $19,500
STATE High...$28,000 Low...3,800	"Good News" $6,000	"Moby Dick" $10,000	"Playboy of Paris" $13,100	"Doorway to Hell" $12,100
R-K-O ORPHEUM High...$25,000 Low...5,000	"Check & Double Check" (Amos-Andy) $25,000 (1st week) (Record High)	"Check & Double Check" $13,000 (2d week)	"Silver Horde" 13,000	"Cat Creeps" $13,000

DENVER

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
TABOR High...$14,000 Low...10,000	(Dark)	"Big Trail" $14,000 Record High	"Life Party" $11,500	"Her Man" $10,000 (New Low)
ALADDIN High...$16,600 Low...1,650	"Old English" $7,500	"Lilliom" $6,000	"Big Boy" $1,650 (New Low)	"Brothers" $6,500
DENVER High...$27,700 Low...7,000	"Scarlet Pages" $14,000	"Laughter" $16,300	"Golden West" $16,500	"Playboy of Paris" $15,800
RIALTO High...$7,750 Low...2,000	"Madam Satan" $4,000	"Check & Double Check" $7,500	"Heads Up" $4,300	"Feet First" $4,100

WASHINGTON

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
EARLE High...$25,500 Low...6,000	"Truth About Youth" $19,000 (1st week) All Sound	"Truth About Youth" $14,900	"Love in the Rough" $17,500	"River's End" $17,000
COLUMBIA High...$19,000 Low...5,500	"Billy the Kid" $8,000 All Sound	"Whoopee" $13,000	"Whoopee" $11,000	"Min and Bill" $10,000
FOX High...$41,500 Low...	"Laughter" $23,800 Stage Show	"Scotland Yard" $22,000	"Renegades" $21,500	"Big Trail" $28,900
METROPOLITAN High...$21,000 Low...5,000	"College Love" $7,000 All Sound	"Lone Wolf" $6,000	"Life Party" $7,500	"Gorilla" $6,500
PALACE High...$27,300 Low...11,500	"Way of Sailor" $17,500 Stage Show	"Du Barry" $18,000	"Virtuous Sin" $18,000	"Derelict" $21,000

LOUISVILLE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
ALAMO High...$11,600 Low...2,450	"Scotland Yard" $4,800	"Sinner's Holiday" $4,300	"Whoopee" $5,750	"Doorway to Hell" $6,900
BROWN High...$8,400 Low...2,250	"Africa Speaks" $5,900	"Check & Double Check" $8,400 Record High	"Check & Double Check" $6,100	"Her Man" $4,200
ANDERSON High...$9,800 Low...2,100	"Numbered Men" $3,900	"Virtuous Sin" $4,100	"Fast and Loose" $4,300	"College Lovers" $3,900
RIALTO High...$14,750 Low...3,275	"Laughter" $4,000	"Golden West" $4,300	"Playboy of Paris" $4,300	"Tom Sawyer" $4,800
STATE High...$28,000 Low...7,900	"Billy the Kid" $9,500	"Way for Sailor" $9,900	"Remote Control" $9,700	"Lincoln" $11,000
STRAND High...$12,500 Low...3,700	"Life of Party" $5,700	"Renegades" $5,100	"Maybe It's Love" $5,900	"Up the River" $6,200

Minneapolis Grosses

(Continued from page 10)

tions are the principal havoc raiser all around.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Scotland Yard" (Fox) and Publix unit stage show, "Garden of Girls." Picture panned by critics but seemed to please. Did not demonstrate any drawing power. Edmund Lowe and Joan Bennett apparently no magnets here. Stage show very good. Nearly $21,200. Poor.

Century (Publix) (1,600; 75)—"Feet First" (Par), 2d week. This newest Harold Lloyd picture disappointment despite audiences seemed to enjoy it very much. After only a fair first week, trade took sharp nose dive last seven days. About $5,500. Poor.

State (Publix) (2,200; 60)—"Big Trail" (Fox). Picture heavily exploited and won favor of critics and customers, but far from big trade puller. Around $11,300. Disappointing and just fair.

R-K-O Orpheum (2,850; 50)—"Po'able David" (Col), vaude. Another heavily exploited and highly praised picture in combination with first-rate vaude. Nearly $13,000. Just fair.

R-K-O Seventh Street (1,400; 50)—"Danger Lights" (Radio). Ordinary picture and meant nothing to the box office. Some clever tie-ups with railroad organizations helped little. $4,000. Fair.

Lyric (Publix) (1,300; 40)—"Renegades" (Fox). Picture gave good satisfaction, but several grand under recent weeks. $3,400. Fair.

Pantages (1,600; 35)—"Once a Gentleman" (Sono-Art). Ordinary picture and with no names to give this opening attraction here any pulling power. $3,500. Poor.

Aster (900; 35)—"Lilliom" (Fox). Highly praised picture helped by Charles Farrell in cast. $3,000. Fair.

Grand (1,100; 35)—"Sea God" (Par), 1st half; "Good News" (M-G-M), 2d half. Second loop runs. $2,300. Fair.

Chicago Grosses

(Continued from page 8)

State-Lake around the corner. For six days, brutal at $19,800.

Orpheum (Warner) (700; 40-59)—"Sailor Behave" (WB). Olsen and Johnson local vaude names and at this house on holiday days nicely at $6,600. "Man to Man" (WB) replaces.

Palace (R-K-O) (2,300; 50-75-85)—"Silver Horde" (U). Vaude. Proof this house has established itself as a consistent draw is seen in the excellent results managed with so-so bill. Picture drew plenty of panning. At $20,000 only a couple of grand below usual good grosses.

Punch and Judy (Machat) (350; 50-75)—"Cockeyed World" (Fox). Lasted only four days and yanked after terrible $450. "King of Kings" opened Sunday (30), for another attempt. Unless something happens, house will probably close by New Year's.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Life of Party" (WB). Matinee trade excellent, but fell off in evening. For first week, better than fair at $22,700. Doubt in people's mind that this was not a musical despite ads taking the trouble to state it's not musical.

State-Lake (R-K-O) (2,700; 50-75-85)—"Sin Takes a Holiday" (Pathe). Opening Thanksgiving Day big in spite of the weather. First two days swell at $10,500, with Constance Bennett established in town following her "Common Clay" smash. "Danger Lights" (Radio) on wide film, finished in midweek taking $15,000, only fair for final five days. New style of exploitation used by R-K-O attracting attention.

United Artists (Publix-UA) (1,700; 50-75-85)—"Hell's Angels" (UA). High-hat of the loop just missing the record by a couple of grand at tremendous $39,800 for first week. At pace, will probably do as well the 2d week, especially if the weather eases up a bit.

Woods (A. Jones) (1,200; 50-75-85)—"Today" (Security). Holiday opening helped this one at $7,100, with the adults only rallying also a boost. Figure is for three days and very nice.

BOSTON

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
STATE High...$40,000 Low...13,800	"Billy the Kid" $15,300	"Way of Sailor" $15,700	"Remote Control" $16,000	"A Lady's Morals" $19,200
METROPOLITAN High...$66,000 Low...19,500	"Playboy of Paris" $44,300	"Laughter" $45,500	"Virtuous Sin" $46,300	"Office Wife" $39,600

BALTIMORE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
CENTURY High...$27,000 Low...9,000	"Wedding Night" $13,500 All Sound	"A Lady's Morals" $24,000	"Way for a Sailor" $21,500	"Golden West" $23,000
STANLEY High...$33,500 Low...11,000	"Playboy of Paris" $16,000	"Virtuous Sin" $11,500	"Feet First" $16,000	"Derelict" $16,000
VALENCIA High...$11,000 Low...1,800	"Whoopee" $3,500 (2d week)	"Night at Susie's" $3,100	"Dough Boys" $3,700	"Feet First" $3,200
KEITH'S High...$20,000 Low...4,000	"Check & Double Check" $20,000 (1st week) Record High	"Check & Double Check" $10,000 (2d week)	"Laughter" $10,000	"Laughter" $7,000

PORTLAND, ORE.

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
PARAMOUNT High...$25,300 Low...5,000	"Golden West" $12,600 Stage Show	"Feet First" $13,100	"Laughter" $10,300	"Derelict" $7,300
ORPHEUM High...$23,000 Low...5,500	"Check & Double Check" $23,000 (1st week) Record High Vaude	"Check & Double Check" $14,300 (2d week)	"Silver Horde" $14,200	"Cat Creeps" $14,500
MUSIC BOX High...$20,000 Low...4,000	"Life Party" $4,600	"Big Boy" $4,800	"Soldiers Plaything" $5,600	"Doorway to Hell" $6,300
UNITED ARTISTS High...$16,000 Low...4,000	"Up River" $7,000 (2d week)	"Du Barry" $10,000 (1st week)	"Du Barry" $5,000 (2d week)	"Big Trail" $10,000
BROADWAY High...$23,000 Low...9,000	"Scotland Yard" $14,000 Stage Show	"Billy the Kid" $14,500	"Madame Satan" $15,000	"Renegades" $14,000

KANSAS CITY

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
MAIN STREET High...$32,000 Low...8,000	"Check & Double Check" $31,000 (1st week) Vaude	"Check & Double Check" $16,300 (6 days) (2d week)	"Silver Horde" $17,200	"Cat Creeps" $19,200
LOEW'S MIDLAND High...$35,000 Low...9,300	"Up River" $9,300 (New Low)	"Scotland Yard" $11,200	"Way for Sailor" $12,600	"Remote Control" $13,300
PANTAGES High...$31,800 Low...5,000	"Extravagance" $8,700 Stage Show	"White Cargo" $13,300		"Sweethearts on Parade" $7,200
NEWMAN High...$33,000 Low...8,000	"Office Wife" $15,500	"Playboy of Paris" $12,700	"Feet First" $15,300	"Laughter" $14,300

TOPEKA

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
JAY HAWK High...$8,000 Low...2,800	"Soup to Nuts" and "Renegades" $5,900	"Scotland Yard" and "Heads Up" $6,500	"Santa Fe Trail" and "Love in Rough" $4,300	"Old English" and "Madame Satan" $5,100
NOVELTY High...$3,200 Low...700	"Good News" $2,100	"Woman Forgotten" $2,900	"Up River" $2,600	"Top Speed" $2,900

PROVIDENCE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
STATE High...$29,000 Low...14,000	"Billy the Kid" $22,000 Stage Show	"Way for Sailor" $19,600	"Remote Control" $18,000	"Lincoln" $18,000
MAJESTIC High...$16,500 Low...6,200	"Office Wife" $11,500	"Up River" $11,000	"Scarlet Pages" $11,200	"Old English" and "Maybe It's Love" $13,000

Pittsburgh Grosses

(Continued from page 8)

reported $5,000 for the second week of "Anybody's Woman."

A feature of the downtown film house situation now is that neither Stanley-Warner nor Fox are going in for "names." Mastbaum hasn't had a big stage attraction since the Marx Brothers and Fox has been without one since Fifi Dorsay.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Sunny" (FN). Sensational biz and best gross turned in this year at house; with aid of holiday $49,500, with no names on stage bill.

Stanley (3,700; 35-50-75)—"Half Shot at Sunrise" (Radio) (2d week). Around $18,000, which was okay for holdover, but not sensational considering general holiday boosting.

Keith's (1,800; 35-50-75)—"Feet First" (Par). In second week again crept over $20,000; best fortnight since Paramount took spot over.

Earle (2,000; 25-65)—"Last of the Lone Wolf" (Col). Good week at maybe $22,000; Frank Richardson made personal appearances.

Aldine (1,500; $1.50)—"Hell's Angels" (UA). In first full week got sensational $19,000, and ought to run through Christmas.

Boyd (2,400; 35-50-75)—"Mother's Cry" (FN). A definite flop despite holiday influx; $18,000 and taken out Saturday.

Fox (3,000; 35-50-75)—"Renegades" (Fox). Picture panned, but Thanksgiving spelled real profit; near $32,000; no names on stage bill.

Stanton (1,700; 35-65)—"Africa Speaks" (Col). Got $12,000, good enough for holdover.

Karlton (1,000; 50)—"Leathernecking" (Radio). Healthy and satisfactory, $6,000.

Arcadia (600; 50)—"Anybody's Woman" (Par). Second week resulted in a very good $5,000.

Denver Grosses

(Continued from page 9)

were the draw at the Denver. "Derelict" had no appeal.

Tabor had "Maybe It's Love." Fourth week Huffman has had the house and went to new low for that time, $9,000.

"Renegades" at the Aladdin tied for low with $6,000.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"Renegades" (Fox). Poor at $6,000. New low.

Denver (Publix) (2,300; 25-35-60)—"Derelict" (Par). With stage show draw did well at $17,900.

Paramount (Publix) (2,000; 25-35-50)—"Tom Sawyer" (Par). Fair at $11,500.

Rialto (Publix) (1,046; 25-35-50)—"Santa Fe Trail" (Par). Average week at $4,600.

Huffman's Tabor (1,900; 25-35-50)—"Maybe It's Love" (WB). Good at $9,000. Tabor report for Nov. 19 gave new low at $1,600. Error. Should have been $6,500.

FROM COAST TO COAST* MILLIONS ARE RAVING A-BOUT "MOROCCO"!

**Every seat sold now for next three weeks at two-a-day reserved-seat Grauman's Chinese Theatre, Hollywood!*

•

Third record-breaking week for "MOROCCO" at Rivoli Theatre, New York!

•

FILMDOM'S elite join fan army in lavishing praise on "MOROCCO" and Marlene Dietrich at gala West Coast opening. "Most brilliantly acted and directed production of the season and, with one or two exceptions, since advent of talking pictures. Cinemaland bows low to Marlene Dietrich. Cooper wins honors. Laurels piled on Von Sternberg," says Los Angeles Express.

"Dietrich captured Hollywood! 'MOROCCO' should be immense at the box office. Cooper gives finest performance of career," praises Los Angeles Daily News.

"MOROCCO" IS HITTING OTHER KEY POINTS NOW. THE REPORT IS THE SAME EVERYWHERE—"TREMENDOUS!"

Hail the New Wonder Star!



HAIL Josef von Sternberg's

"MOROCCO"

GARY COOPER—MARLENE DIETRICH—ADOLPHE MENJOU

PARAMOUNT—*Hit Headquarters!*

THE WHOLE INDUSTRY GETS A BIG THRILL OUT OF THIS!

Paramount assembled a great cast of great kids and made the finest possible production of Mark Twain's beloved "TOM SAWYER." A fine, big, clean motion picture without a divorce, speakeasy or gangster.

We take pleasure in announcing that, beyond doubt and based upon cold box office figures alone, "TOM SAWYER" IS A GLORIOUS SUCCESS!

Chicago wires: "'TOM SAWYER' CAUSED THE BIGGEST AND EARLIEST HOLDOUT IN THE HISTORY OF THE CHICAGO THEATRE. Solid line four abreast extending a full block to Wabash Ave."

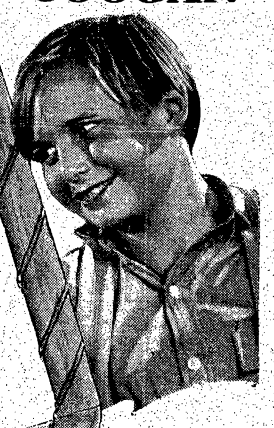
Los Angeles wires: "WE CANNOT BEGIN TO ACCOMMODATE 'TOM SAWYER' MOBS. Finest comments and reactions we ever had to a motion picture."

For the good of your pocketbook . . . for the reclaiming of your juvenile patronage . . . for the glory of the picture business . . . play "TOM SAWYER" . . . get behind it . . . be happier than you've been for years!

IT GETS THE KIDS!
•
IT GETS THE ADULTS!
•
IT GETS THE COIN!



JACKIE COOGAN



MITZI GREEN
•
JUNIOR DURKIN



"Tom Sawyer"

PARAMOUNT'S

Joyous, Boyous, Resounding Hit!

Directed by John Cromwell

Paramount Pictures

Gov't Victory Starts More Talk in Chi.

Chicago, Dec. 2.

Decree of the U. S. Supreme Court has little effect upon the present situation in Chicago and the midwest, with 95% of the selling season completed.

Exchanges are again stating their recourse next year will be the demanding of 25% deposit on contracts. Since last summer the distributors have made the same statements, and even went into the opening of the season demanding such deposits.

Further conferences with the exhibitors on price and deals somehow slipped the deposit question farther and farther away, until finally the deposit idea was lost entirely in the scramble for biz among the exchanges.

Mostly Talk

Besides, exhibitor associations have gotten a new answer for the deposit demand. Now state that if the exchanges ask 25% down at time of signing, that the exhibitors are going to demand that the exchanges also place a similar amount in escrow.

Most of this stuff is just talk, as admitted by the calmer boys on the row. But it helps to keep the situation along film row from going asleep.



Marie Dressler & Wallace Beery
IN
"MIN AND BILL"
M-G-M PRODUCTION
Make-Up Artist George Westmore

Use MAX FACTOR'S MAKE-UP

A Make-Up with Max Factor's Preparations is applied quicker, smoother, thinner, and is an important aid to characterization.

Max Factor's PANCHROMATIC and TECHNICOLOR MAKE-UP for the Screen.

Max Factor's Theatrical Make-Up for the Stage.

•

At All Leading Drug Stores

Your inquiry on any make-up problem will receive immediate attention. No obligation.

Address: Special Service Make-Up Dept.

Max Factor Make-Up Studio
HOLLYWOOD

U A'S ENTENTE CORDIAL WITH INDIES ON COAST

Los Angeles, Dec. 2.

United Artists will avoid building theatres against indies, who are now booking its pictures, but in towns, particularly Fox-West Coast strongsholds which Joseph M. Schenck plans invading, it is understood. These houses will either be swung into the UA chain through operating deals or they will get UA product on second run.

In most of the F-WC situations, United Artists figures it will need both a first and second run, with indies automatically becoming the latter with UA's own theatre first on all product.

All Fox-West Coast owns in this territory, except where UA was previously sold away from F-WC (such as Publix), have been closed by UA outside of Santa Maria, San Luis Obispo and Redlands. These three towns do not provide indie houses that can take the UA pictures.

In all cases deals with indies have been guarantee and percentage, with averages above split figure determined under contracts.

Pan Reopening Lights On Houses in Minn.

Minneapolis, Dec. 2.

Pantages reopened Thursday (20) with straight pictures at 25 cent matinees and 35 cents after 6:30, the lowest prices of any loop first run house, excepting the Publix 800-seat Aster which has the same scale. Opening feature was "Once a Gentleman." Nick Pierong is house manager.

Theatre had been closed since last summer. In previous seasons it always had used a vaud-film policy. Reopening leaves no loop theatre unlighted. Pierong has lined up the only available film product, Tiffany, Sono-Art and a few odds and ends of other producers still unsold or unplayed.

PUBLIX DARKENS HOUSE

Local Quincy, Ill., Biz Affected by Bank Failures

Quincy, Ill., Dec. 2.

Orpheum (Publix) is dark. Announced as closing for redecorating, with reopening for Christmas, not withstanding the house had been newly decorated before opening Labor Day.

Belief here is that on account of local bank failures Publix has deemed it expedient to keep one of its houses here dark until the times better.

Hold-Up Shooting

Minneapolis, Dec. 2.

Peter Hofmann, engineer at the Southern theatre, an uptown house, was critically wounded when he inadvertently stepped up to the box office as it was being held up by a bandit. Surprised at the interruption, the gunman fired a shot into the 55-year-old employee's abdomen and fled out a side exit.

The attempted hold-up occurred at 8:30 p. m., when the theatre was crowded, but the audience and E. J. Tunstall, the owner, in his office upstairs, were unaware.

WB's New 3 East

Warners are reported set to start building three new houses in the east, Hackensack, N. J., Perth Amboy, N. J., and Wilkensburg, Pa.

Included in the plans are schemes for redecorating and renovating several Warner theatres with work ready to begin at the Warner, Memphis and the Cinema, Cleveland. Latter was recently taken over by Wall, and is to be renamed the Lido when reopened.

Frisco Par's Benefit

Los Angeles, Dec. 2.

Herman Wobber, down here for opening of "Morocco" at Chinese, states the picture is opening in San Francisco for $5 at the Paramount, probably Dec. 8, in a local charity plan.

Following that "Morocco" goes into regular run at California.

WB Will Battle Publix In N. E. Pennsylvania

Scranton, Pa., Dec. 2.

Warners is going to give battle to Publix in the latter's recently acquired field in northeastern Pennsylvania. Representatives of WB have been here looking over possible theatre sites in company with local real estate agents.

Understood that Warners is certain to build either here or in Wilkes-Barre. Par has bought none of the Warner pictures since taking over the Comerford string a few months ago and its $23,000 lease on the Masonic temple here was taken to prevent Warners from getting the house, it is said.

1930 Net Up

(Continued from page 5)

company goes over its 1929 net earnings for nearly $3,000,000. Last year it showed $15,545,000.

No figures estimated for Universal, and Pathe is not included. These and Warner Bros. are the only companies to show decreased earnings, although WB reached $7,075,000 profit. It is 50% what the company earned in 1929, $14,515,000.

The biggest comparable gain will be made by R-K-O in 1930, which just about doubles its 1929 figures. This company is jumping from $1,670,000 in 1929 to an estimated $4,000,000 in 1930.

The Paramount figure includes earnings of all subsidiaries and allied companies, including the Publix Theatres.

Loew's stands equally high for gain in earnings with Paramount, showing increase of nearly $3,000,000 in net. This is inclusive of Metro earnings, which went from $11,757,000 in 1929 to $14,600,000 in 1930, figured for a fiscal year to August 31.

Fox's estimated gain is slightly above $500,000 for 1930. Its 1929 earnings were $9,470,000. For 1930 they indicate $10,000,000, according to semi-official estimates.

Col. Pictures Up 25%

Columbia will make a 25% gain for 1930, exceeding its 1929 mark by around $250,000 on present bases.

While on the comparative angle all the earnings are larger they don't come that way on a per share basis for all, owing to certain of the companies having increased their capitalization. This is true of Paramount, Fox and R-K-O.

Universal is given no estimate because its last balance sheet showed a loss. That company, however, is expected to gain heavily in a comparative way this year.

Comparative figures, however, get a twist because not all the companies operate over the same fiscal year periods. Fox, Paramount, Columbia and R-K-O end on the calendar year. Loew's and W. B. on Aug. 31 and Universal, Nov. 1.

Financial observers, while admitting these figures are below their estimates at the beginning of 1930, when indications were for even bigger earnings, nevertheless take the view as expressed by the bankers that the film industry shows the least variance of earning power, and in general is in a better position than most other industries, including utilities.

On the comparative earning basis the leading film stocks are also selling at better figures and show a smaller decline than most other groups of listed stocks.

The financial observers take the view that when product was above average profits were high and declined in proportion to inferiority of product, thus disposing of the general alibi of "depression" as an explanation of all decline in theatre attendance.

This they point occurred to Loew's when in the company's last quarter they put out Metro's four big pictures, "The Big House," "Divorcee," "Let Us Be Gay" and "Caught Short." They were released in the summer months, the third and weakest quarter of the picture business year, but made up for almost 21% of Loew's annual profit, or around $3,000,000. Loew's fiscal year ends Aug. 31.

The comparative table of 1929 earnings, and the estimated earnings for 1930 follows:

	1929.	1930.
Fox	$9,470,000	$10,000,000
Loew's	11,757,000	14,600,000
Paramount	15,545,000	18,000,000
R-K-O	1,670,000	4,000,000
Warner Bros.	14,515,000	7,075,000
Columbia	1,000,000	1,250,000
Totals	$54,448,000	$54,925,000

Picture Possibilities

"This Is New York"—Unfavorable

"THIS IS NEW YORK" (Hopkins production by Robt. Sherwood, Plymouth).

Couldn't be done. Satire against American inland institutions and glorifies New York. Poison to the hinter land. *Rush.*

"First Night"—Unfavorable.

"FIRST NIGHT" (Mystery drama, Richard Herndon, Eltinge).

Good enough idea, clearing a wrongfully convicted youth of murder. Otherwise is along familiar lines of this type play. *Ibee.*

"Scarlet Sister Mary"—Unfavorable

"SCARLET SISTER MARY" (Drama, Lee Shubert, Ethel Barrymore).

A play of poor Southern Negroes with all evidence of truth as to the characters, but nothing for the screen. *Ibee.*

"Art and Mrs. Bottle"—Unfavorable

"ART AND MRS. BOTTLE" (Comedy, McGowan and Reed, Elliott).

Also known as "The Return of the Puritan." Would take painfully detailed doctoring to make this apt picture stuff, although as reading matter it's appealing.

"Schoolgirl"—Unfavorable

"SCHOOLGIRL" (Comedy Drama, Henry B. Forbes, Ritz).

Treats of life in private schools for girls and touches on a taboo topic. However, one of the leading film producers is reported having bought the film rights. For what? *Ibee.*

"The Vinegar Tree"—Unfavorable

"THE VINEGAR TREE" (Farce, Wiman, Playhouse).

Too sophisticated and no action.

"An Affair of State"—Possible

"AN AFFAIR OF STATE" (Comedy, Benjamin David, Broadhurst).

An amusing story of how a trick kingdom was provided with an heir. Could be used for the screen but would need dialog brightening and a certain toning down for censors. *Ibee.*

"Tonight or Never"—Favorable

"TONIGHT OR NEVER" (Comedy, David Belasco, Belasco).

Story cannot be put on screen as is, but title should make it worth something for pictures. Concerns an opera prima donna and there have been two or three pictures of the type lately. *Ibee.*

"Oh Promise Me"—Unfavorable

"OH PROMISE ME" (Farce, Sam H. Harris, Morosco).

A laugh show. Farce with a topic and content too broad for pictures. *Ibee.*

"A Kiss of Importance"—Unfavorable

"A KISS OF IMPORTANCE" (Comedy, Arch Selwyn, Fulton).

Not much here for a picture. Done in Paris as "Monsiuer de St. Obin." *Ibee.*

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

PERCY HEATH
WRITES
FOR
PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

LOUISE LONG
PARAMOUNT

HORACE JACKSON
WRITING FOR
PATHE

JOHN MEEHAN
"THE LADY LIES"
Metro-Goldwyn-Mayer

Pictures as an advertising medium—and the various problems arising from that—will be talked over at a conference in the Hotel Roosevelt, New York, Jan. 28-30. The confab has been arranged by the Screen Advertisers' Association.

OPPOSISH FIGHT WITH SCALE CUTS IN IND.

Indianapolis, Dec. 2.

Battle between the Indiana, Skouras-Publix presentation house and the Lyric, vaudeville spot playing R-K-O vaudeville, is more heated.

The Lyric held its patronage despite the extremely cold weather and the fact that the Indiana advertised their Publix presentation as "Glorified Vaudeville."

In their fight to capture the coin from the Lyric the Skouras-Publix crowd advertised Christmas special books and placed them on sale at Haag's cut rate drug stores. A $5 book of theatre tickets good at the Indiana, Circle and Ohio, is obtainable at $4.19, and $2.50 books for $2.19. Skouras boys dropped a man from the art staff and cut out all specialty advertising except downtown garbage can to enable them to boost lineage in the dailies and stay within the budget. The Lyric retaliated by plastering the town with 2,000 posters, heralding the Lyric as the "only R-K-O vaudeville house in city."

Ohio, second run Publix house, just around the corner from the Lyric, booked "The Santa Fe Trail" as a first-run in Indianapolis and announced cut in prices to meet competition. New prices are 15c until 1 p. m. and 25c from 1 until closing, with 10c for children any time. Formerly the top was 35c. Opening time was moved up to 8:15 a. m.

AL EVANS
PUBLIX
Chicago Theatre, Chicago
Indefinitely

HEALTHFUL
Kooler-Aire
NATURE'S REFRIGERATION
EJECTS ALL FOUL AIR
KOOLER-AIRE ENGINEERING CORP.
1916 Paramount Bldg., New York

Miss Jillian Sande
Featured London Ingenue
FOX FILM CORP.
Direction JENIE JACOBS

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40 ST. N.Y.C.

For lease outright or on a percentage basis a theatre of over two thousand seats in a town of over 175,000 near New York. Box 200, Variety, N. Y.

BROOKER INDICTED

Mgr. Publix Stamford Wanted in Bronx on Misappropriation Charge

Stamford, Conn., Dec. 2.

William Brooker, manager of the Publix Stamford was held for New York police on a charge of grand larceny. Brooker had been sought since disappearing from his New York home last April. He had been indicted in the Bronx on a charge of misappropriating $600 in a real estate transaction.

Brooker has been here since July. He waived extradition and was returned to New York.

EXPLOITATION

(Continued from page 21)

son's Bay department store to model three days a week. She delivered talk on service to employees.

Chris Charlton, English magician, did two morning shows at Eaton's department store for the children in toyland; hit.

Waugh landed the front page of The Open Bookshelf." Had his entire show go on the air over CKY.

R-K-O Capitol runs a special opportunity night every Wednesday, following the regular show, in which local talent is given a chance. The first prize gets a week's engagement at the R-K-O Winnipeg with salary.

"Thirst's" Brewery Tieup

Los Angeles.

The R-K-O tied up with a local brewery on "See America Thirst" (U). Trucks delivering kegs of beer (near) carry banners with the title.

Free Radio Sets for Hospitals

Oklahoma City

Warner Bros.-Brunswick Radio Co. had large displays of Brunswick radio sets in the Midwest, Orpheum, Liberty, Empress and Folly theatres. Free tickets handed patrons and the charitable institution receiving largest number of votes received a Brunswick set.

"Lucky Circle" Tie-up

Washington.

Jimmy Lundy, press agent for Loew's planted a stunt with the "Washington Herald" that insures both theatres a three column cut daily for an indefinite period. It's the "Lucky Circle" idea. Newspaper photographer takes random shots on Washington's busy streets. Girl whose picture is circled wins passes to theatre.

Eight Pages for $75

Houston.

Loew's State landed an eight-page section on "Way for a Sailor." The theatre did not buy display space in this section—their total expenditure being $75 for cuts. Every ad on the page mentioned the picture with one quarter of each page used for publicity.

Right Spot for Goodwill

Winston-Salem, N. C.

Under-privileged children by the score saw Jackie Coogan in "Tom Sawyer" at the Carolina for two days through an arrangement between Manager U. K. Rice and the local Kiwanis club.

Adults paid one admission to theatre and under-privileged kids were admitted free. Rice said the exploitation sold the picture and the publicity derived gave the theatre plenty of goodwill.

O'Donnell Handling Fla. District

New Orleans, Dec. 2.

Bob O'Donnell has been placed in charge of the Florida division for Publix, with headquarters in Atlanta.

Bill Jenkins, formerly in the Publix realty division, replaces O'Donnell as divisional director of the Saenger string.

CHEMIN DE PARADIS

(Continued from page 15)

comedy are immediately followed by sequences switching to musical revue that gives an unusual effect here. The result is helped by the excellent music. Only operetta sequence which could have been suppressed to advantage is the one which brings back the whole cast, after the hero and heroine have made up their minds to marry. The film is then really finished, resulting in audiences walking.

Acting fair. Sound good. Direction excellent. One big scene shows workmen of the gas factory carrying their wares in a fashion which is both a parade and a ballet. It is typically Germanic in its humor, but irresistibly funny and treated with considerable ability as to tempo.

Film draws many laughs and appears due for business. *Maxi.*

JUST LIKE HEAVEN

Tiffany production and release. Directed by R. William Neill. Anita Louise, David Newell and Yola D'Avril featured. In cast: Gaston Glass, Thomas Jefferson, Mathilde Comont, Albert Roccardi, Torben Meyer, Emil Chautard. Story by Adele Buffington. At Loew's New York, one day, November 25, half double bill. Running time, 65 minutes.

Draggy story of the Paris Latin quarter, and the weaker half of a twin bill here. Light comedy moments few and far between. Someone had "Seventh Heaven" in mind when this story was framed. Perhaps it's one of Tiff's made for those indie contracts.

Plot centers around Tobey (Newell), Paris balloon vendor and organ grinder, and Mimi (Louise), ballet dancer, with a traveling dog circus. Just a jumbled affair with each of the leads acting like a couple of moonstruck kids. In fact, everyone in this flicker acts as if love for the blonde Louise gave them pains in the stomach.

Photography of Paris street scene nicely done, but the hit or miss direction ruined any chances of this carbon copy of "Seventh Heaven," silent screen success of three years ago.

MEN WITHOUT LAW

Columbia production and release. Starring Buck Jones. Directed by Louis King. Story by Lew Sellers; adapted by Dorothy Howell. In cast: Tommy Carr, Harry Woods, Fred Burns, Fred Kelly, Carmelita Geraghty, Lydia Knott, Victor Sarno. At Loew's New York, one day, November 25, half double bill. Running time, 58 minutes.

Nice westerner for the daily grinds that gets off to a swift start and holds enough action to satisfy the kids as well as the adult followers of horse operas.

In this one Buck Jones, as usual, does plenty of the usual, turning in a performance that is high standard of its kind.

Opening with a war sequence the story shifts quickly to Arizona. Buck, having returned home from the war, finds that his younger brother has fallen into the hands of a gang of outlaws. Then the usual.

Carmelita Geraghty is opposite Jones, with romancing held down. Most of the footage is allotted to lively action.

Louis King's direction is okay.

Das Gestohlene Gesicht

("THE STOLEN FACE")
(GERMAN MADE)
(All Dialog)

Berlin, Nov. 22.

Ufa production and release. Directed by Erich Schmidt and Philipp L. Mayring. Production management: Bruno Duday. Manuscript after an idea by J. Bachrach, by Philipp L. Mayring and J. Von Cube. Photography: Eugen Schuftan and Werner Rohne. Sound: Walter Tjaden. Music: Hans May. Recorded on Klangfilm. Cast: Hans Otto, Edith Edwards, Friedl Haerlin, Max Adalbert, Hermann Blass, Frigga Braut, Paul Henckels, Fritz Odemar, Olivia Fried, Ernst Proeckl, Ferdinand Hart. Running time, 86 mins. At U. T., Kurfurstendamm, Berlin.

A witty and cleverly done detective picture with the well known confusions, but somehow interesting and original. Chief value lays in the manuscript. Ufa has seen fit to call upon quite new authors for this work. Picture has been quite a success. As far as the direction by Erich Schmidt and Philipp L. Mayring goes, it cannot even be called average. In general, the technique is rather primitive. The camera is too motionless. Second fault is the appearance of the two main actresses, Edith Edwards and Friedl Haerlin.

Most of the credit belongs to the authors, Philipp L. Mayring and J. Von Cube. *Magnus.*

Children of Chance

(All Dialog)
(ENGLISH MADE)

London, Nov. 21.

First National Pathe quota release. British International production. Directed by Alexander Esway. In cast: Elisa Landi, Mabel Poulton, John Stuart, John Longden. Length 7,279 feet. Censor's Certificate "A." Running time 75 mins. approx. Reviewed Piccadilly theatre, London, Nov. 20.

One of those films just useless on the grounds of a preposterous story. Production, as far as possible, is average. Some of the dialog should appeal, in the sticks here and the acting is in keeping with the story.

Yarn tells the good old line about the virtuous girl who looks like a famous actress. After the usual confusion, with actress doing a flit to Berlin with stolen jewels, the girl gets a star part under the actress' name, falls in love with other woman's admirer, has a row with other woman's jailbird husband, is arrested as the other woman after the discovery of the robbery, proves her real identity, and lives happily ever after in the manly arms of the loving swain.

Just too bad.

Unfair to judge Esway's direction on a story like that. As it stands it falls to improve on the yarn at all.

Elisa Landi, playing the role of a beautiful actress, reminded us how fantastic the story was. It now remains to be seen what Hollywood can do with this girl. Mabel Poulton evidently had a struggle with a weight machine before the production. John Stuart and John Longden shared the camera-consensus of the rest of the cast.

Okay this side for the grinds, where they just love this sort of thing. *Chap.*

LA LETTRE

("THE LETTER")
(French Dialog)

Adapted in French by Roger Ferdinand from W. S. Maughan's play. Made in Paramount's Joinville studios, using shots from American original. Recorded by W. E. Directed by Louis Mercanton. Running time, 70 min.

Leslie Bennett.....Marcelle Romee
Phillipp Bennett.....Gabriel Gabrio
Mr. Joyce.....Paul Capellani
George Nelson.....Andre Roanne
Li-Ti.....Princesse Hoang Thi The

This is the sort of film that French producers objected to when trying to outlaw Paramount studios as using facilities beyond theirs, as represented by the American sequences of the picture. Only dialog studio scenes have been made in Joinville, all exteriors being American made. Also, what constitutes the real kick in the film from the French audience's point of view, i. e., is the fight between the Siamese and the mongoose, taken from an UFA short. There is a tremendous difference between sequences from the American production and the local mades. Direction by Mercanton is fair, as also the Joinville photography. Film is just a programmer owing to two facts: First, with the exception of Gabriel Gabrio, all the principals in this version are bad, overacting and appearing both camera and mike conscious; in addition the sound is not so good. Another thing which reacts adversely against the film with French audiences is that the latter consider the Chinese as honest, and more or less resent seeing them represented as blackmailers. It's good thing racial prejudices do not react similarly the world over.

Hollywood Bulletin

(Continued from page 4)

Fox's rep. in Spain, came out with Clayton Sheehan recently.

Erlanger's will put on a Coast production of "Lost Sheep" at the Columbia, Frisco, Dec. 27. Show comes here to the Biltmore, Jan. 17. May Beatty and Hyrrel Davis have leads.

William Wyler and Paul Sloan, directors, back in Hollywood after sojourning in Europe.

Pantages theatre is asking for a re-zoning classification of the house to first run. It was turned down last summer.

Shift in First National's story department moves Manny Wolf to C. Graham Baker's office. Sanford Greenberger is here from New York to assume charge of story department.

First National plans to make a newspaper story with Richard Barthelmess ahead of Howard Hughes' "Front Page." F. N. generally released "Dawn Patrol" before Hughes' "Hell's Angels." Par. will also come out with the Bancroft press yarn prior to "Front Page."

New writers at F. N. are Robert Presnell and Edward T. Lowe.

Pathe engaged Spencer Charters, legit, who was in both stage and screen "Whoopee."

Esther Muir goes to Metro in "Parlor, Bedroom and Bath." This will be the legit girl's first try in pictures.

Lupita Tovar is staying over in Mexico until after the holidays. Universal player, making personal appearances, will have a new contract when she gets back.

Oscar S. Oldknow and J. J. Sullivan of Fox West Coast are on a western hoss tour that will take them as far as Kansas City. Execs will also look over the indie strings which might be taken in under Fox-WC's expansion plan.

GEORGE GIVOT
Late Feature of
Earl Carroll's "Sketch Book"



THIS WEEK (NOV. 28)
Publix TIVOLI, Chicago
LAST WEEK PARADISE, CHI.

BOB ERNER AND RUTH FISHER
"THE GOOFY HOOFERS"
PUBLIX THEATRES, SEASON 1927-28-29-30
PARAMOUNT, BROOKLYN
(Week Nov. 28)
FRANK CAMBRIA'S
"ON WITH THE DANCE"
Unit
WM. MORRIS AGENCY
MAX TURNER
NAT KALCHEIM

BANG!





Held over 2nd week, Capitol, N.Y. 3rd week Frisco. 2nd week Wash. Breaking records. Spreading box-office cheer!



3rd week Stillman, Cleveland. 9th week Astor, N. Y. at $2. Every day brings added reports of this amazing picture clicking at box-offices!



She's back in silks and satins in a high-powered modern drama that's going to be box-office "Inspiration." Twice as big as "Romance."



"Excellent drama. Real entertainment," says M.P. News. "It fairly shouts box-office," says Hollywood Reporter. Based on "Within the Law." Sure-fire!



Audience rolled off chairs in Hollywood preview. Better than "Caught Short" to bring 'em in and wow them! Every picture makes Marie Dressler more popular!



Something stirring on the Western Front where Hollywood is buzzing about the greatest $2 roadshow since talkies began. Watch the "New Moon" rise!

THE FIREWORKS in this industry are always M-G-M!

Year in and year out, when the final score is in, Leo unfailingly leads the entire field. He's away up front now on a typical M-G-M box-office rampage. Depend on

METRO-GOLDWYN-MAYER

UNIVERSAL DOES IT AGAIN!

With Two New Screen
Sensations!



The Affairs of a
Master Lover!

The Boudoir Diplomat

With Betty Compson, Ian Keith, Mary Duncan and Jeanette Loff. A MAURICE STERNBERG production.

Motion Picture News
November 29, 1930

A Wallop

Hollywood—Carrying a punch approximating a sock in the jaw, Universal's "Free Love" is a picture which should cause lots of talk—to the immense benefit of the box-office. It's a well directed and clever problem drama capably acted, with Conrad Nagel and Genevieve Tobin as the leads.
GRANT

The Whole World Soon
Will Be Talking About
"FREE LOVE"

Presented by Carl Laemmle
Produced by Carl Laemmle, Jr.

UNIVERSAL WINS 3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS

Coast Theatres Battling Off Swarm Of Gross-Cutting Pass Chiselers

Los Angeles, Dec. 2.

Pass chiselers out here, making up an army equal to that of half a dozen other large cities and taking in thousands in picture production, are going to get the axe from the theatre operators in this section.

Fox-West Coast and Publix are leading the way in a crusade against the pass evil, which it is frankly admitted in inner operating councils must come as one means of offsetting indifferent business.

Along with this admission is the claim that theatre box offices are suffering more than noticeable from the surface through a staggering list of "dead-heads" who should be paying for seats even if connected in some way with show business or studios.

"Rubber Stamps" Out

F-WC has killed off all "rubber-stamp" passes handed out by the Harold B. Franklin regime and effective Jan. 1, will put the clamps down harder. New pass form will be a coupon book good for only six months, limiting holders to the bone.

Where previous card passes permitted holders to crash F-WC houses as many times a week as desired, new ones will be good for only one house once weekly. Also, number of people that can ride on it will be limited to two, and only one out of four theatres notated can be picked.

Lately Publix has begun kicking out passes in an effort to cut down what is called the most outlandish pass list ever known. This move was started independent of New York, which now has taken cognizance of the heavy "dead-head" list out here and in future will o. k. annuals for this and other cities.

"Studios Should Pay"

Coast operators who have run theatres in other sections of the country say that service charge on passes usually runs to about 90% of total but that around L. A. it's the opposite.

While theatres in and around L. A. have been o. k'ing free ducats for production people, lately the feeling has grown that these people should pay their way in and thus help support theatres out here.

Besides studios, with hundreds of Annie Oakleys going in that direction, all papers, including dailies, trades, fan mags and miscellaneous chatterers chiseling their way into theatres, are getting passes. Hundreds more of the swollen pass list go to cops, one operator saying "at least 300 cops have claimed they're on this beat."

Free Legit

Legit houses also have their troubles, everyone from pictures feeling entitled to free cardboards.

Until lately, especially with Publix and despite that orders from New York have existed for some time on pass lists, picture theatres have been afraid to cut down heavily for fear the "spongers" would not be given the same cold shoulder from the opposition.



Woman's Screams Prevent Hold-Up

Reading, Pa., Dec. 2.

Mrs. Bessie Van Luvanee, ticket seller at the Lansdale, Pa., theatre, prevented a robbery by screaming until manager Edward F. Burrow and other employees came to her rescue, when a holdup man stuck a pistol into the screen at the box office.

He demanded the money she was counting. It was late at night and a holdup looked easy. Without waiting for the money the bandit fled, escaping in the darkness.

Earl Crabb Waiting Result Franklin's Plans

Seattle, Dec. 2.

Bob Bender now in full charge for Fox-West Coast in the Northwest division, succeeding Earl Crabb. Bob formerly manager here for Laemmle's personal exploitation house, the Columbia (now John Danz second run grind) and recently roaming missionary for Oscar Oldknow.

Crabb has opened offices in Skinner building, across from West Coast offices. He recently built home in Seattle and rumor says he will stay here, with some talk regarding H. B. Franklin's plans.

Bender formerly managed the Fox theatre in Brooklyn.

Family Affair

Chicago, Dec. 2.

Avalon, 650-seat house here, provides the wherewithal for three brothers, David, Milton and Oscar Brotman to continue their studies in college.

David, 24, has been managing theatres since he was 15 and was once the youngest manager in the country. He is now studying medicine at Northwestern.

Milton, 20, and Oscar, 18, are assistant manager and chief usher, respectively.

One regret of the boys is that they didn't learn to be projectionists, so they could hold the best job of all.

RACINE STRIKE, HOUSES DARK

Racine, Wis., Dec. 2.

Refusing a 20 percent cut in downtown houses and a 7½ percent reduction in neighborhoods, picture operators walked out of eight local houses, leaving the houses dark Sunday (30). This action throws more than 120 other theatre employes out of work.

Operators reported willing to accept 5 percent cut in neighs but will not lower downtown.

The union scale for operators now runs about $57 to $62 weekly.

With Racine theatres dark, many local picture fans attended Milwaukee shows.

Theatre Bombers Suspects Held by Police at Akron

Akron, O., Dec. 2.

Four men are held by police here in connection with the bombing last week of two Akron film theatres; People's, with front being demolished, and Spicer, where the roof was ripped open.

Investigation disclosed a labor dispute. It is understood some of the neighborhood theatres, such as those attacked, have refused to agree to a new wage scale demanded at the installation of sound-producing apparatus on claims the grosses do not permit.

Several neighborhood theatres were made the target of bombs last year.

Radio's Dec. Sales Drive

Under the direction of Lee Marcus, Jerry Safron and Cleve Adams, Radio Pictures has started a drive to boost sales. Drive will continue until Jan. 1.

Charles Rosenswelg, Radio sales manager, is now eastbound. He is stopping off at the principal exchange cities.

E. V. Richards Building Up Own Circuit Under New Publix Contract

New Orleans, Dec. 2.

E. V. Richards is reported about to build up a circuit of his own theatres in this southern territory. It is in pursuance of a modification in his contract with Paramount-Publix, from report, with Richards remaining as expansion head of Paramount, south.

The modification is reported having been made by Par in New York upon Richards' suggestion of a full release of his agreement, which calls for a salary of $70,000 annually. Upon Par's counter that Richards remain with it, Richards is said to have cut down his yearly salary in view of the new and liberal arrangement.

Should the contemplated Richards circuit reach any proportions, Richards will naturally be obligated to first submit the string to Paramount for purchase if intending to sell at any time in the future.

Organizing

The understanding in part between Richards and Par is, from report, that Richards will not establish any house of his own in a town where there is a Publix theatre, with Richards' own section including all of the south to Arizona.

Julian Saenger, William Guerringer and others of the former Saenger, now Publix chain, with which Richards is attached, will again become circuit operators with Richards, it is believed, in his newest venture. Saenger's brother has a string of theatres in very small towns hereabouts, to the number of 25 or so, but Richards, it is said, is going into spots of more importance.

Frisco Musicians Reject Mort Singer's Proposal

San Francisco, Dec. 2.

Mass meeting of Musicians' Union held to consider proposition offered by Mort Singer on behalf of R-K-O, Fox West Coast and Publix houses here, rejected last week.

Singer has been in charge of the negotiations with theatrical union officials in an effort to arrive at an amicable basis for new contract. The old agreements expired last September and as yet have not been renewed.

Singer's proposition applying to Musicians' Union agreed to the hiring of 100 men among the houses of the three circuits in the San Francisco bay region. These men to be used only in houses that had stage shows.

All houses having sound pictures alone to use no musicians. He further stipulated that any houses that might change policy and eliminate shows and go to sound only would be entitled to dispense with musicians without notice.

Heretofore the Musicians' Union agreement called for employment of 142 men in the same houses in which Singer wants to use 100.

In rejecting the proposal the musicians en masse voted to authorize Al Greenbaum, their secretary, to negotiate further in the matter. They also authorized Greenbaum to go to New York to confer with Joe Weber, president A. F. of M., regarding the proposal of the joint circuits. Greenbaum left for the east Saturday.

Claim 32 Conn. Houses Closed Because of Tax

New Haven, Conn., Dec. 2.

Members of the Conn. M. P. T. O. A., fighting against the theatre tax will petition the General Assembly for relief. Fight started six years ago. Daily tax is now from 50 cents to $12 per house.

Some 32 theatres are now dark, and eight have folded during the past year because of the tax. Large portion of these houses were operated by local druggists, or keepers of general stores in small towns, showing three or four nights a week.

Despite O.K. Sunday Vote Kans. Has Labor Laws

Wichita, Kan., Dec. 2.

An injunction suit was filed here last week by County Attorney W. J. Wertz against all operators of Sunday picture shows.

Wertz received instructions from Attorney General W. A. Smith, Topeka, that even under the Wichita ordinance, recently approved by voters, Sunday shows would be in violation of the state labor law and that Wertz should proceed with court action.

5th YEAR
BENNY MEROFF


ORIENTAL—CHICAGO
INDEFINITELY

SPECIAL ANNOUNCEMENT
JOHN W. GREEN
(COMPOSER AND ARRANGER)
PARAMOUNT-PUBLIX CORPORATION
"BODY AND SOUL" "I'M YOURS"
GUEST ARTIST WITH LEO REISMAN
Now PARAMOUNT, New York
(INDEFINITELY)

THANKS TO MY PUBLIX
HENRI A. KEATES
(ORIGINATOR OF COMMUNITY SINGING)
NOW GOING INTO MY 6TH YEAR WITH PUBLIX BALABAN & KATZ
Indefinitely ORIENTAL, Chicago

5% Drop in Theatre Construction for '30-Built 416 Houses in 10 Mons.

A five per cent. decrease in theatre building is noted for 1930 as against 1929. This is for houses actually completed. The estimated number of new theatres to be ready by Jan. 1, 1931, is figured at around 425. For 1929 it was 444.

The decrease in construction costs is estimated to range around 20%, laid to the general economic depression which halted a boom in theatre building begun early in 1930 but lopping off towards the close. New houses built principally add to the rosters of the major circuits, few independents going in for construction although this has not been definitely identified or assayed.

Strangely enough as construction activity dove, cost figures began to go up. This is shown by the fact that for the 10 months ending Oct. 31, there were 416 theatres completed at a cost of $26,839,000. For a similar period in 1929, 398 houses cost an estimated $27,360,400.

Construction decreasing and costs climbing is on the surface coverage. That's from a comparative mathematical view showing the same figures to indicate correlative decreases and increases. Thus while showing a building increase for the 10 months of 5% the costs show a 5% loss over the same period, but the full year will notate a 5% loss on building.

For 1929 the picture business built 444 houses at an estimated cost of $30,467,000. For 1930 there will be around 425 theatres costing the same amount or thereabouts. That's the two months' difference.

There was increased building activity in New England, New York, New Jersey, the middle Atlantic states, Pennsylvania district and the southeast. Where decreased building occurred has been in Texas, the northwest and midwest.

Theatres are generally designed from 1,500 to 3,000 seats. The compact report follows:

Jan. 1 to Oct. 31, 1930

	Theatres	Valuation
New England	44	$1,891,900
N. Y. and N. J.	92	9,015,900
Middle Atlantic	46	3,557,900
Pennsylvania District	53	530,900
Middle West	103	5,554,200
Northwest	12	310,200
Southeast	68	1,302,900
Texas	28	917,100
	416	$26,839,000

Jack Muldoon, former manager at the Fox, Leonia, N. J., now in same capacity at Savoy, Brooklyn.

Distribs Prefer to Be Own Judges Over All Customers' Credit

Chicago, Dec. 2.

With the credit committee ratings kicked out by the high tribunal of this country, the boys along the row are figuring means of getting the effect without butting against the court decree.

Two ideas are favored locally. First is the establishment of a credit bureau to furnish exchanges with preferred listing. Exhibs on preferred list get their contracts without deposits, while those not mentioned are tacitly assumed to be poor risks.

Second is the individual credit bureau for each exchange. This latter has been the real system in the past, with few of the exchanges refusing to do business with even recognized poor risk exhibitors.

Most of the exchange managers here, however, are satisfied that they can operate without any central bureau telling them which exhib is good and which one is not. They feel that they are well enough acquainted with the local situations to make their own credit analyses.

ST LOUIS SETTLED; STAGE SHOWS REOPEN

St. Louis, Dec. 2.

With the musicians' labor trouble with the local theatres settled, all houses are resuming their former stage shows.

The Ambassador, Publix-Skouras, was the first, starting Thanksgiving.

With the St. Louis labor situation settled, it cleans up all of the major stands involved in union differencies, mostly with musicians, that started around Labor Day, except in San Francisco.

Publix Coast Staff Switches

Los Angeles, Dec. 2.

Ed Smith, Publix Coast division manager, is transferring Al G. Warschauer, in charge of advertising and publicity here, to San Francisco.

Gene Fox, now in 'Frisco, comes to Los Angeles.

WANTED

POSTER SHOP SUPERVISOR

Need A1 Poster Artist who can turn out one theatre front a week, besides supervising shop of de luxe circuit. Union.

Send Letter Detailing Full Experience—Salary $90

Box 500, Variety, New York

OPERATORS SUSPECTED

Two Arrested in Bomb Explosion at Hot Springs—Girls With Them

Galveston, Dec. 2.

Police at Hot Springs, Ark., arrested two picture projectionists and two girls, following the explosion of phosphorus bombs in two theatres operated by Sidney M. Nutt at Hot Springs. Nutt broke with union projectionists several months ago and has been employing non-union workers.

Two policement were burned when one of the bombs exploded as they were examining it. Audiences left the theatres in an orderly manner. The projectionists held on suspicion gave their names as Cecil Williams and Smyer Pyner. The girls accompanying them, Christine Halsell and Christine Myers, both 18, were questioned.

RACKETING IN "GOOD WILL" CONTESTS

Exhibs Advised to Investigate Before Connecting With Unknowns

Exhibs using store and merchandise plugs as trade and interest builders for their theatres had better investigate the contest promoters' standing and background before falling. Good returns lately have directed the attention of numerous racketeers throughout the country to theatre soft spots and they are operating profitably in many localities.

The high pressure salesmen at the outset apparently are working a simple and harmless give-away stunt. They offer the usual radio, electric ice box or low priced automobile free to the theatre as the prize. Theatres are sold on the racketeers' description of local goodwill to be created by the contests.

Theatres' only obligation to the promoters is to okay and endorse them in the neighborhood.

Boys then go to work on coupon sales. In two or three days the dealers will cart away the auto, radio or other article offered as prize. The racket boys had merely given the dealer a rubber check as deposit.

Exhib is left holding the bag two ways as he must go through with the raffle or return the money already paid for chances, and lose the ticket money the promoters copped.

Two gents who have been fairly successful at the racket in the east have yet to be apprehended.

Louisiana's Star Burned

Louisiana, Mo., Dec. 2.

Fire of unknown origin almost completely destroyed the Star, belonging to W. A. Boyd.

Several business places beside the theatre also burned in $50,000 blaze.

West Texas' Small Towns Hard Hit By Bad Roads, Drought and Times

Galveston, Dec. 2.

Hard roads and the drouth of the past summer, combined with the w. k. gen. depression, has made things hard on the small town picture theatres of Texas, particularly West Texas.

More than 60 small town theatres have closed and the end is declared to be far from sight. Before the finish it is conservatively estimated that the number of picture houses in Texas will be reduced by one-third as compared to 1928.

The condition is due to a variety of causes with hard surfaced roads heading the list. Highway improvement is forging ahead in Texas, concrete roads reaching out onto the prairies and into the backwoods, enabling residents of the small country towns to patronize the picture shows in the larger places.

Ranchers who used to ride 25 miles on horseback to attend dances think nothing of taking their girls 50 or more miles for an evening at a picture show. The larger towns get the pictures several weeks ahead of the small points, with better sound and equipment.

Orph., Chi., as 1st Run In Warner Move to Get Better Break

Chicago, Dec 2.

Orpheum, Warners' loop house, has been designated as a first-run. In the future this house will be the pampered babe of the circuit. It has been recently remodeled and now classes as one of the niftiest small spots in town.

Biggest item is the tremendous increase in advertising space, with results showing a climbing gross. For "Widow of Chicago," Al Sobler, Warner p. a. chief, increased his outlay in the dailies by $1,200, with the formerly sluggish theatre taking an immediate leap at the b. o. by more than doubling its average gross. After a tremendous first week, the picture held over, something very unusual for the house. The ad splurge was on order from New York, with the experiment so successful it will be continued.

Though Publix-B. & K. has all Warner product for this town tied up on a long term franchise, local Warnerites believe that Publix will turn down enough material to keep the Orpheum going, especially since Publix is finding increasing difficulty in finding playing time for all the pictures it has under contract.

HALF WB-FN PRODUCT FOR 300 F-WC HOUSES

Hollywood, Dec. 2.

Fox-West Coast has completed a blanket deal with Warner Bros. and First National, taking 50% of the product of each company for all available stands.

Under the deal a total of 35 features between WB and FN will be played by F-WC in between 300 and 350 spots.

F-WC chain has been booking WB and FN pictures here and there for several weeks, apparently as a test of product before closing the deal.

J. J. Sullivan acted for F-WC, Gradwell Sears for FN and Harry Lustig for WB.

Glucksman as Touring Division Mgr. for R-K-O

Ellis Glucksman leaves for the west next week in his new capacity with R-K-O, "traveling division director." He will be on the move most of the time as contact between the various R-K-O division heads and the theatre department's home office in New York.

Glucksman has been managing the R-K-O division in upstate New York. His successor there hasn't been named.

Pickets in Front of Double Feature House

Pickets were posted Monday in front of Wallack's, on 42d street, by Local 306 of the A. F. of L., because the theatre refused to hire union operators.

The house is running pictures on a grind, double feature program basis with tri-weekly changes.

Goldenberg in L. A.

Hollywood, Dec. 2.

Henry Goldenberg, widely known theatre owner, in exhib politics for years, is here to locate permanently and may take over indie properties for himself.

Formerly operating houses in Milwaukee, Goldenberg was president of the M. P. T. O. of Wisconsin.

NOW! 4 BALLETS FOR PUBLIX

ORIENTAL UPTOWN PARADISE TIVOLI

IN CHICAGO

AINSLEY LAMBERT

THE ONLY 4 GIRLS IN AMERICA DOING THIS STYLE OF DANCING

BILLY CREEDON

VIOLET PRESENTS THE ORIGINAL PEGGY

4 QUEENS

EDITH **PARAMOUNT, NEW YORK, Week of Dec. 5** DOT

in Frank Cambria's "WHAT A NIGHT" UNIT

Selected for an European Tour
Commencing June 29, 1931
By HARRY FOSTER
European Rep. EDDIE MEYERS (WM. MORRIS AGENCY)

Dir. NAT KALCHEIM (WM. MORRIS AGENCY)

THANKS TO EARL SANDERS—I. M. HALPERIN



FIRST NATIONAL PICTURES SET THE RECORDS!

Opening Thursday Night (Dec. 4th) at Warner Brothers Winter Garden, N.Y. for a long run.

MOTHERS CRY

From Helen Grace Carlisle's sensational best-seller. Most human story since "Over The Hill".

RICHARD

BARTHELMESS IN THE LASH

with Mary Astor and Marian Nixon. Set to smash the record of "The Dawn Patrol"

Millions have read this startling novel. Syndicated in 82 leading newspapers.

LITTLE CAESAR

with EDWARD G. ROBINSON Doug. FAIRBANKS, Jr.

Sensation for grown-ups. Tremendous for the kids.

FATHER'S SON

with LEWIS STONE Irene Rich, Leon Janney

RIGHT ON TOP OF

DOORWAY TO HELL

Smashed 17 records of first 18 engagements

LIFE OF THE PARTY

Life of the industry's box offices

OLD ENGLISH

Biggest of Arliss' successes

OFFICE WIFE

The smash hit of any city

Warner Brothers' newest sensation

SIGMUND ROMBERG and OSCAR HAMMERSTEIN 2nd ROMANCE that critics said:—

"Exquisite... completely bewitching... really lovely movie... finest yet produced... Its story is tremendously romantic... beautiful love story... tasteful and delightful."—*Mirror*

"Touching romance... Tearful and likable... Carefully produced... Entirely successful."—*Herald Tribune*

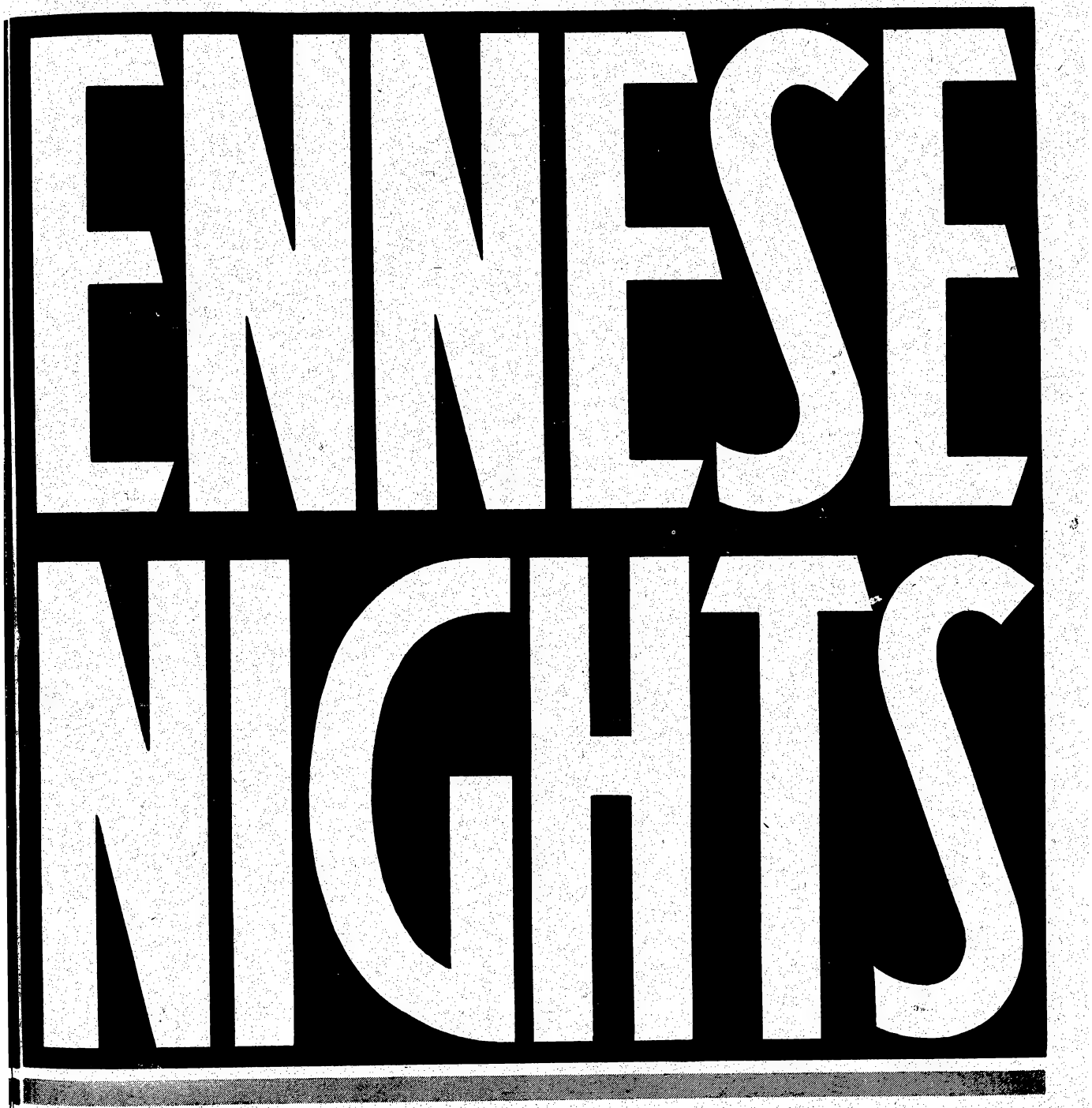
"Comes like a tonic... truly lovely... quite charming."—*News*

"Doubtless due to remain on Broadway for a long time. We challenge anybody with sentiment in his makeup to witness it without being profoundly moved."—*Evening World*

"Far ahead of the average... well worth your attention."—*Telegram*

Entirely in TECHNICOLOR

Only Consistent WEEKLY profits will give you big YEARLY profits. Warner Brothers release the big hit of the week EVERY week!



Opened Thanksgiving Day to over-capacity business at Warner Brothers' Hollywood, N.Y. at $2. First week-end business topped Thanksgiving record. It is New York's biggest hit.

PLAY IT DAY AND DATE WITH BROADWAY

WARNER BROS. & VITAPHONE REG. TRADE MARK TALKING PICTURES

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

What can happen in 25 years? Or 20,
10 or 5 years or last year?
Think it out about
yourself but
don't worry

There's the chance to tell everything
in 'Variety's' 25th Anniversary,
about your business or your
present or future but
don't worry

'Variety's' Silver Anniversary Number
of course will tell you a lot about
what has come and gone in
these 25 years but
don't worry

Your worry is when that 'Variety' man
or letter advises you about the 25th
and says 'Announcement Please,'
do it, it's okay and
don't worry

Good times and bad times come and go;
they have in these 25 years, yet
the country's still here
so don't worry

Loew's Returning 9 Theatres To Presentation Units, but Wholly Mum Over Vaudeville

Ed Schiller, head; Louis K. Sydney, Marvin Schenck and Jos. Vogel; all of Loew's theatre operation, returned yestrday (Tuesday) from a trip that included some principal cities in the east, midwest and south, the result of which will be revival of stage shows in nine theatres on the Loew circuit.

Among locations are Cleveland, Syracuse and Rochester. These are certain to return to "flesh" bills about Jan. 1. The other six towns selected were not mentioned.

Policy in all Loew houses resuming stage shows will be presentations, the same now played on Loew's present eight weeks of picture presentation time. This will extend the Loew house route to 17 weeks. Theatres will retain permanent stage bands and m. c.'s, with only the units, including girl lines, traveling.

Loew's presentation route starts at the Capitol, New York. At the Paradise, New York, second week, weekly operating cost of each unit is shaved to around $3,000, with that amount held to for the balance of playing. This cost is considered satisfactory for the nine towns coming in.

Extended Pro Rata Cost

Extension of the Loew route to 17 weeks, it is reported believed, will simplify the booking of talent in so far that acts are available for less money with increased time. Another financial angle, from accounts, regards production expenses. With 17 weeks in which to charge off production costs, instead of the present eight weeks, that item will be materially lessened at the start.

On the return of plain vaude to any of the Loew theatres in and out of New York the circuit continues silent. Currently Loew's is booking and playing twelve and a half vaude weeks. Chances of enlargement there are reported slight. Baltimore and Toronto, the first two towns, are reverting to stage bills this week and next week, respectively. Toronto remains straight pictures. Profits from the film policy have exceeded the former vaudfilm grosses to the extent that the Loew operating department has decided to do away with vaude in Toronto indef.

Addition of nine weeks to the presentation route will open the Loew books for about 36 more acts weekly, on the basis of four acts per unit, besides the line, stage band and m. c.

GROSS EXONERATED ON HOLD-UP CHARGE

Sioux City, Dec. 2.

Accusations of Johnny Arensdorf, self-confessed robber of the Orpheum Sept. 2, which implicated Mickey Gross, manager of the theatre in the holdup, fell by the wayside when police admitted an investigation revealed that Arensdorf's story lacked a foundation. Complete exoneration of the theatre manager was given by police, and he was liberated.

Detectives said the 20-year-old youth lied when he implicated the theatre manager in the "stickup."

Arensdorf secured $2,750 in the holdup.

Lucky Escape

Chicago, Dec. 2.

Baldwin and Bristol, vaude team, had a narrow escape when the car in which they were driving from Indianapolis this city, was struck by a truck loaded with cattle at Montmorenci, Ind., Nov. 25.

Aside from a bad shakeup and bruises both escaped serious injury. Their car was a complete wreck.

MRS. GORDON'S RELAPSE

Roy Gordon, while playing New Brunswick last Saturday, received a wire from Saranac that his wife (Miss Healy of the former Gordon and Healy act) had suffered a relapse. Gordon chartered a plane and flew to Saranac to be at her bedside.

Miss Healy is in a very critical condition.

'BABE' EGAN SLANDERED HER, FLO MAYO SAYS

Florence E. Waring, professionally known as Flo Mayo, who does an aerial act in vaude, has started suit in the New York Supreme Court, through Attorney Julius Kendler, against "Babe" Egan, girls' band leader, charging slander and asking damages of $25,000.

The Misses Mayo and Egan until recently were in the all girl unit produced for R-K-O by Irving Yates. The plaintiff charges that sometime between July 18 and Oct. 25, "Babe" Egan in the presence of several people declared that she (Flo Mayo) was suffering from a loathsome, contagious disease and physical disorder that made her unfit to associate with normal people.

Miss Egan's act is known as "Babe" Egan and her Parisian Redheads.

150 Cops Called To Halt Philly Sunday Benefit

Philadelphia, Dec. 2.

An actual riot occurred here Sunday night when police broke up an attempted Sabbath vaude bill show for the benefit of the unemployed.

A big crowd was ejected from the Kent theatre, film house in the northeastern section of the city, by a detail of 150 police rushed to the spot by Director of Public Safety Schofield, who has been waging a vigorous campaign against all spots and theatrical activities on Sunday. The theatre had been engaged by the Allyn-Capron Post No. 22, Veterans of Foreign Wars, for the benefit show.

A permit had been secured two weeks previously by the Veterans from Supt. of Police Mills. But at the last minute Schofield revoked the license. It was then too late to notify the ticket holders, and a detachment from a district police station was sent to disperse the crowd. Disregarding orders, the crowd filed into the theatre and the show began, only to be halted by the arrival of several detachments of police. A riot of serious proportions was averted when George Winkleman, member of the Veterans' Committee, went to the stage and pleaded with the crowd to obey the police order.

Since then indignant Kensingtonians have discovered that while their intended aid for the jobless was halted, similar shows were being staged all over Philadelphia without interference from the police. While Director Schofield was issuing his orders in City Hall, a political organization, with unofficial headquarters there was giving a benefit show at Fay's theatre in West Philadelphia, another benefit for the Jewish Home for the aged was being given at the Rockland theatre, while the Felton theatre and other neighborhood houses were enjoying benefit performances without trouble.

Meanwhile the Veterans in a statement put the entire blame of the disorder at the Kent on the shoulders of Schofield and will carry the matter into the courts. They have announced that their attorneys will attempt to secure an injunction against police interference at a similar show next Sunday night.

Ice for New Champ

Tony Canzoneri, who recently kayoed Al Singer for the lightweight title, is being offered to the New York vaude bookers, with no takers yet.

$4,500 for Injuries

Rochester, N. Y., Dec. 2.

John Hartman, actor, was awarded $4,500 by Supreme Court jury for injuries in taxicab accident. Hartman, known professionally as Johnny Green, sued for $10,000, claiming his injuries prevented him continuing a stage career.

He was riding to Buffalo in July, 1929, when the cab collided with another car.



HARRY CARROLL

Under contract to R-K-O exclusively
This Week (Nov. 29) R-K-O Palace, New York
Direction
CHARLES MORRISON

THOMAS' CO. IN CRASH

Machine Smashed—But Slight Injuries to Saxotet Members

Chicago, Dec. 2.

Automobile carrying Joe Thomas' Saxotet en route to play a Sunday date in Kenosha, Wis., was completely demolished near Deerfield, when the car skidded.

Stitches were taken in the head of one member of the company. All were shaken up badly but played the performance.

DIRTLESS ACTS AWAY FROM N. Y. PALACE

Declaring the problem needs serious consideration more than kidding, R-K-O is renewing its attack on dirt and vulgarity in the vaude theatres. The approach this time will be different and handled mainly by the booking office.

All acts booked for out of town playing will be viewed at the start in New York and censored on the spot, if necessary, according to the circuit's requirements. The acts will then be advised to stick to the dirt-less routine after getting on the road, as in New York. If a contrary report comes in from out of town and is justified, result will be cancellation.

An R-K-O thought of inserting a "dirt" clause in the booking contract has been dropped. Also the former system of vesting most of the censorship rights with house managers. Inconsistency under the latter arrangement confused acts and the various managers and brought about numerous instances of abuse, it is said.

No Palace Model

Acts are asked by R-K-O to discontinue regarding the New York Palace as criterion of what should be used on the vaude stage. The

(Continued on page 42)

Agents' Ass'n Plans Sunday Benefits—Also Taking Hotel Floors to House Idle Actors

For the first time agents are going to do something for actors without getting anything for it. The Artists' Representatives' Association, composed of 21 agencies, has started a series of Sunday night concerts, the proceeds of which it will use to take care of show folks out of work.

The first concert will be held Sunday night, Dec. 7, at the Ziegfeld theatre. A bill of 15 acts will appear. Tickets will be sold to show people who are working. The general public will not be appealed to but they are welcome to purchase tickets.

The agents intend leasing whole floors of certain hotels in Times Square, and footing all the bills for food and lodging for the unemployed actors. They will also supply clothing if necessary. No cash will be given in any case, according to the statement made by Arthur Lyons, president of the Agents' Ass'n.

The Ass'n is dickering with several broadcasters to sell the air rights to the Sunday night concerts, including the mike in the lobby over which important stage names will speak upon entering the theatre.

Met for Second Sunday

Second concert will be held at the Metropolitan opera house and the third at Moss' new Broadway theatre. All theatres are donated. Picture stars, with no stage turns, will be introduced during the evening and will take a bend.

According to the president of the Agents' Ass'n, the whole thing is being done in a spirit into which everyone approached so far has entered. The agents have opened an office in the Hotel Astor and divided up the hours of the day when each will personally be at the headquarters to help put the thing over.

Entire cast of "Vanities" has subscribed for tickets. So has the entire "Girl Crazy" company. "Ballyhoo," now in Philly, wired they are 100% sold for tickets and will come into New York in a body any Sunday night needed.

No programs will be sold and no sale of flowers will be permitted. Just a good show is the aim, agents say. Tickets range from $1 to $5 each.

Entire proceeds of these concerts will be handled by the Agents' Ass'n.

"CRUCIFIX WILLIE" HAS INDIE ROW GAGA AGAIN

Indie Row is all agog again over the latest exploit of "Crucifix Willie," the master mind of indie vaude bookers. "Willie," crucifix and all, tore through Times Square last Saturday, headed straight north until he got somewhere near Peekskill.

There he descended upon a defenseless vaude manager, told his spiel, whipped out the big black cross while down on the knees doing a Jolson, and wham! went another house off the books of one indie booker over to the cluttered desk of "Willie's" boss.

"Willie" outmasters the master minds of the indie field. He is the Ajax of Ajaxes. It is reported he is becoming too big for one man and will shortly burst.

Mass. Cops Grab Stolen Car Eddie Ford, Actor, Bought in Big Mistake

New Bedford, Mass., Dec. 2.

Eddie Ford, vaudeville actor, came to this city from New York in a sedan valued at $4,000, but after his engagement, departed on a train.

State police seized the automobile, alleging it was a stolen car. Ford showed a bill of sale and was exonerated of being involved in the theft.

Meanwhile, search is on for another actor who, according to Ford, sold him the car.

Edw. Tracey Will Appeal 18-Year Mass. Sentence

Oak Bluffs, Mass., Dec. 2.

Edward Tracey, former vaude actor, who is serving 15 to 18 years in Massachusetts state prison for cracking a safe in a steamship company's office at Oak Bluffs, Mass., in September, 1928, soon will file a motion for a new trial on grounds of newly discovered evidence.

Prior to being sentenced, Tracey swore he was innocent and did not take the witness stand because he wanted to shield a woman.

Joseph Fisher, co-defendant with Tracey, was acquitted.

Bill Hennessy's Health

Illness is forcing Bill Hennessy to give up his R-K-O agency activities. Aaron Kessler, his agency partner, will carry the joint franchise alone.

Hennessy leaves for Miami this week on doctor's orders.

MURIEL WINDOW WANTS DIVORCE DATE CHANGED

Chicago, Dec. 2.

Muriel Window, former vaude performer, and now Mrs. Arthur S. Hanford, Jr., has petitioned the Circuit Court to change the May date on her divorce bill to April, so that she may share in the $1,000,000 estate of her husband. That is in answer to Hanford's statement that they were not legally married. States that while they were married May 5, 1920, but the bill which divorced Miss Window from Robert Emmett Keane, the actor, was not signed until May 27, 1920.

ELIZABETH MURRAY HOPING

Hollywood, Dec. 2.

Elizabeth Murray is preparing for a vaude come-back.

The former single star has been doing some small picture work, having just finished with Marion Davies in "Bachelor Father."

"Clown Nights" Sunday at N. V. A. Need More Gingery and Ad Lib Acts

The N.V.A. club on West 46th street needs more good acts than it's getting to make the $3 per plate Sunday "Clown Nites" look like $3. The weekly affair was resumed with reopening of the club's dining room and hotel accommodations two weeks ago. Sunday night (3) the show could not follow the dinner.

N.V.A.'s Sunday night shows are not like those of the old days. There is no longer threatening of actors to go over and work, nor are the ultimate results confined to personal publicity. It is of more direct benefit to the actor now, without the bulling both ways.

Sunday night's nine-act bill on the dining room rostrum provided some amusement here and there, but not a great deal at any time. Show needed acts and something else to keep it going.

Henry Chesterfield was m.c. He might be a whiz at figures and disbursements as the club see, but at m.c.ing he's like an acrobat in a blackout.

"I," said Hank, early on the bill in a bit that was supposed to get laughs, "am the executive secretary." He just made it touch for Hank.

First Laughs

Stan Stanley, Joe Kane and Jack English drew the first laughs with an audience bit, the punch of which was a line for the gang. As a prohibition officer (English) was arresting Stanley for booze possession, Stanley asked: "How come you're a prohibition officer? You're Jack English. I thought you were a vaudeville performer."

"So did I," said English.

More of that would have helped.

Now that the slug is off there's room for co-operation. . .

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

HERE 'TIZ!!

The WOW of WOWS!

"EVERYTHING'S GONNA BE ALRIGHT"

by CLIFF FRIEND



Plenty of Extra Material!

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KANSAS CITY.....Gayety Theatre Bldg.....
LOS ANGELES.....Majestic Theatre Bldg.

RADIO MUSIC COMPANY INC. NEW YORK U.S.A.

Publix Stage Unit Around Ted Lewis Costing $6,500 Weekly

Publix intends building a stage presentation unit around Ted Lewis that will cost Publix $6,500 to play. Of that amount $4,500 will go to Lewis, it is said. Lewis, lately appearing without his band in Chicago, received a similar amount for a week.

The stage band in the Lewis unit will probably be from the theatre's pit orchestra.

Publix usual stage units vary in cost from $3,000 to $3,500 a week. The Lewis unit will be exceptional in cost for continuous playing of the Publix unit week stands.

The Morris agency made the Lewis deal. If it develops satisfactorily other names believed to be of drawing power when surrounded in picture houses may also be prepared by Publix.

OSTERMAN'S FILM

Will Do One for Columbia—Insists On No Special Billing

Hollywood, Dec. 2.

After Jack Osterman completes his present R-K-O route, he is coming back here to do a film feature for Columbia written by Eddie Cantor.

Osterman has specifically demanded that he is not to be starred or featured, preferring sub-billing under any screen names which may be in the cast. Move is on his own theory that if there's a chance for him in pictures he wants to build up gradually.

Vaude Out for Dec.

Portland, Me., Dec. 2.

R-K-O Keith's drops vaude this week for straight pictures. Vaude will stay out for the rest of the month, at least. Vaude was Boston-booked.

If films are more profitable than the combination policy, films will stick.

WB's Holiday Vaude

To bolster biz during the Christmas period, Warners will shoot vaude into four straight picture houses over the holidays. They are in Sharon, Butler and McKeesport, all Pa., and Warren, O.

Houses will play three acts each half for two weeks, Christmas and New Year's, without changing scale.

Pearl Regay's Partner

Walter Donahue, kid brother of the late Jack Donahue, and Billee Regay, sister of Pearl Regay, have formed a vaude team. Former is the youngest of the Donahue family.

They open Dec. 6 for R-K-O at the Jefferson, New York, through Bart McHugh.

M. C. Job Spits Team

Fanchon & Marco's grooming of Harry Savoy as an m. c. will split the act of Savoy and Mann.

Savyo will be assigned to St. Louis.

Tab in Frankfort

Starting Dec. 4 the Frankfort theatre, Frankfort, Pa., discontinues vaude to play the A. B. Marcus tab show of 35 people for four weeks, with an option of ten.

From Paris, Matty King, of King, King and King, denies he's ill or broke on the Continent. He has been ill, he admits, but far from being broke, and has contracts at a good figure. He states the original King, King and King is not split, but are with him.

O'CONNELL THREATENED BY PICKPOCKET'S MOB

St. Paul, Dec. 2.

Ray O'Connell, R-K-O city manager, was "put on the spot" by local gangsters last week following arrest of pickpocket suspect in the Orpheum.

Dip was picked up after he had elbowed a patron and unsuccessfully tried to pick his pocket while changing seats during intermission. Patron complained and cops picked the fellow up. Ushers said prisoner had been visiting theatre three times a week.

Taken to jail, alleged dip was held pending filing of complaint. Then came the heat. O'Connell was flooded with phone and wire threats if he went through with complaint. Friends of prisoner even went so far as to ring his phone in the early morning hours to tell him he was due for a ride. Cops checked calls, finding them put in from pay stations.

Prisoner was finally freed on promise to leave town.

First Femme Stooges

Marvin Welt is banding a bunch of standard vaude women together as the first all-femme stooge act. It will operate similar to the numerous male stooge turns now around, with an m.c. at the helm, as a satire on them.

Primrose Semon, Jean Waters, Jane West and Irene Marlin have the leads. All were members of former doubles.

Loew's Amateur Shows

In connection with the Amateur Follies now being staged Loew theatres, a "Chester Hale Scholarship" is offered to the lady amateur getting the most votes at each house. Prize is 7 weeks of training under Hale, with a chance of the winner getting into one of the Loew presentations.

Midge Miller won the contest at Loew's Boulevard last week. The contest is at the Pitkin theatre this week.

Miss Herbert's High

Evelyn Herbert set her minimum asking price at $3,500 when offered a week at the New York Palace by R-K-O. Arthur Willi, the Palace booker, didn't even wait to say no.

Miss Herbert closed with "Princess Charming" Saturday (29).

CHESTERFIELD IN COURT

Ruled That N. V. A. Guild Settle Mrs. Dixon Charge

Henry Chesterfield, secretary of the National Variety Artists, had a hearing yesterday (Tuesday) in West Side Court on a summons to court by Mrs. Lottie Dixon, wife of Harland Dixon, charging that Chesterfield had knowledge of $900 taken in at luncheons and bridge games at the N. V. A. Club.

Magistrate Goodman ruled that the entire proposition should be decided by the N. V. A. Ladies' Guild.

Politics

The trouble appeared to have started over political differences between Mrs. Dixon and other members of the N. V. A. ladies' auxiliary. Upon recent formation of the Guild Mrs. Dixon was elected president.

Later, according to Chesterfield, Mrs. Dixon opposed the election of Elizabeth Wildman as secretary with another candidate. When her entry lost Mrs. Dixon, it was claimed, resigned. The other officers then each moved up a notch, through which Mrs. Julia Nash Chesterfield, wife of the N. V. A. sec., became the ladies' organization's president.

In the suit Mrs. Dixon stated Chesterfield was withholding $900 of the Guild's funds. Chesterfield said the amount is $1,100. He seemed between a couple of hot fires, declaring his spot between two warring feminine factions has its drawbacks.

Guild started as a bridge game and luncheon idea among the lady members of the N. V. A., with proceeds to go to the patients at Saranac. The Guild was organized on an official basis as the bridge game attendance grew.

Mrs. Dixon asserted she visited the San about a year ago and the patients told her they would like some warm garments. Mrs. Dixon said she promised to see that their requests were granted. But with the money tied up in the Guild's treasury she couldn't deliver, she said.

Chesterfield claimed Mrs. Dixon demanded that he release the Guild funds to her personally. He advised her he could not as the money belonged to the Guild as an organization and not an individual.

On Mrs. Dixon's side in the action was Mrs. Rae Cohen, former actress and now the wife of a broker. Both women were bitter against the Guild.

Walter Meyers Married

Walter Meyers, WB booking head, whose engagement to Marjorie Hartman, non-pro, was announced last month, was married ahead of schedule in a quiet ceremony at the bride's home in New York Nov. 26.

Couple returned to New York Monday after a week-end at Atlantic City. They'll honeymoon later. Mrs. Meyers is a daughter of Samuel Hartman, prominent attorney.

House Mgr. Showed Office Wire to Act Named in It; House Mgr. Fired

Cleveland, Dec. 2.

Marx Brothers, at the R-K-O Palace last week for $9,000, were paid off about $800 short at the end of the week as a result of alleged "cheating" in time and action on the stage by Groucho (Julius), eldest of the family. Another result was the dismissal by wire from New York of Frank Hines, manager of the local Palace.

Hines was generally charged with conduct unbecoming a smart house manager. Reported specific charge was that he showed a confidential booking office wire to the Marx boys.

The high priced act was advised by R-K-O not to play here last week unless Groucho had recovered sufficiently from a recent operation performed on him in Chicago to give his customary performance. R-K-O claimed Julius, after signifying he was okay, did but two shows daily here while the other three brothers played four.

Hines was reported to have received a wire from the home office in New York to deduct pro rata from the Marx Bros.' salary for shows missed by Groucho. Hines' alleged exhibiting of this wire to the act caused him to be fired.

Full Pay at Palace

Groucho underwent the Chi operation while the act played the Palace there three weeks ago. During that engagement, with Groucho out, the remaining three refused to complete the week unless assured of the amount they would receive. R-K-O booking office notified them they would be paid in full.

A week in Cincinnati, booked to follow Chicago and precede Cleveland, was cancelled to permit Groucho to recover for the local date.

J. Knox Strachan came over from the R-K-O Hippodrome, this city, to take Hines' place at the Palace.

HARRY FOSTER WELCH

Famous One-Man Band in Person

Nov. 29), Within 9 Months
Repeating R-K-O Palace, New York (This Week,

Direction CARLTON M. HUB

N. V. A. Rooms and Restaurant in Clubhouse Now in Full Operation

With its 102 rooms and restaurant in full operation in its clubhouse on West 46th street, the N. V. A. is restored to its former social standing as an actors' organization.

Reinstated likewise are the Sunday night Bohemian affairs, when following a $3 table d'hote dinner, an entertainment by artist-members is given on the stage, with the evening concluding with dancing.

Of the 102 rooms at present around 50 are occupied. The rates, European, are from $1.50 to $2.50 daily, with $4 a day double.

Several permanent guests at the Clubhouse, who had to leave when the club's hotel part closed some months ago, have returned. They seem to prefer the warmth of the smaller clubhouse to the larger and cold hearted hotels they have been living in since moving.

FRANCES WHITE'S $750 WKLY. IS ACCEPTED

Frances White has changed her mind and accepted R-K-O bookings at $750. She is at the Albee, Brooklyn, this week for that figure.

Miss White has been turning down all offers under $1,500 lately, although admittedly broke.

Sunday ℅ Vaude

Shuberts' Riviera, legit subway circuit house, at Broadway and 96th street, starts playing vaude on Sundays, Dec. 13.

Jack Linder will book 10 acts each Sun. y on a percentage basis.

DANE-ARTHUR GO PUBLIX

Chicago, Dec. 2.

Picture team, Karl Dane and George K. Arthur, play their first dates for Publix at Chicago beginning Jan. 9.

Booked in by Freddy Rosenthal for five weeks, starting with the downtown Oriental. Four weeks here followed by a stand at the Fisher, Detroit.

2 Jrs. in Same House

Harry Clay Blaney, Jr., and Gus Hill, Jr., are the new manager and assistant manager of the R-K-O Hamilton, New York.

Office has advised the boys not to spend too much time in reminiscenses over their fathers' shows.



EDDIE BRUCE

FEATURED COMEDIAN
WITH HARRY CARROLL REVUE
THIS WEEK (NOV. 29)
R-K-O **PALACE,** NEW YORK
RETURN ENGAGEMENT AFTER
9 MONTHS' TOUR OF R-K-O CIRCUIT

Direction CHAS. H. ALLEN
M. S. BENTHAM OFFICE

Percentage Playing for Lay-Off Acts Blocked by I. A. T. S. E. Rules

A plan that might have helped the idle vaudeville actors to help themselves through the present unemployment straits by working instead of waiting for charity, was given a blow if not killed off altogether last week by the inability of the I.A.T.S.E. (stage hands) to co-operate.

The plan was suggested by Sammy Wright, actor and material writer. A similar idea was advanced by Leo deValery of New York. Both submitted them to "Variety," which turned them over to Warner Bros. and Fox, the two circuits best suited to the scheme, for their consideration. Of the two Fox, through its eastern operator, Harry Arthur, and stage booking head, Doc Howe, showed the most interest.

Fox advised "Variety" it thought well of the idea—playing of four

(Continued on page 68)

Billing Warning

R-K-O legal department has notified the DeKalb theatre, indie vaudfilmer in Brooklyn, to discontinue billing it believes to be deceptive.

DeKalb's three-sheets announce: R-eal K-nock O-ut vaudeville.

Hess' Work

Jack Hess will handle publicity for R-K-O's Mayfair and Globe theatres on Broadway.

This will be in addition to Hess' national exploitation assignment for the circuit.

Irvington Split

Sam Goldstein, operating the Liberty, Irvington, former legit stock house, will switch house to one-half w. of straight pictures and one-half week of vaudfilm starting Dec. 8.

Vaude will play from Thursday to Sunday, Jack Linder booking.

81ST ST. ON GRIND

Stops Reserved Seat Selling Dec. 19—3-a-Day Thereafter

R-K-O 81st Street theatre, New York, will drop its present two-a-day reserved seat policy Dec. 20 and expand to a three-a-day grind, with four shows Saturday and Sunday.

The 81st will be the third R-K-O two-a-dayer to go into a grind in recent weeks. Albee, Brooklyn, and Boston were the others. Others are expected to follow under the circuit's trend toward more performances daily to meet picture house competition.

Present four-act bill plan at the 81st will be changed to five acts, with the house figuring to spend around $4,000 on vaude weekly. Stage budget there is now about $3,500.

CHANCE AT OWN ACTS FOR R-K-O CLUB DEPT.

Chicago, Dec. 2.

Local club department of R-K-O here has been suffering because acts playing the Palace, until this week, were not allowed by R-K-O's own club manager to be booked for outside dates.

At the same time an independent agent could secure these same acts and play them, after theatre hours, in any place secured.

Beginning this week R-K-O switched the policy, which now gives its own club man first choice.

DIRTLESS ACTS

(Continued from page 59)

circuit considers the only remaining straight vaude theatre to be, in its Broadway location, peculiarly different to many other variety house in the country.

The many actors in New York who visit the Palace when not working are generally misled by what often goes there, R-K-O contends.

Amy Cox, district manager for R-K-O's Western Vaudeville Exchange, has sent out letters to all managers of R-K-O midwest theatres stating a man calling himself Ted Wells and representing himself as connected with R-K-O's western office has no connection whatsoever with that office.

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

Worth the Touch

Hollywood, Dec. 2.

An actor just returned from New York claims the touches in the east are as frequent as they are here, but the eastern layoff's story is worth the two-bit hand-out.

XMAS PRESENTS BY SARANAC'S PATIENTS

By "Happy" Benway

Saranac, N. Y., Nov. 29.

Christmas getting near brings a reminder of the beautiful work being done by N. V. A. San. patients. Any person interested in hand-tooled, specially designed leather novelties should write to Eddie Voss, Vernon Lawrence, Harry Namba or Ethel Clouds. For hand painted (oil) pictures, prospective gift buyers should write to Xela (Madcap) Edwards or Edward De Caro.

Nell Cordon showing up great on the "comeback."

Of all things, Benway's operation was canceled. He wasn't so keen on taking the "cut" anyway.

After a year of faithful "curing" Harry English proved his comeback by doing his bit on the San's stage.

Grant Simpson, a little under the weather, special nurse at the O'Connell and Simpson cottage now.

J. C. Louden, showing improvement, up for two meals, allowed downtown for talkers twice a week.

Thanksgiving, everybody thankful....Plenty turkey and everything....Pool tournament on, Fred Rith, shark of the San....Much "Rummy" now played. Dick Kuni seems to collect all the pennies and Among I.A.T.S.E. boys: Mike McMamee, great comeback....Tommy Abbott ditto....Val. Kincaid up, three meals a day, limited exercise ...Vernon Lawrence also...Angela Papulis and Lilly Leonora (bed patients) showing improvement and gaining weight...Fred Buck gets good X-ray report, out of bed for one meal a day and downtown pictures....Richard Moore, much improved, up for talkers and one meal ....Julia Kubas feeling okay.... Leah Temple up one meal....Mae Armitage showing results....Doris Moore much abed but okay with good X-ray report—Alf. Pierce okay ....Monroe Coleman, abed for short period, a little tired.

Write to those you know, in Saranac.

At N. V. A. San

Fred Rith, Jack Lewis, Lawrence McCarthy, Edward DeCaro, George Neville, Chris Hagedorn, Helen O'Reilly, Catherine Vogelle, Xela Edwards, Allie Bagley, Angela Papulis, William Holly, Leah Temple, Mike McMamee, Constance Reeves, Harry Clark, Mae Armitage, Alf. Pierce, Harry Namba, Nell Gordon, Frisco DeVere, Doris Moore, Gladys Palmer, Fred Buck, C. J. Quinn, George Harmon, Vernon Lawrence, Bobby Hatz, Val. Kincaid, Dick Muni, Ben Schaffer, Ethel Clouds, Nellie Quealy, Annamae Powers, Lilly Leonora, Eddie Voss, Julia Kubas, J. C. Louden, Andreas Erving, Alice Carman, Richard Moore, Harry English, Dorothy Harvard, Doris Giltrap, Monroe Coleman, Chas. Libecap, Ruby Franklin, Ford Raymond, Happy Benway.

Saranac Colony

Chester Rice, Sanfanoni Apts.; Joe Reilly, 54 Sheppard avenue; James Haegney, 6 Military road; Russ Kelly, 19 Broadway; Andrew Mulony, 19 Broadway; Harry Barrett, 302 Broadway; Charlie Barrett, 302 Broadway; Dave (DDH) Hall, 6 Baker street; Walter Daley, 10 Baker street; Charley Bordeley, Berkeley Apts.; Jim Shields, 41 Park avenue; Eddie Diamond, 20 River street; Grant Simpson, Turtle Pond road.

Todd Tries Coast

Hollywood, Dec. 2.

Looking over the local vaude field and its possibilities J. Warren Todd, formerly in charge of Cus Sun agency in New York, is here with view to becoming an indie booker on this coast.

AUSTRALIAN BOOKINGS

Seattle, Dec. 2.

Ed Fisher's recent bookings for Australia, and later Orient dates by him, include Jean and Jacqueline, dancers; Joy and Lazzorini, skaters, and Brock and Thompson, dance team.

Bookings are for 19 weeks on the Union circuit.

Single Contract Between Theatre And Booking Depts. in R-K-O, N. Y.

TICKET STAND-IN

R-K-O Lands Couple at Yonkers House—Amount Stolen Unknown

R-K-O has cleaned out practically its entire house crew in Yonkers, N. Y., with exception of the manager, George Roberts, upon learning of a ticket gyp racket alleged to have been carried on by a couple in the front of the house.

Probable amount taken from the theatre is being checked.

'BARGAIN BILL' MONDAY FOR BREAK-IN ACTS

R-K-O will again attempt to get around the extreme scarcity of break-in spots for new acts with auditions at one of its New York theatres. Hamilton, uptown, will play 10-act bills Monday and Friday nights, starting a week or two after Jan. 1.

As the Hamilton goes from five to seven acts as a regular policy at the same time, it will mean openings for three "showing" turns each audition night, or chances for six unknown acts weekly.

Whether acts will be paid for the auditions hasn't been settled. At R-K-O's one night weekly try-out bills last season, at the Franklin and Prospect, the acts were given transportation and baggage expense, but no salaries.

Instead of the customary "professional preview night" billing for the "showing" shows, the Hamilton will call them "bargain bills." This is to avoid possible rowdyism. At the Franklin and Prospect last year many roughnecks knowing about the free-act idea, laid for the auditions.

Joint order from Jos. Plunkett and Charlie Freeman bars all R-K-O division and house managers from free admittance to the circuit's New York vaude booking floor, unless on special business and with permission. Leaning over the bookers' shoulders by managers who have grown accustomed to regularly doing so, is out from now on.

That suggestions, hints, requests and advice to bookers from New York and out of town managers visiting the floor, caused frequent breeches and disagreement between the booking and operating departments of R-K-O. This is reported as the cause for the Plunkett-Freeman mutual ruling. Henceforth any suggestions from a house or division manager to the booking office of a booker must go through the operating department.

Nate Blumberg, now in the east as Plunkett's assistant on general circuit operation, is the sole contact of the R-K-O branches.

Some of the older managers of R-K-O theatres habitually visit the booking office one day weekly to see advance bookings for their particular theatres.

New theory is that the bookers know as much or more about booking the theatres than house managers, or if not, they shouldn't be booking the theatres.

St. Louis Back Dec. 5

R-K-O's St. Louis, St. Louis, resumes vaude Dec. 5 with intact shows. House was on a straight sound policy for the past three months due to labor trouble.

Addition of St. Louis adds no time to the R-K-O unit route, since Birmingham drops the intacts on the same date.

Units will play St. Louis between Kansas City and Houston, with Friday opening instead of Saturday as formerly.

The Boy Who Puts "u" in Humor and Knocks the "l" Out of Gloom

BILLY GLASON

"Just Songs and Sayings"

By Neal O'Hara, N. Y. "World"

EN ROUTE

Publix "Garden of Girls" Unit

The Master Master of Ceremonies Never Made a Short and Never Appeared in the Movies, but ALWAYS IN PERSON

ROUTE LEFT

Los Angeles	Week Dec. 4	Dallas	Week Jan. 2
San Francisco	Week Dec. 12	San Antonio	Week Jan. 9
Traveling		Houston	Week Jan. 16
Denver	Week Dec. 25	New Orleans	Week Jan. 23

Direction

NAT KALCHEIM, Wm. Morris Office

R-K-O-LARRY PUCK, Chas. Morrison Office

NEW ACTS

MARSHALL MONTGOMERY (3)
Ventriloquist
12 Mins.; Full (Special)
State

It's about time "Variety" staked Marshall Montgomery to another New Act notice. The last one he got was in '20. Prior to that the ventriloquist is in the files for '06, '10, '16, and '20. Indicating that he used to change his act once every four years, but possibly hasn't bothered about the matter for the past 10. Still, maybe "Variety's" reviewers haven't noticed the changes they should have caught. In this case they mostly consist of a full stage marine set.

Otherwise, Montgomery is still working with a woman opposite himself and the dummy, besides using the stuffed mouth whistling for an encore. Maybe he's also changed a gag or two. No guarantees, but it's probable. Regardless, Montgomery rated with the best doing this type of work and still does. There's not so many of 'em left, either. He's been up there a long while now and has learned to throw it at 'em fast. As a matter of fact, he's something like a picture in not waiting for laughs.

Current set is the ater deck of a yacht, augmented by lighting effects of moon, clouds, lighthouse, etc. It all helps, as does a scenic iris which closes in a bit at the finish. Opening is some film feet depicting a storm at sea which blots out for the act proper.

Crossfire between the dummy and the woman is pert enough and Montgomery has long since found out how to sell it. In some ways his speed is remarkable. Not a doubt that they liked him and the act here and will repeat that reaction in all spots. Which is pretty good after at least 24 years of throwing your voice into a model.

If it is any satisfaction to Mr. Montgomery as a home product, he can know that the prince of ventriloquists of his day and for a long time back, Arthur Prince, lately came over from his English fireside, but did not make the proper landing on that repeat trip, evidently, for Arthur has returned to England.

Leaving Montgomery still ahead of them all right on his native lot, if he wants to wave the flag that way. *Sid.*

CHARLIE FOY and Cousins (6)
Comedy, Songs, Dances
17 Mins.; One
86th St.

Charlie Foy here branches out as the mainspring of a low-comedy slapstick act, differing from the Foy family twins and Charlie's single. It's an act full of comedy, of buffoonery and noise there is plenty. Turn is diversified with legit entertainment by two girls dancing.

Foy is assisted by six male stooges and one midget. The stooges work first from the audience and then on the stage. Foy believes, as he announced, in plenty of racket for comedy acts, so he has the stooges parading around the audience beating drum and blowing horns. It started to act off with a bang. Thereafter the stooges are on and off often. Finish has all dancing or faking speedily.

Foy is just a gagging m. c., except for the imitation of his father, followed by a tan dance.

Both girls, Violet West and Joan Sinnot, are pulchritudinous blondes, former specializing in high kicks and cartwheels and the latter in taps.

Bound to go anywhere.

THREE FOYS
Songs and Comedy
18 Mins.; One
Jefferson

Combo is Madeline, Mary and Irving Foy, formerly of the Seven Foys. To establish identity at the start the trio has a special song recalling the fame of the Foy family when Madeline and Mary were in short dresses and Irving in the baby age.

Though the famous Eddie may be remembered by some of the present generation it's doubtful whether it means anything around the vaude houses where the facial gyrations of the grinning Eddie, his squeaky voice and funny little dance are unknown; even Irving in a dance makes no pretense at an imitation of his dad. As matters stand it is up to the Foy trio to make good on merits.

There's a dash of song, some stepping and a conglomeration of some tried and trusty burlesque which served for a few laughs and padded out the turn.

Mary and Madeline have nice voices, particularly Mary, and they sold themselves effectively on a little close up harmony.

Nothing unusual, but withal a pleasing turn. *Mark.*

MAKER AND REDFORD
"Broadcasting" (Comedy)
15 Mins.; Full Stage
Jefferson

Vaude annals give Jessie Maker and William Redford credit for trying now and then something new. Again they are timely, with a radio mike as the pivot around which their present turn swings.

Redford is the announcer and Miss Maker the aspiring radio artist. Biz of making mistakes, wisecracks, etc., by Redford, with Miss Maker going into songs and dances supply the main theme. Redford also uses his pipes. At the piano is Rubin Beckwith.

At the Jefferson the act found favor. *Mark.*

FIVE JEWELS
Juggling
7 Mins.; Three
Chester, New York

Five girl jugglers in a satisfactory novelty opener. Probably a bargain pickup for the R-K-O four-act road unit.

Seven minutes are passed quickly enough with juggling that's immeasurably enhanced by production. Uniform gold wigs and spangled gowns on all five women cover enough territory to slip them into a convent. This gold makes a flash, as do the spangles on the indian clubs.

Juggling is performed by teams or more. At the finish one catches an armful of clubs tossed by the other four. *Bige.*

SYLVIA FROOS (2)
Songs
12 Mins.; One
86th St.

Miss Froos has a personable delivery and some charm, which insures the songs of a good reception. Although not listed in the files, Miss Froos appears to be no novice. Her style suggests a night club apprenticeship.

Songs well chosen, all pops, from comedy to sobby love dirges. Her voice, although not strong, carries well and is clear. Included in the cycle is an imitation of Chevalier and one of a southern darky. Male pianist supports.

At this house Miss Froos received satisfying response and encored.

PALACE

(St. Vaude)

Current week's bill at the Palace didn't look so forte on paper for vaude's surviving $2 stand nor did it play any better when caught Monday night.

Not a box office "name" on a layout that must be near $12,000 on salary list, unless the bookers were fooled on Benny Rubin, in for four weeks as m. c. but horribly handicapped this week with practically no backgrounders or feeders and just tossed to the wolves to get by as best he can. Rubin's picture assignments may have been the answer for his switch into the Palace. Not as a b. o. office attraction he means little except to the smart mob and not entirely his own fault.

Rubin is placed in a tough spot following Ted Healy, Lou Holtz and some of the other clowns preceding as m. c. at this house and with better support than has been given Benny this week. Harry Carroll gives what little support he can but Carroll also has a flip comic in Eddie Bruce and it either by premeditation or accident is not allowing the house m. c. to grab anything away from his revuette comic. The answer is that Rubin even decently try, deciding to go along legitimately, scoring now and then and probably better next week with a better lineup of supporters on the bill, if they give them to him.

Harry Carroll has a good act, in fact, one of the best since he had this one and, although a Palace favorite, cannot be figured at the box office since its his second spotting here with the same act. Borrah Minnevitch and Harmonica Rascals, doubling from Billy Rose's revue, "Sweet and Low," rate in the same category. A good attraction but not a money name and it's upon this trio that the Palace would have to depend for a "name" draw if depending upon anything.

The show is long, has more or less diversity, but nothing particularly potent in a wallopy way to elevate from the category of routine vaudeville. Entertainment and laughs, yes, but far from a big time show such as should be spotted at the ace R-K-O house and wasn't. And from the way things ran it looks like vaude will soon need editors as well as bookers to keep its shows up to snuff.

Four Ortons, three men and girl in slackwire balancing and hoop jumping with one of the men doing comedy with a trained duck opened and satisfied for the spot.

Harry Foster Welch, billed as a "one man band" and giving impressions of various instruments, got over in the dence with the mob but seemed to lag a bit with his symphony orchestra impression, playing opera, which, while a difficult stunt and novel, seemed to slow up his former instrumental impressions. At this showing seemed a bit winded before windup but the outsiders didn't mind and responded accordingly.

Rubin pranced on after that to the accompaniment of a good reception and tried to introduce White and Manning, mixed dance team and follow uppers. They contributed their familiar clever dance routines, interspersed with humor through the tosses Miss Manning takes at the hands of her partner and with her pirouetting classic when the team get legitimately down to business. Couple work hard and pack much clever stuff in their allotted running time with the Three Bernie Brothers planting neat buck and tap spaces. The crowd around finish bit also registers for comedy.

Ann Codee also got over in next niche, flanked by Frank Orth, dumb pan comic, and a male stooge, Miss Codee is still affecting her French dame delivery for a couple of songs, but the meat of the offering is when she gets together with Orth, undersized comic, and manhandles him all over the stage. The stooge bit gets some laughs, but could be passed up without being missed, since Miss Codee and Orth are sufficient to carry the act for what it is.

Minnevitch and Harmonica Rascals closed the first section and were a tremendous score with their mouth-organ selections, especially the symphonic arrangements on a Russian number and Gershwin's "Rhapsody in Blue." Walked off to a solid hit and back to "Sweet and Low."

Harry Carroll had the second division to himself, and also scored heavily, both in his double with Maxine Lewis and the ensuing revuette, enlisting Eddie Bruce and eight girl specialty dancers.

Miss Lewis, a natural, anywhere, oozes personality, and backs it up with keen showmanship in delivery. A looker, and with the sort of voice that can whip a ballad to a standstill. And that's what she does—and how she does it! The best personality on the Palace bill this week.

Miss Lewis and Carroll spot a piano twosome after intermish, mostly given over to a duet arrangement of some of Carroll's yesteryear successes, all clicking, and then "What Do I Care," which has meant as much to Miss Lewis as "Mona Lowe" to Libby Holman. For encore a new one by Carroll and Miss Lewis kid brother, "Just Happened Along."

The team faded right into the revue after Carroll and Rubin exchanged some comicalities with Bruce, Carroll's own boy, in acceptable light comic, taking the comedy skein from then on, and Rubin only flashing in now and then. The revue projects a constellation of femme specialty dancers, with most of the gals good in the stepping division, and a series of comedy bits between Carroll and Bruce, running the gamut from the greeting of a couple of Chicago pals shooting it out to the Ostrich story, a burlesque familiar, but probably new to a Palace mob who never go to the American, and getting laughs. Carroll's getaway wallop is the planting of Miss Lewis for a reprise of hit songs from last year's shows, handled as a connected medley, and topping by hauling out a rotund colored dancer for a near-kootch that sews everything up. Carroll, thanks to good showmanship and especially his discovery of Miss Lewis, cops the show undisputedly.

Rubin, who had been flitting in and out as a comedy enunciator throughout the evening, spotted his dialect humoresque treatise after the Carroll act. Benny gave it to them short and sweet, probably figuring again being in a high spot. His offering consisted of a dialect lingo on the discovery of America by Columbus, breathing exercises and a dance finish, after which he urged everybody to remain for the Pathe News, which got him more laughs. Rubin shapes up okay for the spot, but he must have something to work with in the surrounding bill. *Edba.*

58TH STREET

Amos 'n' Andy's "Check and Double Check" (Radio) did its stuff at the box office here Saturday. Plenty of juvenile trade in the near sell-out audience that night, with both kids and elders going heavy for the screen antics of the radio comics.

Stage show also good. Diversity in the four-act layout with Val and Ernie Stanton copping the show for comedy honors next to shut with their rib-tickling antics and comedy blackouts. A mixed team assists and also registers with the Stantons, with the foursome contributing good fun throughout.

John Steel, tenor, was runner-up show-stopper with his song repertoire, with Rolle Hudson at the piano. Steel registered on his own but was an additional pushover for this Irish neighborhood. Especially when unleashing "Irish Eyes." Steel contributed five numbers as his regular rep and came back for a reprise of songs from the "Follies" and "Music Box Revue."

Steel was in the deuce, preceded by Reill and Lopell, who opened with a fast line of gymnastics and inserting an adagio travesty for laughs. The legitimate balancing of the men is the backbone of the act. Mae West (not the flamer) also did nicely with the boys in two tap dances spacing the balancing stunts.

Grete Ardine and Johnny Tyrrell got over big with a classy dance flash much above ordinary. Helen Tejan, Keeler Sisters and Leo Stone provided good support for the feature members in the diverting song and dance revue. A nifty closer. *Edba.*

MAJESTIC, L. A.

Los Angeles, Nov. 27.

Here's a house that's run the gamut from legit to film grind. Now, for the first time, it's turned to a musical tab policy with Jack Russell, who has been up and down the coast for a number of years. His last stint was the Strand, Long Beach, where he held out for over two years.

When Louis MacLoon gave up this downtown stand as a legit hope, it went dark and stayed that way until months later when Fred Siegel took an optimistic five-year lease. Siegel is the fellow who had the original coast rights for "Ingagu." His deal on the Majestic gave him choice of second and downtown spot on all Warner-FN product. Two months of straight films were enough, Siegel deciding to chance stage shows on a combination policy, using outlaw films. There still remains a batch of Warner and First National pictures unplaced on Siegel's contract now undergoing adjustment.

For Siegel the stage policy is a break. Russell is in on a straight percentage with no guarantee whipsawing for everything from the pit back. That goes for the seven musicians, stage hands, actors, etc. Russell is understood to be splitting 50-50 with Siegel on the gross.

On a capacity of about 1,000, the house can play to good dough at a 35-50 cent scale. The 35c is for the balcony.

Russell's first show is entitled "Hello Everybody." Just a name, because it could be called anything. It's probably one of the stock scripts he had in the trunk. Russell, a comic who knows the ins and outs of his business, naturally tops the cast and cops all honors and laughs. It's worth watching a local audience go to pieces over a gag or a piece of business that's plowed many a theatre. Russell, with 34 people in the company, 18 are chorus girls, there's a hoofing trio, male quartet and a specialty singer whose specialty is flat notes. Rest are all stock players including Florence Spurrier, Garrett Price, George Stanley, Ted Ullmark, Evelyn Du Fresne, Jackie Brunea, and Eddie Young.

Three scenes are programed, but two are taken for granted, as there is but one actual set. Scheme of this musical comedy has been seen and heard many times. Interspliced are the specialties by the Three Jays, who hoof through four or five numbers, and the Four Recorders, whose harmonic efforts, together with the hoofing, are waived by the audience in favor of the gags in the show. Specialty item by Faye Childs should stay out. She can't.

For a tab this one runs much too long, over 90 minutes. That was the time clocked at the last performance opening day (Thanksgiving).

For screen portion there was "The Last Dance," made produced by Audible Pictures (J. R. Weiter, Jr.), and the Universal newsreel.

Two and a half hour show for 60 cents and worth it. From the way trade started the first day, with rain, it looked okay. Real answer will come within the next few weeks. The house can always go back to a film grind. *Span.*

R-K-O, L. A.

Los Angeles, Nov. 27.

Looks like a business week here. House turning 'em away at the second show Thursday afternoon. Part of excess must be chalked to Thanksgiving, but with the good start "See America Thirst" (U), plus a clicking unit, chances are more than customarily favorable.

Vaude show is one of smoothest to date, even though Joe Marks took his time in warming up to show-stopping speed. With his overtures he was on 25 minutes, and that's plenty for a three-people act.

Two Vercell Sisters, with their class dance flash preceded, this being another one of those four-act layouts in which the usual next to closing act (in this case Marks) was spotted to close. Vercells are a snappy dance team and a sister act giving that line of stuff every possible chance. There's a good opening in this act with the little Tiny backing in fast dance routine. Later two fill a gap with a clever drunk dance.

Holiday audience liked the turn in an outstanding way. It plays smoothly, is nicely routined and delivers in highly pleasing fashion.

On No. 2 were Rome and Dunn, yet harmony team. Still one of the best. No. 2 acts that R-K-O can spot. Opener was Archie and Gertie Falls. Act shows strength for start with Gertie in slick web routine. Clowning from there on to finish, excepting for toe catch, team works up to a neat exit.

Dan Russo orchestra appropriate for Thanksgiving, but arrangement not so well carried out. Short, "Mickey's Musketeers" (Radio), and Pathe News minor program units.

R-K-O has a bar set up in the lobby with a free bottle of near beer to every customer. Attracting some attention and tieing up with little if any. *Char.*

PALACE, CHICAGO

Chicago, Nov. 29.

Evidences are not missing that the public is gradually becoming Palace-conscious. From the start this has been a tough house. It still is. Not alone because so few good pictures are available, but because three blocks—and one of them the coal-black and "dead" City Hall—intervene between the Palace and that part of the loop which is really main stemish in appearance and centrifugal in traffic.

Currently the Palace has Moran and Mack for its headliners, and the reception accorded to the pair erased any vagrant doubts of their popularity. Repeating their names upon two bales of cotton, the Mississippi painted on the backdrop, the boys lazily interrogated one another in the fashion that brought them to fame.

After performing their first chore Saturday afternoon the team taxied to station WGN, at the Hotel Drake, and broadcast at 2:30 a seven-minute original crossfire which was part of the entertainment arranged between halves at the Army-Notre Dame football tussle. This is a sample of the alert efforts now going forward toward making the public Palace-conscious. Giveaways with the football lineups, through the courtesy of R-K-O, were also placed in the hands of the football fans as they approached Soldiers' Field.

It was rather an odd vaude lineup with the oddity not easy to define. Stanley Twins, with a carload of scenery surrounding white spats and some high kicks, opened very spottily. Early part of turn was for all practical purposes just so much time killing. Applause did not make itself known until the girls got into their kicks. This gave them a first down, but at no point did the turn really gain any ground.

Galla-Rini and Sister are still able to bore a hole into the target core. This turn, long standard, lifted the show up and passed the rostrum over to Moran and Mack. It would be unfair to the genuine merits of Evans and Mayer to suggest that they retarded the proceedings, yet, from a booking standpoint, they were not precisely the turn for the spot following the Two Black Crows.

Evans and Mayer are interesting as an approach to modern day vaudeville. In that they do almost nothing, but do it surpassingly well. They have, too, the cute knack of being different. They work entirely on the far right side of the stage, just between the drums and the trumpet. They observe no traditional rules in starting their turn, and they end what is presumably a singing turn on a spoken gag. At no time do they permit the audience to guess what's next. In some measure they mislead the audience to expect a more generous application of the hokum lathe. There can be no question that they individually were safely across at the bends.

Max and Henry Gandsmith, with their dogs, closed with their usual laughs. "The Dancers" (Fox) is another so-so picture for the Palace.

Pretty good attendance despite weather. *Land.*

HIPPODROME

Hip's improved biz has been making the big barn a bit easier for acts lately. The huge place is so cold by nature the customers' blood can't rise above lukewarm, but lukewarm here is boiling most anywhere else. Hip's big draw for the bargain show of eight acts and a picture, "Doorway to Hell" (WB), filled up early Saturday afternoon and helped create an illusion of warmth. Perhaps also because it was so cold outside. Anyway, the reflection appeared in applause and generally in the attitude toward the stage entertainment.

Tradition says anything but Iceberg reception for acts at the Hip is a revolutionary departure.

If nothing else the Hip's two hours of vaude can be pleasant accompaniment for a sound nap. For a view of mass snoring in a theatre, see the gallery. They all sleep up there or smoke giggles. All supposedly awake have that glassy stare. When someone sings loud enough to reach the mountain peak, the boys awaken and listen. The next turn, especially if a talk turn, sends them back to slumber. Joseph Regan sang loudest Saturday and did best on the show. His edge probably is the singing. If there's any place where Regan's singing is better liked than over on 10th avenue, it's over on Sixth in the 40's, where the Hippodrome stands. Eddie Lenihan's report on Regan for Flushing says the same thing in sweeter words. With Eddie nowadays any Lenihan talk is like the breath of auld Erin, even if the fourth tosser in an adagio quartet. It happens that Regan does as well at the Palace.

Sight stuff most of the way this week, with the bookers now on. When the house was improperly booked in the past the audiences got on first and stayed away. Now the talk is held down to minimum and there only for variety. Space makes the Hip quite a booking

(Continued on page 45)

AVALON, CHICAGO

Chicago, Nov. 24.

Persuaded, admittedly, by an article in "Variety" regarding the success of vaudeville at the Symphony, this 650-seat house with a 30c top is willing to find out for itself. If vaudeville can be made to click on a six-foot platform with exit space on each side only wide enough for actors to squeeze through—and squeeze is the word, and with only a piano for accompaniment, the Avalon will prove something. Vaudeville could hardly be presented under greater mechanical hardships.

Charley Zemater, hopeful independent booker, has lined up quite a few small dates in this vicinity and has in mind a total of 20 one or two-day stands. When reaching this goal with the Avalon as an unit, Zemater feels he will then be in a position to get much better acts than are now obtainable.

It would be an unkindness to judge acts under the conditions here caught. It was entirely a new departure for a straight sound theatre, and the performance was viewed at a matinee packed with kids whose laughter was detached from any particular understanding of what was going on. Suffice that at least a month of Sundays will be needed for a fair and full test of the policy. In a theatre operating on such a small margin of profit, the auspices do not always regard patience in such matters as a virtue or good business.

Because of the narrowness of the rostrum Sailor Ford, corpulent to start with and further encumbered with a knapsack, could not get through the tiny aperture between backwall (screen) and proscenium. He accordingly made his entrance somewhat awkwardly through a fire exit and paraded down the aisle and up onto the stage tooting a trumpet.

Other acts participating in the revels were Sherman and Wallace, Edna and Jack Major, and Ray Conlin. Three acts were booked but the agency, anxious to please, added a fourth gratis. It meant something less than $100 added to the overhead of a theatre that probably averages $1,200-$1,400 weekly.

House is surrounded by plenty of opposition although none is immediately adjacent. Recourse to gifts, premiums, and giveaways of all kinds is a regular part of house policy. Sateen pillows, Sunday night feature, is particularly effective in drawing adults.

For the kids anything and everything is employed. Magic seeds, the trick each day, are given to them. Guinea pigs and white rats are also regarded as sure bait for kids, while ice cream and cookies matinees dispose of 800 portions in a 650-seat house, the sort of arithmetic kids enjoy. *Land.*

PARAMOUNT, N. Y.

New York, Nov. 28.

This week's display at the Publix ace has all the odd corners fitting, so the weekly puzzle rounds out as it should—an animated and smooth running picture house show. If anybody thinks turning out one of these units a week isn't a puzzle, ask the man who goes nuts trying to whip them in shape. But everybody in the trade generally understands what a job it is. Hence, when a program comes through which doesn't dynamite an audience in any one spot, but does put together a generally pleasing two hours and a half, it's worth notating.

It's this type of show more than a layout crammed with fireworks which will do the presentation houses the most good. Those sock shows only happen once in a couple of moons, and, when they do, it makes a bum out of the incoming unit which can't follow it.

As regards "Fountains of Melody" there's nothing great about it, except that it continuously entertains to the point which will send 'em out saying, "A nice show this week." Units and vaudeville don't have to be bombastic. Steer them clear of being bad and with a fair to middlin' break from the screen feature, the program as a whole isn't going to draw many squawks from the wayfarers. And, even a stretch of 52 weeks such an average would be Utopia. The theatre boys know how seldom a smash picture comes along. But that's the reason for units. With enough combinations such as this unit plus "Fast and Loose" (Par) the reasons may lessen for Nancy Carrolls at $5,000. Will Rogers at $12,500, and George Bancrofts at plenty. The Paramount is worth taking a look at this week to absorb what a normal and all around pleasing lineup should be. It entails no unordinary expense and for flavor includes a minor coast Paramount studio youth on a personal appearance, Stanley Smith.

The unit is down to 39 minutes, no overture and the trailer is away from the newsreels. Leo Reisman tosses off three numbers in eight minutes, Jesse Crawford is snapping up his organ recitations a bit, and there are actually five news clips for a full eight minutes. Eureka—it can be done! Besides which the house got in its plug for the other Broadway Publix sites besides the special trailer footage for the following week's film leader, and everybody was happy. Maybe Publix has finally found a layout schedule it can stick to.

Reisman is using 33 men in his orchestra for "Three Little Words," "The Peanut Vendor," and "St. James Infirmary." Public isn't wise to this eccentric baton waver yet. Their silent attitude expresses a mute diagnosing as to just what he is trying to do. They don't know whether he's on the level or not. Who does? But they can't resist the orchestration Reisman is pouring at 'em. It's a lot of music and for just three numbers no hardship. Besides which a femme heel tapper and a couple of accompanists vary the routine during the "Vendor" item.

Thence the trailers and Crawford, the latter drawing neat support from the enlarged stereopticon effects which this circuit adopted. And they help. It's aquatic week for Jesse inclusive of a demonstration of pedal manipulation via "Asleep in the Deep." But the finish, a march, carries a showmanlike climax in the enlarged stills giving way to animated newsreel shots of the fleet under way with a pip shot of one of the big ship's coming bow on while taking a tossing from the briny. That's selling it 100% besides making use of those wide angle projection lenses.

Unit carries a picturesque enough set to catch applause on the first flash. It also unfolds the Mildred Harris harp ensemble of six girls, comedy male quartet, femme acrobatic dancer, and a soprano. Not forgetting the usual dozen girls, this time from that saddle and hoof man, Allan Foster. The quartet, Fitz and Murphy Brothers, is of the vintage of '05 unto a policewoman, Hicks, tramp and straight man, Foursome is strung throughout the presentation also working up a bit to introduce Smith. Latter, flaunting a pleasing appearance, contented himself with two vocal numbers nicely delivered. Second item is a medley of film ditties. Youngster isn't probably well enough known as yet to mean a great deal as a draw, but lends a pleasing angle and he's billed above the stage show. Other individualists are normal but have been worked in to advantage.

A good all-around show and should be worth watching to see what it does for business. There's nothing special to drag them in but it figures to send them out satisfied. *Sid.*

FOX, BKLYN

Fanchon & Marco "Hollywood Collegians" unit is framed around a band act, versatile 15-piece combo, that delivers sweet harmony and rhythm, whose value is doubly enhanced through the use of original lighting effects that provoke applause and admiration.

Probably the hardest working member of this troupe is the electrician, responsible for the three color effects that light up the heads and shoulders of the boys handling the instruments.

Small pedestals inconspicuously placed close to the music stands flash when the arrangements used call for the various sections of the band to take up the tune. The varicolored baby spots light up the fentures of the boys on a platform before black drapes. Lights go out flashing the stage dark half the time, so that the rhythmic illumination registers in telling style. Even tube lights are worked into the lighting, probably the first time that new style of illumination has been effectively employed by a stage band.

Only two people are billed in this unit—Dorothy Crooker, blonde high kick specialist, who delivers nicely on two tries, and Guy Buck, probably the band's leader, whose announcements are brief and to the point, 'No stalling m. c. around to slow up the works is another unique feature of this unit, mounted and routined in a way that spells plenty of time and thought spent on production.

Three of the boys are standouts, with a couple of comedy songs surefire for laughs, one a "voodeovdo" affair, "Mah-hah-hah-hadoop" tune and all songs of that character. "Sing That Bass," done by the trio, is also special material, sung while the two bass players do their specialty. This bit brings in the tube lighting effect on the bull fiddles, making a fine flash on a dark stage.

Musical trip around the world, which uses "St. Louis Blues" as a thematic, gives several of the boys a crack at boke comedy, simple props being used to get the laughs across. That marks the height of this act's versatility, a banjo solo in "one" that follows being a dull spot.

Jacked up a bit towards the finish, this unit should find the going easy in any of the deluxe picture houses with their modulat d brand of music and distinctly different use of color lighting.

Screen held "Oh, for a Man" (Fox) and Fox Movietone News.

Biz at the first show Saturday afternoon resembled, the Brooklyn folks taking advantage of the bargain scale in effect.

ROXY

New York, Nov. 28.

Stage show depends for its effects upon several elaborate spectacles, specially brilliant in color tones, and upon its always excellent dance ensembles. Feature for the week is Will Rogers' first character part in "Lightnin'" (Fox), and an attraction sure to show important figures at the box office, even if about to start in on the pre-Christmas lull in theatre attendance.

Opening is a stage presentation as background for a choral handling of Rubenstein's "Melody in F" with a ballet as incidental and a striking solo dance bit by Patricia Bowman. Setting is a garden scene with the people in Empire costume and the pictorial composition in the best Roxy manner.

"Clowning" is really a Roxyette precision routine with built-up appurtenances, the punch of the episode being the girls in clown costume seated on half a circus ring for arm drills and the trick effects of a waving line as the girls rise and sit one after the other, ending up with the trick of a collapse starting at one end of the line and progressing to the other. Neatly framed novelty.

Fox Movietone newsreel inserted with another of the "Mr. Fear and Mr. Courage" shorts and the news clips cut to only three or so, an arrangement that didn't help any.

Thence into the principal presentation item, "The Gypsy Dancer," a fragmentary story told in pantomime with a musical background. Opens with a stereopticon display of playing cards on the drop, fading into a Gypsy camp fortune teller upon whose spoken words gigantic cards appear, Queen of Hearts for the Gypsy girl, King of Hearts for the lover and Queen of Diamonds for the grand lady, all of whom figure in the story. Story is sketchily set forth of the Gypsy girl being deserted by the lover in favor of the lady of birth.

Scene shifts to a palace garden set for the wedding scene of lover and the lady with the Gypsy band in attendance to provide dancing for the wedding guests. Miss Bowman returns for another dramatic dance with Leonide Massine as the Gypsy chief, with the assembled wedding guests supplying the vocal setting for the scenes.

Colorful pageantry and a neatly framed dramatic story give the presentation first rate interest, with a novel comedy bit slipped in in the form of a prop cow that does absurd dances, including toe routines, the figure being worked by Lo Iven and Ruth Flynn. All ends up with the sorrowing departure of the jilted Gypsy girl as the center of a tableau of the scope possible nowhere except at the cathedral.

Feature runs nearly an hour and forty minutes, which cuts into the time usually allotted to the surrounding program. *Rush.*

LOEW'S STATE, L. A.

Los Angeles, Nov. 27.

Judged by its frame-work Fanchon & Marco's "Dance" idea, as produced by LeRoy Prinz will develop into a good unit. It's trouble opening day (Thanksgiving) was a hash of haphazard material tossed in to fill out the running time.

Among the immaterial matter was an ancient burlesque blackout worked by Gene Morgan, m. c. and Patsy Boland, flashy blonde who still hadn't found a niche for herself when she sang a ballad and walked off for good. Also, the 'cello solo done with much preliminary comedy by Maurie Amsterdam. Gene Morgan's music arranger, conflicted with the regular act of Earl Sanderson, who doubles on numerous instruments.

Of especial appeal is the ballet of 16 girls, upon whom falls the burden of carrying the dance idea. Shapely, pretty and talented, the girls at all times attract and hold attention. Their first appearance is in a parade behind a scrim, showing an identical rhythm in the types of dance from early jungle tribal demonstrations to the present. Preceding this is a screen trailer explaining the idea. Not particularly forte, but interesting.

Next routine used ballet slippers on one foot and tap shoes on the other, permitting a snappy combination of the two types of dance. Very well done by the girls.

Maurie Amsterdam, 'cellolst with comedy makeup, wasted time in some aimless humor before settling down for his short, serious role. It was a mild period. Later Earl Sanderson displayed his talents on trombone, saxophone, banjo, accordion and even three clarinets at once, nullifying the earlier Amsterdam routine in a resounding click.

Ballet on again in an Evolution of the Dance thing, not clearly defined, but generally understandable in its torrid grind finale. Gents relished it immensely.

Gene Morgan, who talks volubly and sings just for a gag, was rather passively received as m. c. He's in for two weeks, with Eddie Peabody replacing.

Parisian routine by the girls identified them as beyond the average aggregation and indicated what excellent support a decent lineup can give a unit.

Finale featured Fay Adler and Ted Bradfield, leaders of an adagio quartet comprising three men and a girl. Theirs is a sensational tossaround routine, climaxing in the now familiar human rope-skipping bit. Act scored powerfully and furnished a strong windup for the stage show.

Stronger material in the unit's mid-section would result in a surefire layout.

On the screen were "Scotland Yard" (Fox), Metro Dogville comedy and "Flip the Frog" cartoon short (Metro). Outside line didn't materialize Thanksgiving day until well into the second show, which is no riot for holiday business. *Bang.*

Hollywood, Detroit

Detroit, Nov. 28.

Writer has been told that shows caught here not the best shown that this house plays; shows not caught very much better. Unfortunate in not being supplied with a route sheet, still seems unable to catch a good show.

This one is far from the "good." In fact, it might almost be said to be from hunger. Or perhaps double dixie might be nearer the spot of its origin. Booking is supposed to be R-K-O, with Dick Hortman reported responsible. Sol Berns, local, used to do better than anything so far that has been seen out here.

They cry for entertainment here. What a handicap the m. c., Eddie Loughton is under. Boy belongs in a class house with a production department behind him. That he does nobly in his surroundings is much to his credit. It is understood a contract with the local management prevented him from going with Publix, although an attempt was made several weeks ago to get this boy by that organization.

Still sticking to the three vaude acts, including flash act, and built up like a presentation with a band on the stage. This week Will Ellsworth and his little sextet to introduce a looker seldom seen in this type of house, Betty Fraser, who did a tap routine that was nice but merely served to bring out a beautiful blond who got over on her looks. Russell and Marconi scored with an instrumental act and crooning by Russell.

Arthur Ward, juggler and dancer, did a part in giving entertainment. This lad who scores more on his juggling than his dancing, muggs a little too much, but stopped the show.

Night caught giveaway of 50 turkeys, interrupting the stage show for 1 hour and 38 min. But still the natives lingered. Bob Clarke at the organ almost brought the house down with the singing response. All in all a good time.

This audience gives this Loughton a response the downtown houses seem to have lost. In the time here he has achieved a comraderie with the audience the large houses are missing. *Lee.*

R-K-O MAYFAIR, N. Y.

New York, Nov. 29.

In its second month, new dress and all-picture policy, courteous handling of crowds and smoothness of routine is just as conspicuous a factor as the lack of it in the old Columbia of burlesque days.

Saturday, right through the supper show, would prove to any skeptic that what's true of one Broadway theatre is characteristic of most. The picture every time.

"Sin Takes a Holiday" is certain hold-over for a couple of weeks yet to come. It scored from the time it opened, through this writing.

A comfortable mezzanine and well heated while some of those in the older emporiums were comparatively chilly, made standees at home. Smoking permitted in this space is a big asset in the way of restfulness. There is a noticeable lack of bustle and pre-emptory military tactics of ushers in practically all of the stunt houses.

The Mayfair boys, while "Sir" or "Mister" to each other, can click the heels but not make the patron feel he is witnessing some maneuvers of disappointed West Pointers.

Cute gag here is that a tiny page is the honorary escort for special privilege people. He "Misters" and is "Mistered."

If these boys don't wander around too much in their spare time and acquire the would-be sophisticated slant of most of the uniformed help on Broadway it won't be long before the Mayfair will get a rep just on its ability to handle fans.

Probably because of s. r. o. conditions the ventilation was poor. This was apparent upstairs where a stuffiness prevailed late Saturday afternoon.

Handling of the reproducing apparatus and the screen okay. The house shows expertness here. *Waly.*

PARAMOUNT, L. A.

Los Angeles, Nov. 27.

Thanksgiving, a natural kid picture in "Tom Sawyer" and a three-day school vacation should take the Paramount away above the line this week. Turkey day opening had them in line at noon and kept a mob on the sidewalk until after the second show.

Eastern unit might have been produced with the kids in mind the way it worked out. Dick Henderson, Al Latell in his dog imitations and Norman and Rio, eccentric dancers, had the juves yelling. Henderson started with his usual vaude routine, but when he lamped the youngsters switched to a flock of English pantomime gags, and had the youngsters working with him. Allan Kane, m. c., had little to do outside of swinging the stick. The Gomez trio, Spanish dancers, in a fast routine of castinet clicking and hoofing, furnished what adult entertainment was evidenced.

Presentation carries the title of "Oh Baby Follies." Doll dance of the line girls and a song about a toy shop alibies the burlesque handle.

Line girls are on three times, doing tambourine, doll and one routine. Ensembles are well staged and register.

Pit band is on the stage for the entire 30 minutes. Under the direction of Charles Manning in the pit, it played a Thanksgiving overture, "Plymouth Rock." Number finished with a locally recruited choir of 12 singing "Going Home" and Handel's "Largo." Very effective and came near stopping the proceedings. Band is about the best all-around aggregation in town.

Earl Abel at the organ had a tough time getting the mob singing. Too much food in the bags.

Par news clips and Chesterfield's advertising trailer filled the bill. Paramount is still sticking its advance trailers in the middle of the newsreel, which cuts the news down to two clips this week. *Call.*

GRAUMAN'S CHINESE

(Hollywood)

Hollywood, Nov. 25.

Equally as interesting as the highly ballyhooed advent of the new personality picture girl (Marlene Dietrich) was the elaborate Fanchon & Marco prolog which Larry Ceballos staged, bringing back the Chinese to all its glory of the past when elaborate stage presentations were as much an attraction of this atmospheric theatre as the screen spectacle.

So elaborately and picturesquely have F&M put on their "Moorish Melodic Panorama," as it is captioned, that there is some criticism within the Paramount studio that the stage portion nullified the general atmospheric effect of faithfully planting the native locale which Josef von Sternberg attempted to do in "Morocco."

The Paramount picture, especially on the ballyhoo for the German picture girl, Miss Dietrich, almost repeated itself on doing a Chevalier in that once again a foreign screen personality was too much over-sold. Los Angeles, Hollywood, Beverly Hills and environs are generously plastered with billboards heralding the birth of a new star and the $5 customers expected a lot.

General opinion is that the Chinese has a good show generally, both screen and stage—that the picture, while not stupendous or epochal in the Hollywood sense, is good general entertainment.

The stage show looks like $4,000 to $5,000 and costs half. Great break for Paramount on its percentage split for the celluloid through. Marco buying up a lot of people reasonably and dovetailing them into a real flash. The twice daily schedule was one reason why a number of people modified their salaries for this engagement.

The entire Moorish panorama is replete with all the mysticism, color and buncombe of the Orient, bringing in an assortment of levitation tricks, cutting-a-woman-in-half hokes, fire-eating, whirlwind Arabian dervishes, dancing girls, Moorish instrumentalists, lights, shadows, gay splashes of color, the priest on high in his minaret, etc. It is the priestly call at sundown, as the Moors kneel towards the west at the end of the day, that makes for a pip curtain finale.

The two girl stars of the unit are Marietta, an extraordinary acrobatic dance specialist who was in "Scandals," and who whammed 'em, and Armanda Chirot. Latter is a petite Mexican prima and proved equally distinguished in her opportunities.

The most memorable flash specialist of the presentation is Hadja Ali, an added starter, who does one of those acts where he apparently swallows generous portions of aqua pura, kerosene, etc., and spits out flames of fire which are later extinguished by a human fountain effect created by the gallons of water stored in him.

The Ali Ben Hassan troupe of whirlwind Arabs scored with their

(Continued on page 45)

GRAUMAN'S CHINESE

(Continued from page 44)

fast ground tumbling, especially the be-moustached lightnin' tumbler, Ferdinand and Co. do the levitation specialty. Eva Nightingale handles the basket trick. The Damascus Artists are the street musicians, atmospherically spotted. Gay, Bert and Dare, doing one of those three-some adagio routines, are likewise professional. Ada May Engard is the snake artiste.

There are 20 girls and 20 male voices for the general background. Entire stage personnel numbers 60 people and the $2,500 cost to the house is a tribute to F&M's smart showmanship and a great break for the general percentage split between the Chinese and Par. In on 70-30 above the house nut.

Georgie Stoll's corking pit direction also rates commendation. He and his trench unionists are in the characteristic costumes of the Foreign Legionnaires.

Marietta makes her entrance on a camel and a donkey is also there, along with the other live-stock contributions towards a realistic Moorish street scene. Presentation runs 30 minutes and is crammed with novelty and nuance, quickly shifting, blending and dovetailing from one highlight to the other.

Xavier Cugat's Curtain of Stars still remains for the overture flash. Paramount, Fox and Hearst newsreels followed. Feature was marred twice by projection booth breaks, rather untoward circumstances for such a gala premiere.

Paramount for first time is spending money along with the theatre on its picture, although not doing it for its own houses.

Par also went for a makeshift radio broadcasting studio in the foyer with John P. Medbury, the Hearst columnist—who went heavy on plugging Hearst—doing the announcing on a 2-hour broadcasting hook-up. Medbury got paid for his comedy interpolations which were cued to alternate with his announcements of personalities.

"Variety's" reviewer took advantage of one of those "say a few words" routines by slipping in a plug for "Variety" for which the rag may yet get a bill. *Abel.*

IMPERIAL, TORONTO

Toronto, Nov. 29.

With Chevalier on screen, Arnaut Bros. on stage, and billing announcing Jack Pepper's final week here as m. c. back of house packed with standees tonight (29) with last show well under way.

Arnaut boys still doing the bird teasing act with whistling duo, registering heavily with material they have been using annually in local vaude houses for years. Feathered pantomimes have big following here and had no difficulty in getting over. Novelty turn still fresh and a laugh-getter.

Pepper and this pair share the week's honors, with the kid singing three numbers and three choruses of final song before customers stop applauding. Pepper has been here for five weeks now. Although he was a little uncertain of himself during the first fortnight, Helen Kane's appearance irked him with pep and ginger. M. c.'ing fairly new to this town, but natives beginning to get accustomed to innovation.

Timely stage presentation is presumably a tie-up with opening of hunting season here. Four Carlton Bros. in "two" with quartet in hunting togs doing a tap routine, punctuated with Mahoney falls.

Ballet comes out on full stage with band at back on dais. Girls in salmon chiffon and plumed headdress add flash to an already elaborate and pretentious setting of silver birches, blue sky and sunken garden effects, doing neat formation work notable for precision and discipline. Unbilled girl singles with violin number on toes and registers. She is Lillian Magner, protege of Jack Arthur in the old Strand-brown days, but girl is not recognized and wins on merit.

Pepper follows with "Never Swat a Fly," nut song drawing laughs. Encores with two. Baby-talk delivery goes over with femmes and calls for three additional choruses, with Pepper getting biggest applause since his first here five weeks ago. Horace (Collar) Lapp, pit band leader, does the piano accompaniment and good-naturedly takes a lot of kidding from the m. c.

Ballet back on stage in a novelty rooster stunt, girls in feathered costumes and masks. Arnauts follow in act lasting 10 minutes. Color-bet back for finale, girls this time in yellow feathered costumes. Colorful, swift-moving finish with huge cut-out descending on girls and representing them imprisoned in cage.

"Playboy of Paris," feature, and news reel. *Sindlar.*

CHICAGO

Chicago, Nov. 28.

Arthur Brisbane, the humorist, might have walked unsuspectingly into the Chicago theatre at the first show, thinking it was the Board of Trade, and started to wise about the day before yesterday. Brisbane might have said:

No doubt, if he were here, Samuel Clemens, popularly known as Mark Twain, would have been pleased to see the outpouring of people who paid their hard-earned money in this time of depression (don't sell your country short!) to see the pictorial presentation of his famous book, "Tom Sawyer," produced by the Paramount-Publix corporation. The motion picture industry continues to make pictures and does not worry itself about Japan's earthquakes, which worry Japan.

Probably the only thing that will keep this beautiful house from establishing a new record high this week will be the number of children (every child deserves the benefits of a thorough education!) who will come in at half price. The bookers were afraid that this picture wouldn't attract the public, but the public makes their own decisions. Years from now when you will be able to fly around the world for $1.20, all this will have been forgotten.

This week's stage show at the Chicago is called "Rushin' Rhythm," while Russia herself continues to prosper under the present government and sells wheat. Maybe this country ought to sell something. The people themselves are nothing for international banks, and would probably be just as happy to eat their dinner at somebody else's house.

Heading the show were a couple of actors working, for convenience sake, under the title of Webb and Douglas. Most people won't even take the trouble to remember that. The forerunner of this act was Harry Webb's Entertainers. The present act is a rather jerky affair, and may be said to be poorly routined. Opens with cross-fire talk between Milton Douglas and Harry Webb, with Webb in the audience as the gagging stooge. Perhaps it all might just as well have taken place on the stage in full view of the audience. Instead of making the greater portion of the house depend solely on their ears. Ears are no laughing matter. Perhaps some day some of our eminent scientists will be able to do away with them. But it won't help matters any. Russia will continue to sell wheat.

Lou Holtz, in the same act, two girls enter, from nowhere. One clowns, the other dances, and so does Douglas. Webb pulls off some of his old hokum bits, and some children laughed. Germany would probably laugh herself while she proceeds to build 500,000-ton commercial ships that can be converted into fighting cruisers in time of war.

There are two other acts. The Morosco Brothers are a pair of hoofers, opening with a neat semi-drunk comedy dance. Then they do a wooden soldiers bit because of the Russian atmosphere. People probably enjoyed this act, and didn't think for a minute of the time when their grandfather had to be satisfied with one nightshirt. People rarely think of progress as associated with nightshirts.

Last act was the Russian Art Trio. They have an idea, but it's too subtle. They are probably better suited for legit chance. Indulge in a bit of their quiet burlesque. Their material is not exactly to the tastes of Chicago flappers. Flappers don't realize that Russia continues to sell wheat.

Al Evans is present as master of ceremonies. Evans has progressed nicely since installed here some months ago. He is at ease and more at home with himself and his audience, even managing a few bits of comedy now and then. Evans started out as a pianist, though he sometimes sings. Canaries sing, and you can buy them for a few dollars. People rarely think of such things. Brisbane has to do all that for them.

OLYMPIA, CHICAGO

(NEW)

Chicago, Nov. 26.

"Children—5c."

With this sign the Olympia opened, and the big people's theatre around the corner plastered its front with a sign that read, "Children—5c."

Once more the exhibitors learn that indiscriminate price-cutting gets them nowhere. The Olympia, a small 600-seat house, like the People's downtown 2,000, will find itself steadily losing trade.

Bland Bros., who operate five small spots in the city, own the Olympia. It is one step above the shooting gallery, with cheap seats in doors, thin green paint and misspelled mottoes on the marquee. Situated in the heart of the foreign district in the stockyards neighborhood, its only draw is from its price list, which gets 20c top at night, with kids at half that, while mats go for 15c and a nickel. Only reopening followed a refurbishing brought about by the widening of Ashland Ave., which necessitated slicing about 12 feet off the front of the house. Theatre has been closed since July and reopened to tremendous business, with more acts trying to sneak in through the rear exit doors than were willing to plank down, or had the dough to plank down, at the b.o.

It's going to be tough for the Olympia. There's very little trade in the immediate neighborhood. Natives are all non-English-speaking foreigners who never go to shows, not even in the silent days. Those customers that come in from other districts are going to head for the Schoenstadt's People's around the corner, where they'll see newer pictures in a more de luxe atmosphere. Olympia's only chance is from the kids and more of them will sneak in the rear doors than pay at the front.

Other competition for this house is the Crystal to the south and the Boulevard to the north, both running ahead of the Olympia. Opening feature, "Man Trouble" (Fox).

Double features give the house no out, since it is doubtful whether the house could take in enough to get off the nut. And even if the house did go for the double program the big competitor around the corner could give 'em three pictures with their seating capacity.

Both of the Bland boys hold cards in the operators' union. I understood that one of them is the booth man at the Olympia, as a means of cutting down on the expense. It's a sure $125 weekly.

ENRIGHT, PTSBGH.

Pittsburgh, Nov. 28.

A skimpy production, this "Harvest Moon," padded too much with band and chorus, and hardly an attractive Thanksgiving menu. This East Liberty deluxer has been turning out some nifty little stage shows lately, but this one is a let-down, with little or no audience appeal excepting the regular house fixtures, including Dick Powell, m. c.

Nothing to it, and little Dorothy Bushey, back in line again, but who occasionally still steps out for specialties with Powell, stealing what few curve is to steal. This tiny Bushey gal bears watching as a musical personality. Warners would do well to turn a little attention to her development. At $25 or $30 a week, or whatever it is they pay the cherines here, she's got an all-over look of the so-called personality girls they bring in at 10 times that figure. This afternoon the kid insisted her number with Powell, hot-footed it for the dressing room after three or four bows to change back into her line costume, and the mob was still pounding their mits. Powell sang in his band next for couple of numbers, some hoke "Hallelujah" stuff on "Sing Something Simple" getting over. Production number featured Arlene and Norman Selby in nice ballroom dance that looked pretty but didn't mean a thing. Gal almost a dead ringer for Dove and gave a little flash to an ordinary routine.

Ed and Morton Beck and Frank Murphy, latter from band, worked a whiskered blackout with Powell, and Miss Bushey that didn't help any, with Beck boys being introduced at conclusion for their own specialties. Something's happened to this team in last couple of years; they're not the sure-fire act they once were, and went cold here. Opened with their old and familiar "Window Washers" song, then into a sour burlesque on how Barrymore would sing a love song, and also closing dramatically though for the first time on high with "Song of the Fool."

Chorus closed with some tan-skin shaking, Selbys coming on for finish.

Picture, "The Truth About Youth" (FN) and Johnny Mitchell's organ-log. *Cohen.*

ORPHEUM, CHICAGO

(NEW)

Chicago, Dec. 2.

Within a block and one-half of the world's busiest corner, where it is estimated some 75,000 tread daily, Warner Bros. took a chance recently and cut down the seating capacity of the Orpheum from 730 to 664. The cutting and redecorations cost about $75,000. Also 18 days were lost when the house was torn while all the 18-inch seats were tossed into the alley for 22-inch pews.

Today the house falls in the intimate classification, with all the billing stressing this fact. Once, a few years ago, because of its location and dim lights, the spot was rated for couples who never knew the name of the show when they finally ended up in the air outside.

All this has been changed, with the new manager, R. P. Morey, coming from the Highland theatre here to replace Max Slor, who has been promoted to district manager of the Chicago south-side. Mr. Morey has also his ushers instructed to watch hands for any hand or strangle hold of couples. Because the theatre is billed as "intimate" doesn't mean necessarily, in the verse of Mr. Morey.

To offset the old days Warner Bros. are slipping first-run attractions into the house. Everything about the house, including the lighting system, is new. It presents a pleasing effect and is one of the State street houses being with-

HIPPODROME

(Continued from page 43)

problem. After the Belclair Bros. interesting acrobatics in the opener, William El Cota gave them some avi-phoring and encored with a bird pass El Cota moderately. He then chose the suicide route with two encores, both unwarranted. The single billing for the two-act is a new name for an old turn formerly El Cota and Brenes. There's no getting out of the small time rut without showmanship and the two copped encores were anything but.

Bill's most effective youthfulness came early, No. 3, in form of the Gray family. The speedy alternating in singles, pairs, doubles and upward by this clean-cut bunch of kids came in handy in its spot as it would have anywhere on the bill. Of the four girls and two boys none seemed more than 22 or so, with the youngest, a blue-eyed lad, apparently around 16. Youth is the big bone of the act and a most helpful setting for the high geared variety work.

Chaz Chase's strictly pantomimic routine had the advantage of hitting all over the house with nothing more than wordless fun produced from the audience. His frigid match and unlike eating starved the undamaged act proper. Chase has finally included something new, a bathtub scene in a wash basket, held in cot for the finish and fared better than usual.

Howard and Laurie's production act of backings and sit-ting scenes, with the popular conception of a seaside amusement park, Six people, Laurie's abrupt insertion of a lengthy wop dialect monolog and song single was a blow to continuity. He needed his parody verses on pops to square the staying time. Might be better to spread this around in equal proportion to Jules Howard's comedy playing. Latter leading his Dutch cop holdover from burlesque and wears the uniform all the way. A musty bedroom blackout does surprisingly well as the finish of an act that held so much singing earlier in the 19 minutes' running. Where they don't go for blackouts, or where this one happens to be, still a mystery. Taking a chance at the finish. Began was sixth, between Howard-Laurie and Eddie Borden, with Borden deserving of his next-to-closing spot on merit and results. Kluting's Entertainers, canines among the standouts in that line, closed.

During the break between shows the upstairs sleepers stretched and yawned. Turnover seemed small for the number of seats filled, but stairs crowd was considerably augmented. Boys up there apparently were sticking for another show; not so much for the show as for more sleep. *Bige.*

STATE

Five acts with Whoopee" (UA) and Jans and Whalen on top. Vaude end ran fast and smoothly with the Lovejoy Dancers present in this Loew house after at the Palace (RKO) the previous week. Business unusually good Monday matinee; mild downstairs and in the loge section, with the balcony maybe a quarter.

Male comics, who can't find a show that's got any staying power, were next to closing and cleaned as they figured to do. They were preceded by Marshall Montgomery (New Acts), and Helen Lynd, No. 2. Latter is adhering to her former schedule of a couple of songalogue stars and one for the finishing. Currently using a Garbo "Anna Christie" interpretation as a finish, calling for much lung power and close enough to salve the peasants.

Fred Sylvester also continues as of yore, although now with three midgets instead of two. It remains an interesting and well paced acrobatic act, varying considerably from its speed ability and novelty, but would appear to even better advantage if Sylvester, as a cop, would break into that opening dance of the three midgets and dance into "two" for the act to time.

Lovejoy outfit closed well enough the house standing for the Cantor colored specials.

Pit crew rounds out a fine vaude orchestra in the deep. Fed.

R-K-O UNIT

(Chester, New York)

This unit was about the finest for its heaviest punch and art of its speed. That came with a Diamond Boys, No. 4, and lost, for the applause into the organ introduction to the feature picture. Up to then things had moved slowly, but without entertainment but there's no place found in most of the R-K-O road intacts.

Diamond boys, Hoshie and the two kids, with a young girl, 13, now brought on to get the kick-off engaged at the finish, are a corking extremely hard act in their present setup. It has the comic mugging and playing any time anywhere through the efforts. At one point, following the most accurate bit of knocking around, Hoshie remarked: "And three a day." He said the thankful for that, when the two chairs he threw and on the work ends to seem still be much tougher, but the Diamonds never hit it so hard, nor as long as I saw.

The two kids do a swing around either side of the stage and on the return crash into each other so hard the illusion is that the presentation is cracking. They catch Hoshie in the middle of the cyclorama smash. That and the acrobatic dancing cinch the offering, with the songs and "cute" stuff as effective in their way.

Roxy LaRocca led the audience whistling and singing for 14 minutes with his step-ladder in the center. When they respond they must be enjoying it, and they responded here. But it's always wished that Roxy would play one straight, as he's aharpist above the commonplace class and that sets him off with few others.

Ann Seymour, on third, completed a hit performance with her closing special lyric, stacking up a neat score for a smart single woman before a neighborhood audience, then encored with the tandem juke number with brother Harry. Playing has lent polish to Miss Seymour's routine and never was there anything wrong with her delivery.

Miles Seymour supplied the boobs among the women on this show. Five Jewels (New Acts), the eighth, is all-femme, but well covered under gold wigs and gowns. They are ageless.

Pit orchestra went ultra-novel as a flesh trailer for "Check and Double Check" (the name week pianist and trombone player in blackface did a couple minutes of talk as Amos 'n' Andy. And lousy. Has an attempt to be different and interesting at that.

"The Cat Creeps" (U), feature, with about two-thirds in the cold weather Friday night. *Bige.*

86TH STREET

Charlie Fox (New Acts) has dropped the single doing and surrounded himself with a bunch of stooges and two dancing lookers. It's a slam-bang affair with plenty noise. Maybe that's why the kids liked it so much. Either way, good comedy.

Tinova and Ralkon, class dancers, opened the bill with style with three specialties in "full." First ballroom dance, followed by a tango and closes with a ballet-adagio. During the latter the girl took the solo not for some interpretative ballet work, proving herself an able danseuse. Ralph Peters, assisting, tried hard to be funny with songs and dances but failed.

Sylvia Fross (New Acts) was a pleasing songstress with a nice voice for songs, well received. Club juggling of the Three Swifts had no trouble. All three are adept with the clubs. Opening, where one chap announces that his partner won't be able to appear and another on to fill in, is somewhat stilted now by overuse.

Housed doing four a day over the week-end with Amos 'n' Andy's "Check and Double Check" (Radio), which stays all week. House held a crowd for the second show Saturday. Plenty kids.

Pathe Sound News.

SCALA

(BERLIN)

Berlin, Nov. 7.

There likely are not many Berlin people who have not seen and heard Rastelli. His juggling with his loved balls of all sizes and weights are incomparable. He is here with new tricks that will add to his old snowmanship.

Then there is the Medrano Ballet with Katja Sierna and Marin Sais. Ernst Matray's choreography is especially successful. The second number Dr. Busse is always welcome and the splendid ensemble of the Carlo Medini group is excellent. Erna Sack was very nice.

A sensational feature is the soldier performance by the musical clown and his partner, George Bernardo. Video on a one-cycle are mostly comical. Entirely unique is the stilt-walking by Edgar. There are further Lance and Fred Norton. The presentation is excellent. Every act is encored and they must take.

Variety Bills

NEXT WEEK (DECEMBER 6)
THIS WEEK (NOVEMBER 29)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (6)
3 Swifts
Ken Murray
Nick Lucas
Benny Rubin
Lulu McConnell
(Two to fill)
(29)
4 Ortons
Harry F Welch
White & Manning
Maxine Lewis
H Cargill Rev
Boris Minnevitch
Ann Codee
(Four to fill)
Benny Rubin
Chester
1st half (6-9)
Francis & Wally
Allen & Canfield
Jim Burchill Co
Hamilton
1st half (6-9)
Gordon's Dogs
Reed & Dorothy
The Chatelets
Harrison & Dakin
F X Bushman Jr
Paul Mall
Evelyn Dean Co
2nd half (10-12)
Will Morris
Taylor & Markley
Gus Van
(Four to fill)
2nd half (3-5)
Olvera Bros
Doris Robbins
Abe Reynolds Co

EDDIE STANLEY D. F.

Still directing band Em-seeing, working with girls and getting PLENTY OF LAUGHS
Next to Closing in "High Speed"
PUBLIX UNIT

Gus Van
(Two to fill)
2nd half (10-12)
Nellie Arnaut
Georgie Price
(Two to fill)
2nd half (3-5)
Cardini
Jean Boydell
Art Frank Co
Coliseum
1st half (6-9)
E Cooper Co
Brandli & Douglas
Millard & Marlin
Nan Halperin
Glenn & Jenkins
2nd half (10-12)
Gaila-Rini & Sis
Jed Dooley Co
(Three to fill)
2nd half (3-5)
Nellie Arnaut Co
Foster Pagan & Co
Owen McGivney
Ken Murray
81st St.
1st half (6-9)
L Osborne & Chico
Frank Richardson
(Two to fill)
2nd half (10-12)
Evelyn Dean Co
Joe Regan
4 Ortons
(One to fill)
2nd half (3-5)
Heben Brown Co
Keo Taki & Yoki
Tom & R Romaine
Georgie Price
86th St.
1st half (6-9)
Doris Robbins
Bob Hope
Royce & Maye
Runaway 4
2nd half (10-12)
Betty Cooper Co
Ruth Etting
(Two to fill)
2nd half (3-5)
Kanazawa Japs
Kennedy Sis
Eddie Parks
Frank & M Britton
58th St.
1st half (6-9)
Don Valero Co
Foster Welch
Dalton & Craig
Rhyme & Reason
(Three to fill)
Hippodrome (6)
Frank Wilson
Keo Taki & Yoki
Cadette 6
Cole & Ellis
Bert Nagle Co
Sybil Vane
(29)
Belleclaire Bros
El Cota & Byrne
Gray Fam
Chas Chase
H Lavrie Co
Joseph Regan Co
Eddie Borden
Jefferson
1st half (6-9)
Paul Kodak
Cook Sis
Miller & Mack
Brown & LaVelle
Jack Gaines Co
Moss & Frye
6 Galenos
2nd half (10-12)
Revue Unusual
Harry F Welch
Harry Holman Co
Regay & Donahue
Tom O'Shanter G's
Bob Murphy
Gilbert Rose
2nd half (3-5)
E Philmore Co
Harrison & Dakin
Tom Monahan Co
Klein Bros
Freddie Bernard Co
Harry Burns Co
Gym Jam Co
Royal
1st half (6-9)
Doris Robbins
Dekos Bros
Fumi & Tayi
Bloom & Sher
Walsh & Ellis
Alexanderia & Olga
Revue Unusual
2nd half (10-12)
Lawton
Della Morenz
Roy Harvey Co
The Champions
Henry Bergman
Black Sheep
2nd half (3-5)
Jas Evans Co
Ashley Paige
Billy Kelly Co
Cole & Snyder
Georgie Price
2nd half (10-12)
Belleclaire Bros
Gray Fam
Chas Chase
Joseph Regan Co
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Heben Brown Co
Keo Taki & Yoki
Tom & R Romaine
Georgie Price
**86th St.

COAST'S S. A. REVEREND

Collegians' Debunking Trend Being Applied to Their Flair for Nite Life

The raccoon-coated college youth who in previous years stormed the night clubs along Broadway, especially following big football games, have been giving the gay spots a wide berth this fall. The collegians are either practising economy or are getting smaller allowances from home. Some of this trade, however, has shifted to the class speaks.

College boys who step out to the class dance spots these days are usually in evening dress and invariably accompanied by girls. They make several of the class clubs in small groups each week, particularly laying off the rah-rah stuff.

In former years the boys had a habit of travelling stag in gangs of 10 or more and often proved difficult to control. Never big spenders, the campus kids were always ready to fight. Some of the boys usually made a practise of trying to cut in on a stranger's girl, which invariably started a general rumpus.

But it's different now. Nite club operators have found that the collegiate boy is now as well behaved as the racketeer, who is the most quiet and least conspicuous customer to be found in the Broadway spots.

WHITEHEAD MUST TELL WHO, WHEN AND WHAT

Joseph B. Whitehead, Coca-Cola heir, sued by Annette Bracey of 77 Park avenue for breach of promise of marriage, damaging Annette $500,000 in her own estimation, must give full names, addresses and other information concerning other men he claims were her boy friends, by a decision of the N. Y. Appellate Division granting her application to make Whitehead be a little more specific.

In his answer, Whitehead, not unknown to Broadway as a spender, and who was married last February to some one else, said he dropped Annette because she had been untrue to him. When asked for particulars he offered a number of initials, apparently because he didn't want to annoy any old friends. The names, dates, etc., which Whitehead must furnish, relate to the following:

With "F. F." in his apartment at Palm Beach and 383 Park avenue.

"M. F." at the Hotel Barclay.

Visits to "C. W."

Stayed out with "Capt. H."

Affairs with "McD."

With "P. P." at Sands Point, L. I.

It is understood that persons with these initials who knew Annette are not too happy over the court's order, while others without them are awaiting the filing of full details with some interest.

Ban Sing Sing Show As Disorder Penalty

Ossining, Dec. 2.

Despite the fact that the title "Little Jesse James" had been selected for the annual show given by the inmates of Sing Sing prison, a date in December chosen for its presentation, the cast picked and rehearsals begun, Warden Lewis E. Lawes issued an order prohibiting the performance. This is the first time in 12 years that the prisoners have not given the show. The action of the warden, it is said, is made as a penalty due to the spirit of mutiny among the prisoners which has manifested itself in outbreaks recently.

The number of motion picture shows in the prison was cut from seven to two a week, several months ago.

John Steinberg left Sunday for Miami Beach, where he and Christo will again operate the Roman Pools casino this season. Tommy Guinan is reported having a piece of the club.

Silver's Silver Voice Gets Bird by Tenants And Year's Probation

Herman Silver, 19, of 618 West 177th street, who has a penchant for singing and an ambition to become a film star, was placed on one year's probation in West Side Court by Magistrate Renaud. Silver was found guilty of disorderly conduct.

Silver, accompanied by a companion, went to the yard of a 10-story apartment, 175 West 79th street. Removing his hat, Silver began to sing. His companion did nothing but advise him. Soon almost every window in the apartment was raised.

No money was forthcoming. Silver said he sought none. But many women pleaded for Silver and his chum to go and sing elsewhere. The tenants were happy when they saw the pair leaving. Silver soon returned with his manager and began to sing "Roll, Rolling Along."

Again the windows were opened and angry voices ordered Silver to beat it. Silver was the offended one. He kept right on with his song. Tenants hurried for missiles. One occupant told Silver his wife was very ill and might die if he didn't cease.

Cop Got Him

Silver was hurt. He made an angry retort. Word was phoned to the West 68th street station. Patrolman William Stolba saw Silver and his companion fleeing. Stolba caught Silver. The mentor escaped.

"Your Honor, I am a good singer. My voice was a little off. I was not seeking money when I went to the yard to sing. My ambition is to go to Hollywood.

"Movie actors must have good voices and also sing. And I am a good singer. I meant no harm, nor did I intend to disturb anyone," the singer said.

Magistrate Renaud had received a report of Silver from a probation officer. It was then that Silver was placed on probation.

2 ACTORS IN COURT

Louis Dawes Accuses Bert Adams, Former Roommate, of Theft

Bert Adams, 35, who stated he was an actor, residing at 161 West 63rd street, was held in $1,000 bail for the Grand Jury by Magistrate Renaud in West Side Court. Adams was unable to get the bail.

The defendant was charged with the larceny of some jewelry and clothing from the trunk of Louis Dawes, 26, actor, of 19 West 65th street. Dawes who formerly roomed with Adams, he told the Court, was adamant that his former friend should go to jail.

Magistrate Renaud thought that there had been no exclusive opportunity as the door to the room was unlocked. The Court pointed this out to Dawes, but he stated that he was certain the defendant had taken his diamond ring, valued at $200 that was in a suitcase. The defendant denied the theft of the ring and told the Court that he did examine the suitcase for property of his own.

Adams was in West Side Court a week before complaining that Jack Edwards, producer, was witholding scenery, a suit and some cowboy shaps. Adams was to have Edwards produce an act of his, he averred.

Edwards denied that Adams hired him. He stated a friend of Adams engaged him. He said he was to get $65 down and $25 a week. "I received a second hand suit that I sold for $2. Judge, if that is the suit Adams complains of," said Edwards. The Court adjourned the hearing so that Edwards could produce the person who engaged him.

UNORTHODOX REV. PREACHING GIRLS

Revs. Fifi and Fritzi Dispense Old-Fashioned Religion or More Materialistic Inspiration — Will Read Mitts or Cards

STATE LAXITY HELPS

Hollywood, Dec. 2.

Long a hotbed of new religious movements among thoughtists, cultists, faddists, palmists, spiritualists and practitioners, this neck of the country is taking on an even more colorful and hokumy religious aspect with the advent of the Reverends Fifi and Fritzi. Said femme Revs. run the gamut from mitt-reading and psychic prognosticating to hostessing of more or less spiritual salons.

The Rev. Fifi type of spiritual healer is an elastic mentor. If you're the average sappo, they have the regular Rev. routine, but if the chump is more ha-cha-cha the femme Revs. are likewise said to be equal to the occasion.

The whyfore of Southern California's bullishness for new faddist and cultist religious movements is chiefly due to the evolution of the Babbitt type of middle-class Kansan or Iowan who has settled out here on a moderate income to spend his or her days amidst w.k. Calif. sunshine. With nothing much to bother 'em, they have turned to this religion as something to occupy them nights, and its great for the plate-passers.

The various "churches" or temples work almost on a time-table, so congested are the evenings which are split up amongst the various cults. Each must put on a better show to make more plausible and generous the plate collection.

Swell Spielers

To vary it, this is a swell week-stand for those gents who display their torsos as physical exponents; also to the less physically-exhibitionistic spielers who discourse on mental health and healing.

Along with it the s.a. Revs. figured it was a great racket, fortified as they are by a liberal state law which okays mitt-readers, teacup psychics, card fortune tellers, quasi-religious clairvoyants, healers and "message circle" exponents.

EMBASSIES ORDER XMAS CHEER WORTH MILLION

Washington, Dec. 2.

After-the-theatre parties in Washington are best when some legation or embassy gets behind the affairs. Diplomatic immunity means that wines and liquors may be served with care-free abandon, even in a downtown hotel, provided someone from the embassy is present to stand sponsor for the champagne list.

Wishington entertained last week the official replenisher of embassy wine cellars. An Englishman, he came to make out the Christmas list of wines and liquors to be sent over from Europe before the holidays. He is Bernard L. V. Ellis, of London, representative of Saccone & Speed, wine merchants by appointment to His Majesty.

Mr. Ellis sails for the mother country this week with orders totalling more than $1,000,000. The "goods" will come into New York harbor at about Dec. 20, and will be conveyed to Washington "under arms," with guards from the various legations and embassies doing duty in the baggage cars.

Charlie Pettijohn will be in the middle west and south, until Dec. 8, winding up just before some of those conventions start.

Fortune-Telling Fakirs Given Full Leeway by Radio Stations

Astrologers as entertainers in radio programs and their subsequent popularity have brought a flood of character readers, graphologists, numerologists, phrenologists and such like into radio work. The air is rife with them. Every station harbors at least one person with fortune-telling propensities for some hour.

Persons formerly looked upon as mere charlatans have easy access to the air apparently and through radio are being put upon a more reputable and recognized basis than before possible.

Fortune telling of any sort always has been good with the mob. Sunday sections and flashy periodicals have always played it up sporadically. Legitimate and general recognition of persons engaged in fortune-telling occupations has been hardly considered. Occupations of this sort were generally thought of a shady racket, beneath an intelligent person's attention.

At present time all type of divination are enjoying a widespread, legitimate and astounding vogue. Astrology, in particular, is now nothing to sneer at it seems. With the more respectful attitude toward astrology has come an imbecile leniency toward all forms of fortune-telling rackets.

"A Science"

Astrology has always gotten the best break in the fortune-telling game. It is called a science. Those who practice it have been allowed to do so; have not been hooted about, arrested or systematically molested.

When astrologers were tried on the air, particularly when Evangeline Adams, the best known amongst them, went on the Forhans hour, it was found that this type of program had a universally popular appeal. An astrologer who commands $50 for 30 minutes of "consultation," who publicly announces that J. P. Morgan never undertakes a business deal without consulting her, will not be booed down by a radio audience. Instead, Miss Adams puts astrology on a sounder basis than ever and in her wake, and sharing in the impression she had made, have come the miscellaneous non-descript fortune tellers who had hardly expected such a break from even the most gullible chumps.

Program arrangers for the radio find that the fortune-telling stuff is almost second to none for listening-in interest. They use all types of them.

Just at present N.B.C. is on the lookout for some sort of person, psychologist or what not, who can analyze people's personal affairs and create the type of appeal Miss Adams does, with her tales of what the stars do or don't to one's life.

Film Morality Clause Tough on Playboys, Soup for Chiselers

Hollywood, Dec. 2.

Those girls, who flit with the "mob" from Palm Beach to Saratoga, to Europe and to California, with each shift of the thermometer are, in a quiet way, still working out here, fortified and protected by the w.k. "morality clause" in studio contract.

With said clause hanging over the playboys, and the girls knowing it, its been grand for the smart guns. In as quiet, peaceful, discretionary and politic a manner as the circumstances demand, many a playboy has been nicked niftily by the Nellies.

By some stronth sense, the girls have not only managed to become involved with type of film attache whose current film standing cannot chance complications. Conditions being what they are, the boys have found it cheaper, and wiser, to give up and say nothing.

That "morality clause" thing is important for many a studio would be eager to take advantage should anything eventuate in the way of undesired publicity.

Visiting Footballers Are Robbed by Hangers-On

The State of Washington football team left the Hotel Manger a saddened outfit. Several members had been robbed of personal belongings, but the hardest blow was the theft of a chart of plays that they were to use against the University of Alabama this Saturday (6). Villanova was defeated last Saturday by the University of the State of Washington, 13-6.

The members of the team would have remained in New York to prosecute an alleged suspect but they had to hasten to Washington where they were received by President Hoover.

Jacob Kirby, 24, jobless, residing at the Marcy Baths, Marcy Avenue, Brooklyn, was arrested in connection with the theft of the jewelry and the chart. Magistrate Goodman, on the advice of Assistant District Attorney Max Wieder reduced the charge of unlawful entry to that of disorderly conduct. The Court suspended sentence.

The team, about 34, stopped at the Manger following their victory in Philadelphia. They engaged rooms on the 11th floor. Kirby and a chum chiseled their way to the floor. They ran errands for the players.

Early in the morning Kirby and his friend went to the baths in Brooklyn. Team members missed jewelry. They looked for Kirby and his friend. But they had gone. House Detective Patrick Heffernan of the hotel notified Roger Meehan of the West 47th street station.

Sunday night, Kirby returned to the hotel alone. The team surrounded him and it took half for a while. Meehan hurried to the hotel and rescued Kirby.

Members of team pleaded with Kirby to disclose where the suitcase containing chart of plays was. Kirby denied knowledge of the bag. He admitted, Meehan said, that his chum had said he robbed the players. Kirby did not know his chum's name or address.

The members rushed up Meehan Helm (cenire), losing $35 and a watch his father gave him when he graduated from high school; William Tonkin (quarter), suitcase taken with the chart and Morris Wersin lost $35.

Prosecutor Wieder told the Court the team had to be greeted by President Hoover and therefore unable to be present in court.

DEMPSEY'S MEX RESORT DOES A FLOPPO FAST

Hollywood, Dec. 2.

Ensenada, Mexican resort which recently opened with Jack Dempsey figuring as the leading promoter, has closed because of bum biz. Dempsey is back here.

Delayed construction of roads from the States is given as the main reason for closing.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

When a Show's Closing

By Joe Laurie, Jr.

Hello, Stella, you're in early, ain't you? Well, my watch is wrong. What's new? I just heard the show is closing. You musn't believe everything you hear back stage. Yeh, but I got this from the stage hands and they know before the manager does.

Well, I was out with Jim the other night and he never said a word to me about it, and he oughta know because he is very close to Babson who is backing this troupe. I hope it isn't true; what with Christmas coming on and I gotta promote myself a fur coat though in these hard time I'll be lucky if I get a pair of woolen mittens.

Did you ever see guys any tighter than they are now? I was out with a fellow last night and he used up four handerchiefs crying the blues. He told me what the market did to him and about him havin' to retrench and all that kinda malarkey and he winds up paying a sixty buck check in the night club. I'd a settled for half and takin' a bus ride with him.

I can't imagine the show closing, we've been playing to packed houses. You can't go by that, it may have been paper. The notices were pretty good. That don't mean anything either. I had my mother out from the other night and she says that the ingenue is not so forte, she's got her hair a funny color and her clothes look terrible and when she starts dancing, she's pathetic. And the juvenile sings through his nose. I never did like that guy.

Conditions

Lend me some of your rouge, will you? If the opry is going to close there's no use me laying out money for red cheeks. Do you think they'll stick the notice up tonight? What a Christmas present that'll be. I haven't had a chance to lay away a dime. Everytime I get a few bucks together something happens. I had to have my car overhauled and that set me back $5, then my brother goes and gets married and I had to give him enough to take care of his wife for a couple of weeks until he gets a job. And the old lady is ailing and needs electric treatments, oh gee, it ain't one thing it's another! And now the show is going to fold up. Yeh, and every week it's a collection for somebody or something, and a buck a week to the wardrobe woman who is more trouble than help. A person is better off with a box of apples, there is no overhead.

If they'd only put on a show right half the shows wouldn't close. Our comic is as funny as a red vest. And that primma donna, she's two years older than Adam. Was that funny the other night when her upper plate got loose. And that leader, he hasn't got one tempo right yet. That stage manager is always talking to the stage hands about not getting things right and then he blows all the curtain cues and black outs. Now we have to chip in and get him a wrist watch. I'd like to get him some poison, he's always picking on me. And if I don't chip in one of his stool pigeons will tell him and when I try to get in another show that he is with, he will put in a rap for me.

Marriage, An Out

I think I'm going to look around for a unit or a vaude act. I heard vaudeville is bad, too. Four shows a day and five on Saturdays and Sundays and you gotta hang around the theatre because some guy thinks of something to put in next week and you gotta rehearse your head off. Not for me. If I can't get a show I think I'll get married and stick it out until the show business gets better.

How about you and me going around to see if we can grab ourselves a night club? Oh, I can't work in night clubs, you know I had a pendix operation last year and it shows. I tried to make it up, but it only looks worse. Every time I look at it I can kill that doctor. It's his fault for keeping me away from making big money and meeting wonderful people.

Well, something will turn up soon. Yeh, we can always join the Salvation Army. Yeh, if you got a good agent.

They're calling overture, I'll have to hurry. See you after the show.

Miller's Shoe Stores Donating 10% of Sales; Actors in Many Stores

Stage players will do floor duty two and a half hours daily for charity in five I. Miller shoe stores in New York this week and next. In return Miller's will donate 10% of gross receipts during the daily periods to seven theatrical organizations and one political unemployment campaign, with the money going to the benevolent funds of each.

Proceeds will be distributed as follows: 50% to the Actors' Fund, 20% to the Mayor's committee for unemployed, and 5% each to Actors' Equity, Chorus Equity, N. V. A., Catholic Actors' Guild, Jewish Theatrical Guild and Episcopal Actors' Guild.

The seven show associations have asked all members to make their shoe and other purchases at the Miller stores during the two weeks.

Presence of stage names as hosts and hostesses in the shops, it is believed, will attract extra attention and sales.

Cutting Apple Scale

Claim is that 5c apple sellers along Broadway is going to have opposition in the cut-scale way.

Someone intends starting an apple-selling chain at 2-for-5c.

"LEVIATHAN" GUESTS LIKED RADIO SINGER

Eddie Miller, whom the Metropolitan seems to have overlooked, gained the distinction of being the first artist to be encored on a radio program. That happened Sunday night when R.C.A and NBC sent out the first ship-to-shore broadcast aboard the "Leviathan," during the trip from dry dock at Boston to New York.

Some 500 persons were aboard the liner, including radio officials and radio program names. Miller was engaged for the air program but the schedule was such that it looked like the baritone was being shut out. Jack Lait, who has sponsored Miller, spoke to David Saranoff, head of R.C.A., who gave orders to extend the broadcast past midnight, which was the deadline.

Miller sang "Ole Man River," which aroused a roar of applause from the guests and entertainers in the salon. While this was going on a flash came from NBC asking: "Will Mr. Miller sing another number?" Eddie did and gave "Great Day," a restricted number which was forgotten in the excitement. The program ran about 10 minutes past the slated period. In addition to the broadcast there was additional entertainment for the guests, stage people being taken on the trip for that purpose.

The "Leviathan's" voyage from Boston to New York is estimated, with the hookups and accommodations for the 700 nationally prominent guests, to have cost NBC $50,000.

William Hanley directed for NBC, with Phillips Carlin, eastern program director, as announcer. Ben Bernie's Club Leviathan Orchestra, under Harry Stride, played musical arrangements especially prepared by Herman Bernie, who has booked the band for an indefinite engagement on the liner.

Mildred Hunt, Mary Hopple, James Melton and Ray Perkins, NBC artists, were heard during the broadcast. Among those introduced by Lait were Pablo and Paquita Ben Gordon and Coleman Goetz.

Pathe Downs R-K-O

Pathe basketball team, in its first game, defeated R-K-O by one point, 29 to 28.

R-K-O and Warner Bros. five meet tonight (3) in the U. S. S. training ship Illinois gymn, at 96th street and North river.

R-K-O team comprises Usilton, former Washington College star; Callahan, Giraites, Brusio and Bottomley.

Morrissey Miracle

(Continued from page 1)

while John Law slept in the box office.

Another Morrissey Miracle stalled that rough spot.

As the Paterson Orpheum's box office opened for the first sale, the sheriff walked into the cage with the cashier and picked out a seat with a bird's eye view of proceedings. He had not been introduced to Morrissey in person.

As the day waned, with the sheriff still sticking for dough, including all that came in at the wicket, word was sent to the cashier she could go on vacation, as relief was forthcoming.

A distinguished looking gray haired fellow drifted in as substitute treasurer. Sheriff was still there. A gent stepped up to the window, handed over a $10 bill, asked for two seats down front and received $300 change.

Hesitating a moment, he turned around and slid a $2 bill under the bars, saying: "We're having a poker game up at the house after the show, bud. Would you mind changing this into quarters?"

"Not at all," replied the distinguished looking gray haired gentleman in the box office, as he handed the man $25 in quarters.

The sheriff continued watching while the distinguished looking gray haired fellow was relieved, in turn, by the orignal cashier. Maybe he's still waiting.

A Small Time Manager's Letters To His New York Booking Agent

(A revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

By J. A. Murphy
(Murphy and Willard)

East Cranberry, O., Nov. 16.

Dear Mike:—

I was fooled some in the top notcher you sent me for this week. Your direction said it was a unique European performance, so I put it on my bills as a troupe of performing Uniques from Europe. I thought it was some kind of a Turkish affair, as I remember reading in a geography once that them Turk fellers have uniques to work around the place but come to find out it was a couple of German jugglers.

They can't read or talk much in American language so they didn't find no fault with the way they was advertised. They made a rumpus about that baled hay, which is still in the men's room and it is kind of unhandy, for they have a whole raft of umbrellas and lamps and skillets and silver contraptions to toss up and ketch, but I guess they can put up with it for a week.

Duggan and Dunlaney didn't do nothin' worth payin' for as I can see and they are a couple of scalawags besides. I have wrote them down on my bad list. The Blouth Sisters, female trombone blowers, made a lot of noise. They seemed to work pretty hard but they look right hearty and I guess they can stand it. Limbo, the Bender, is right supple, but he ought not to get L. K. just for himself.

Well, night before last I noticed that everybody in the troop kind of perked up and looked slicker than common. They all seemed so spry and willin' that I thought I would go back and see if any one had been bringing in liquor. I sniffed around some and they all seemed sober enough, but they kept squintin' out through the holes in the curtains at some one in front. I asked my curtain puller if anybody had relations in the audience. He said no, but Jo Paige Smith, the New York agent, was in the middle of the fourth row. I peeked out through one of the side flaps at the fellow they showed me and his name wasn't Smith at all, it was the feller that hands out books at our Carnegie library and his name is Jergensen. They was actin' so good I didn't say nothin' about it, but it gives me an idea. So last night I went back and told them all that you was in front and had come to look at the show. Well, one of the women says what is that fresh mutt doin' here. Another one says cheap skate, and one of the men says to hell with him. Then all through the show they kept puttin' in sayins such as "Take it up with Mike," "Make it ten less" and "Do this for me and you won't lose nothin' by it."

This looks to me as if you didn't have influence to send me the kind of troops I ought to have, and I been thinkin' so right along. I am goin' to write to that Jo Paige Smith feller and see if he can't send me somethin' besides Brother Sylvest acters. Don't shut off any troops you have booked in, you can do that at the last minute if I make a dicker with this man Smith.

When are them elephants comin', and where is Millie Lamade now? Also Guppy and Fogg?

Adam Sowerguy.
Manager.

Aloft Again

"Shipwreck" Kelly is up again. This time it's the flagpole o' the Paramount hotel and for charity.

"Shipwreck's" old record, which he is out to break, is 49 days. He went aloft Monday (Dec. 1) at 2:15 p. m. American Legion will sell pumplets on Kelly at a nickel a crack.

Probable Football Winners and Proper Odds

By Sid Silverman

December 6

GAMES	WINNERS	ODDS
Notre Dame-U. So. Cal.	Notre Dame	Even
Penn-Navy	Penn	10/9
Colgate-N. Y. U.	Colgate	5/3
Georgia-Georgia Tech.	Georgia	6/5

(Predictions based on fair weather)

CLASSIFIED ADVERTISEMENTS

AT LIBERTY—FOR SALE AND EXCHANGE

WANTED—Young man to play piano for act in rehearsal for vaudeville. Will be paid by the hour, few times during week. Miss Marvin, 206 West 106th St., N. Y. C.

AT LIBERTY—Solo organist, formerly Publix, Warner, Loew circuit. Featuring original novelties. Just returned from European tour. George Latch, 213 West 86th St., N. Y. C.

WANTED—Good looking young lady to assist me in my act. Must be able to make a good speech. General Pisano, 231 West 46th st., N. Y. C. Longacre 1288.

FOR SALE—New Waltz Success, "Dear Man in the Moon," published by Tom Parry, 3706 Clark ave., Cleveland, Ohio.

AT LIBERTY—Character man, comedy or straight, can sing, has dramatic and vaudeville experience. Boob Mack, 131 West 23d st., N. Y. C.

AT LIBERTY—Recognized nut comedian, prefer act by one, but will consider anything. Can book time with right material. Excellent appearance. M. C. and direct band, A.B.C., Variety, N. Y.

WANTED—Girl for sister act, who dances and does acrobatics; not over 5 ft. 2 in. Miss A. George, N.V.A. Club, N. Y. C.

AT LIBERTY—Musical director, piano, formerly with Ned Wayburn attractions. For musical show or vaudeville act. Richard Conn, 2418 Broadway, Monument 4217.

NEW YORK THEATRES

THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd, West of B'way
Evgs. 8:40. Mats. Thurs. & Sat. 2:40.

ROAR CHINA
MARTIN BECK Th., 45th, W. 8th Av
Evgs. 8:50. Mats. Thurs. & Sat., 2:50

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO 44th, W. of B'way. Evs. 8:40. Mats. Thurs. & Sat.

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the
Most Beautiful Girls in the World
$25 Orch. Seats $4 (except Saturday)
Wed. & Sat. Mats. Entire Orchestra $2.50
Good Reserved Seats every performance, 50c.
NEW AMSTERDAM 214 W. 42nd St. Wisconsin 8212

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never a Cut Rate
AVON THEATRE West 45th Street
Evgs. 8:50. Mats. Thurs. & Sat. 2:30

2nd WEEK
Marie Dressler Wallace Beery
in "MIN AND BILL"
with MARJORIE RAMBEAU
M-G-M's drama of laughs and tears. Stage Fiesta, Burns & Mann, Schooler, Buneluk, Orchestra
CAPITOL B'WAY & 51st St.

E. A. DUPONT'S
TWO WORLDS
A Vivid Drama of Young Lovers who could not hurdle the barrier of prejudice.
GEO. M. COHAN THEATRE B'WAY 43d ST.
Con. 11 a. m. to Midnite POPULAR PRICES

RKO *Always A Good Show!*
R-K-O KEITH'S **PALACE** B'WAY & 47th BRYANT 4300
HARRY CARROLL'S REVUE
with EDDIE BRUCE, ANN CODEE, BORRAH MINEVITCH, CARROLL & LEWIS and BENNY RUBIN

R-K-O PROCTOR'S **58th ST.** NEAR 3rd AVE.
Wednesday to Friday, Dec. 3-5
AMOS 'N' ANDY
IN CHECK AND DOUBLE CHECK
GURAN & MARGUERITE

R-K-O PROCTOR'S **86th ST.** COR. LEXINGTON AVE.
Wednesday to Friday, Dec. 3-5
AMOS 'N' ANDY
IN CHECK AND DOUBLE CHECK
FRANK & MILT BRITTON & CO.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
ROXY
WILL ROGERS
in LIGHTNIN'
with LOUISE DRESSER
Fox-Movietone Production
On the Stage—"Gypsy Festival"
with Full Roxy Ensemble
Chorus Roxyettes

Albert Lewin, Metro's associate producer, who has been in New York for the past few weeks, undergoing x-ray treatments following an operation and a recuperative trip abroad, returned to Hollywood, Monday, considerably improved in health.

Razzing The Home Town

(BALTIMORE)

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Broughton Tall

Baltimore, Nov. 29.

While during the past few decades Baltimore's population has increased from a half to three-quarters of a million the number of legit show-houses remains just where it was—two. In the years just before the advent of the picture the legit list grew to three, during the boom days of the World War it increased to four. Now two is one too many.

In the days of the early Republic when the National Capital was a day's stage coach journey distant, this town was more of a theatrical center. Shows were not only presented, but produced here. That era is long dead, with no monuments to its memory. The Baltimore Museum survives only in sketches and aquatints; the famous Front Street Theatre is a warehouse and there isn't even a slab in the pavement of the City Hall Plaza to mark the site of the Holiday Street playhouse.

Ford's dating from the 70's, is Baltimore's only link with a theatrical past. The spacious interior of the Academy of Music, so redolent of the elegance of the Elegant Eighties, was gutted to make room for a cinema palace. The Lyceum—better and more gloriously recalled as Albaugh's or Chases—was mercifully removed by fire. The Maryland, with no tradition other than two decades of profitable business as a two-a-day vaude house, was rescued from decline by its transference of the legit bookings from the smaller Auditorium.

Periodic Donations

Both houses date from the rococco period at the turn of the century, so does the Lyric, the town's only music hall. This is by way of being Baltimore's only amusement philauthropy. Ever so often some public spirited citizen tosses a generous cheque its way. Consequently it is the only house, with the exception of the down-town film palaces, that attempts to keep pace with the trend in modern theatre innovations. The big symphonies play here, and every spring it is the scene of that society circus otherwise known as the Metropolitan Opera.

The Booths lived in Baltimore. Once in a while a reporter, pushed for copy, locates the house. It's a feat in land navigation for the ways uncharted. With the demise of the Brothers Ford, that w. k. family retired finally from the local theatrical circle. The Schanbergers, heirs and assigns of the Kernan enterprises, are the only Baltimoreans still in the show business.

Betsy Patterson Bonaparte, who, like Hank Mencken, was the only Baltimorean without a chamber of commerce complex, declared that someday the town probably would become a cosmopolis. Maybe.

Inaccurate Biographies

Cecil B. De Mille

By Claude Binyon

Hollywood, Nov. 29.

Cecil B. (Of Course Not) De Mille, father of the theory that a tilted head is another step forward, traces his success back to the first time he visited the Grand Canyon. He and Jesse Lasky stood looking into the massive, colorful chasm, awed into temporary silence.

Finally young Lasky chuckled, snapped his left finger and blurted impulsively: "What a great spot to throw old razor blades!"

De Mille didn't smile, and Lasky mumbled in embarrassment. "I know that's an old one, Cecil," he said, "I just had to say it. It—it got me, Cecil."

Unheeding Cecil continued staring at nature's mammoth work of art. The blood spurted in his veins and his eyes lighted with a new fire. "Some day, Jesse," he said slowly, "I'm going to design a bathroom like this, with the blue sky as a ceiling."

"People will look in on you," said Jesse practically. "They'll not only look in, they'll throw old razor blades at you."

At that time De Mille was on a vacation from the De Mille play agency, established in New York by his mother to handle the work of the late Henry C. De Mille and others. Lasky had walked in one day to buy a new routine for Lasky's Swiss Bell Ringers, a vaudeville act which the hookers claimed hadn't changed a bell in five years. Cecil convinced him that the only way to work out a new routine for a Swiss act was to visit the Canyon and get inspiration for a yodel.

What Came

When the boys returned from the west they went into a huddle with Sam Goldwyn and formed the Jesse L. Lasky Feature Play Co. Later Cecil joined the Producers Distributing Corp., and after that signed his present M-G-M contract.

In the early days the first trouble Cecil encountered was with the studio bucket. One of his scripts called for the heroine to take a bath and Cecil thought of his Grand Canyon. "We'll use a huge cement pool for the tub," De Mille said, "and we'll have eunuchs lined up all around it."

"Where can we find any eunuchs?" asked Goldwyn.

"Yeah," said Lasky.

De Mille scowled. "As I was saying," he continued, "we'll have the pool lined with eunuchs. Then the queen comes in, tosses aside her robe and dives into the pool nude."

"But will the eunuchs do?" asked Goldwyn.

"A bathtub would be cheaper," said Lasky.

"My art!" raged De Mille. "Where are my assistant directors?"

"Here sir," said 20 gentlemen in turbans. They salaamed.

"Tell the construction department I want a cement pool 30 feet by 30," snapped De Mille.

"Yes, sir," said 19 of the assistant directors. The 20th took off his turban and held out his hand for his salary.

"What's the matter?" asked De Mille.

"I just think it's a lousy idea," said the young man, shaking hands with Goldwyn and Lasky. Then he walked out of the studio and started his own company with his brother, Jack, and Joe Brandt.

The Bathroom at Last

At P. D. C. later De Mille created his ideal bathroom. It had everything but hot and cold water, including four maiden attendants with good bulbs.

"It's beautiful," sighed an assistant director.

"Reminds me of one of Universal's ballroom sets," muttered a cameraman.

De Mille gazed triumphantly at his work of art, drinking in its beauties. Then he boarded a train and hurried to the Grand Canyon. He stood on its brink.

How small it seemed now, compared to a De Mille bathroom! De Mille grinned and coughed. The echo smote back at him.

"Ya-ah!" he yelled, contemptuously.

COLORED GAMBLER OF TOLEDO IS KILLED

Toledo, Dec. 2.

Pearl Barber, Negro gambler, long familiar and spectacular figure in local, national and international affairs, killed (22) in auto accident. Barber, who had a white wife and lived in the palatial Eagle Point Colony against objections of other residents, had been mixed up in several international affairs where he posed as a Brazilian coffee king and an East Indian potentate. He was considered a fashion plate, and generous, often spending plenty for liquor for his friends. Had several gambling houses here. His special-made, high-powered roadster was demolished in the crack-up, caused by another driver as Barber was on his way home.

"Variety" Free

An indication of how tough times are was found this week in the strangest of all places—the Public Library, New York. The copy of "Variety" in the reading room there has never been so much in demand, it seems, as recently.

The call is now it so much. It appears that during the past few weeks it has become overthumbed by Saturday night that those asking for it Monday find it almost impossible to read.

Any person has the privilege of calling at any "Variety" office and reading this paper without charge.

At the New York office, 154 West 46th street, nearly all of the show trade papers of this country and foreign are always on a table on the ground floor. They are likewise available without charge.

Trinity Church Has Running Bulb Sign And Goes on Air

Trinity Church, at Broadway and Wall, one of the oldest and most conservative churches in the city, has bowed to modernism and is using high-powered advertising.

For the advent of Bishop Johnson, of Colorado, who started preaching Monday (1), Trinity has taken radio time and erected a running electric sign similar to the one around the Times Building.

The sign, erected by the same man who constructed the lighted Times' ribbon, Ed. C. Wyle, is nearly 30 feet long and can be seen from the East River. It carries messages regarding the daily missions.

On the radio end the church has contracted with CBS for 30 minutes daily over WABC. This period also started Monday (1) and will continue two weeks.

That Quartet Will Pick 'Em on the Coast

Hollywood, Dec. 2.

Knute Rockne, Howard Jones, "Pop" Warner and W. A. Alexander, whom you wouldn't call gigolos, are picking their All American football team here after the Notre Dame-U.S.C. game Saturday (6).

Christy Walsh arrives here Friday to handle the ballots and receive the squawks.

Curious on Street Just Staring Annoy Girl Window Demonstrators

Demonstrating in window fronts of stores, according to some of the girls who do it, is not so hot. In times like these any job is good even if it means a lot of men will stare. None of the girls like that, they say.

In the winter, say the demonstrators, it's cold; in the summer it's hot.

The girls work for about $15 a week and a 5% commission on 25 and 50c articles. It's an exceptional week that brings in more than $25. The head demonstrator gets a better salary, usually $45 a week.

Tillie Tells

One of the hardest parts, said Tillie, is breaking in to the stares of the watchers outside. Tillie's continually afraid some friend or some member of her family will watch her. Outside of that, though, she's as hard boiled as a taxicab driver.

Most manage to pass what slack time there is, talking to a friend—usually male—in to say hello.

The girls seldom stay in one store for over a day or so, moving around. That's called "opening a new store," just a gag as the store has been opened for a long time.

What burns up one of the girls is that she only gets a 5% commish. She says she knows the polish she's selling cost about three cents a bottle, including the bottle. It retails for a quarter and she can't see any justice in that kind of a commission arrangement.

But Flossie sounded the pay off. Polish is all she'll sell and she turned down a job last week to demonstrate a new cigaret holder. It wasn't her lungs that she was worrying about either, she just didn't want to appear ordinary, smoking in public.

HANLON WITHOUT O' DINNED BY FRIARS

Bert Hanlon was escorted to the dais Saturday night at the Friars by a bunch of jockeys—waiters in colored silks—while the band played "Horses, Horses, Horses." The kidders on either side sported bald-headed wigs, except, of course, Hanlon; Izzie Herk and Eddie O'Brien. A special scratch sheet continued Saturday's entries and on the top was "good luck to Bert Hanlon." On the back it stated the track-wire was the sheet that made the "bald eagle" win his first million. Compliments of "Strudel," the famous handicaper of the Friars' Club, identified as "a guy who picked eight winners in one day and won $14."

Jack Denny as m. c. warned the evening's guest that he must not only have his sense of humor with him, but a strong stomach. Also that Hanlon had tried to make the center of the table for two years. Jay C. Flippen, general steamer-up of the Friars' affairs, was absent, but wired: "Best wishes if you show up."

Capt. Irv O'Hay, a fellow who says what he thinks, claimed to have attended 147 Friars' functions, but that he will be 61 next Monday (10). "I have followed Hanlon's career as a track plunger. He is the type of Irishman who drops the 'O.' He went to Hollywood, but the fact he said no so frequently is why he returned so speedily. This fellow Lew Cantor is also back from Hollywood. He was there about 10 minutes. When he produces a show he sells 150% of it and keeps 99% for himself."

Cantor proceeded to make good as one of those after lunch speakers and alleged he was present to take the place of Burs Baer, whose pipes are temporarily ruined by pneumonia. Cantor gave a report on Solly Violinsky. Latter recently remarked: "I'll stay here two years longer, then the hell with them." Solly, it seems, played in a gangster picture, as "Louie, the Louse." Cantor said he was not afraid to knock Walter Winchell, because "my shows play Shubert houses."

Explanations

Benny then introduced Walter: "Winchell should get a great big hand right across his great big

(Continued on page 51)

'Round the Square

Moving Subway Entrance

The B. M. T. subway entrance at the R-K-O Mayfair corner is being changed so that the corner store will have an unobstructed entrance. The sub entrance will be in front of the theatre instead of on 47th street as it is now.

Nite Club Diplomacy

Slews who start fights in its clubs and invariably get the worst of it, since the bouncers and waiters all know how to use the elbow, knee and heel, usually return the following day to offer their apologies.

A husky individual who started a battle in one of the Broadway gay haunts and was eased out without any facial damage, since he was a regular patron, returned the following night to voice his regrets. Told that his attack on another patron would be overlooked, as he had always previously conducted himself properly, the penitent, displaying his puffed fist said, "Gee, I must have knocked that guy cold to wind up with a hand like this."

Nobody bothered to tell him that he had swung three times at his small opponent and his fist had bounced off a concrete pillar each time.

Not So Many Hungry

Judging by the difficulties kindly friends of actors met trying to provide them with Thanksgiving dinners, it looks like unemployed and hungry actors keep their troubles to themselves on Thanksgiving Day.

A prominent theatrical man came into Gerson's on Thanksgiving morning with the request that Gerson serve to every unemployed actor a complete Thanksgiving dinner at the theatrical man's expense. Faced with the problem of finding unemployed actors, Gerson asked the N. V. A. to send over all actors who were hungry. But the N. V. A. had received so many invitations of a similar nature from hospitable folks, which they were unable to accept because of the quaint scarcity of such starved actors, that the total number that finally assembled at Gerson's did not exceed 32.

Ray O'Sullivan, Curry's Secretary

Ray O'Sullivan, who has covered City Hall for the New York City News for years, is no secretary to John F. Curry, leader of Tammany. Mr. O'Sullivan has been connected with the City News [illegible] years. O'Sullivan is rated one of the best politicos in the city. He came to New York 14 years ago with his brother, Arthur O'Sullivan, no longer secretary of Charles Tuttle, and now with the Evening News.

The O'Sullivans' home city is Oswego, N. Y. The brothers began work here as district men for the City News. Both had experience on Oswego papers. Soon both were placed [illegible] on the City News. Ray has covered many [illegible] and come in contact with Curry. Several political jobs [illegible] but he declined them.

Red-Head Girl With Gun Starts for Film Actor; Jammed by Taxi Driver

Rudolph Cameron, 36, film actor and former husband of Anita Stewart, 19, actress, is lucky to be alive, according to Lucille Lavelle, red-headed student and actress, who gave her address as 138 East 38th street.

Miss Lavelle was arrested at 63d street and Central Park West on the charge of having a loaded automatic gun in her possession and an additional charge of felonious assault. The latter charge was preferred by a taxi chauffeur, Herman Saegert of 4259 Viero avenue, Bronx. Seagert stated that the fiery-headed defendant poked the loaded gun into his back and ordered him to drive to 56th street.

"Lady, I will go as fast as I can," said the quaking chauffeur. Soon James Doebele, cop of West 68th street station, hove in sight. Saegret let his cab roll while he jumped off and into the arms of Doebele. Breathlessly, he told the cop of the gun lady. Doebele hurried to the cab with his own gun out. Miss Lavelle in her haste to get out of the cab fell into the mud. She got to her feet and pointed the gun at the young cop, said Saegret.

Doebele ordered Miss Lavelle to drop her gun, but instead she shoved it into her waist. Doebele seized the revolver and took her to the West 68th street police station. She was taken to Police Headquarters a few hours later.

No Like Stories

Miss Lavelle was asked why she sought to shoot Cameron, and replied that the movie actor had spread stories about her. She asserted she had taken the gun from a friend's apartment at the Hotel Mayflower, but declined to give the name of the friend.

Magistrate Goodman asked Miss Lavelle how she pleaded, and she asked for an attorney. She will have a hearing today (3). Bail of $5,000 was fixed on both charges.

Now, by the girl pulled a [illegible] Cameron in West Side Court. Cameron was arrested in his apartment, 24 West 59th street, Pl. 2a Annex, on Miss Lavelle's charges. Miss Lavelle stated that her spirit of [illegible] her when [illegible] her.

The [illegible] Club [illegible] recently [illegible] opened [illegible] room [illegible]

Broadway

Grace Moore in town.

Claire Bronson feels neglected.

Charlie Dutton around on crutches.

Irene Green back to Providence.

Ralph Kohn is back from Europe.

Georgie Jessel has a new fur-lined coat.

Christopher Morley is writing a play.

Martin Flavin is back from the coast.

Harry Pilcer's soon duo in New York.

Charlie Freeman may take a Med cruise.

What's happened to Yiddish Films?

Par is talking with Jack Pearl for talkers.

Sol De Fries managing Chanin's 46th street.

The Pat Rooneys still keeping open house.

Those Lief brothers have written a new play.

Rosetta Duncan (Duncan Sis.) planning a single.

Cold weather killed off the corner apple trading.

Hockey is again packing the Garden Sunday nights.

The Cameo barbers want to hear from Cong. Bloom.

The legits are still wiring, but it's through Postal.

Some films have to go out-of-town to make good.

Augustus Thomas confined to his home at New Rochelle.

Trudy Krieger gets her manuscript back today (5).

More waitresses in Times Square eating places than men.

Hannen Swaffer has cancelled his American lecture tour.

Charlie McCarthy's got himself a pair of colored glasses.

Fox transferred Bill Quaid from the Audubon to the Crotona.

Walter Winchell leaves tomorrow (4) for Hollywood. Vacation.

Fred Waring has put words to Gershwin's "Rhapsody in Blue."

Phillip Gordon, pianist, is preparing a novelty act for vaudeville.

Now George Jessel is thinking of producing "Wunderbar" himself.

Hyman Adler lost his voice last week for a while, following a cold.

Fred Culley, band leader at the Royal, York hotel, Toronto, visiting.

Manny Seff last week turned down a pretty good offer from Hollywood.

Cammie Cameron got rid of her appendix and husband at the same time.

Louis Fagon is now p. a. for Russian Art Restaurant, over on 3d Ave.

Among the Broadway fruit vendors is a Scotchman selling crab apples.

Harry Cohn's Hollywood College yell. Cut, Cut, Cut, Cut, Cut, Cut, lay off.

If you want a Xmas card from J. H. Lubin this year call for it in person.

Nan Blackstone now crooning at the Coconut Grove, Boston's swank nite club.

"Fats" Waller, the colored song writer, is the new organist at Connie's Inn.

Ted Healy and Eddie Moran hunting wild poker game in N. Carolina.

Metro girls had their miniature golf tests with Ruth Landesman leading.

Alex Hill, composer, is revamping the "Versatile Revue" at Small's Paradise.

Jack Campbell of Paris is in town for a couple of weeks to look over the new shows.

Wilma Cox, torch singer, will double "The New Yorkers" and the Beaux Arts.

Next by the Saturday Night Boys (Dec. 13) at the Friars is for three prominent noses.

Milton Raison has become p.a. for "Sweet and Low," with "Princess Charming" folding.

Shills are welcome in some of the nite clubs, providing they bring their own ginger ale.

In a Williams street speak, clam chowder is free. It's in a big water cooler and help yourself.

Jöe Fejer, Hungarian orchestra leader, has gone restaurateur with a spot in the East Fifties.

A tea room has been installed in the Princess theatre, by Artef, communistic producers.

Mrs. Harry Lonetska creating styles for a wholesale house—says plaids will be the newest craze.

One of the Broadway boys is about to commercialize depression by manufacturing crying towels.

Latest advices via postcard indicate that Walter Eberhardt, ERPI p. a., has arrived in Rome.

The Neal Andrews (Dorothy Hall) will shortly move into a new pent house they have purchased, outright.

Irving Caesar is working on a new musical, "Not Tonight, Josephine," based on a German torch idea.

Howard Seymour, formerly Seymour and Cunard (vaude), now running a radio station in New Orleans.

Broadway knows an acrobat who has been opening and closing shows for 27 years, and has yet to see an audience.

Bankers returning from Europe slant Europe's film companies as lying face upward looking toward America.

Maybe Julius Ziegler should be mentioned. Someone grabbed his luncheon seat at Sardi's for the first time in a year.

New gag of afternoon tea dances is broadcasting at Club Delmonico, Morton Downey's place, Friday and Saturday afternoons.

Six day bike grind pulled them out of the clubs over the week-end, giving the operators something more to squawk about.

Ken Murray won't open at the Paramount hotel on percentage next week unless the management posts the guarantee in advance.

Picture of Acuna, the stool pigeon, in last Thursday's "News" was a dead ringer for Russel Crouse, "Evening Post" columnist.

They do say that Jos. Shildkraut is going to join the Le Gallienne rep troup down on 14th street, his first play with it being "Lllllom."

Ahl, the Chinese coocher at the Madrid, speaks perfect English in long words. But Eleanor Tyers, at the same place, talks faster.

Benny Davis and his revue continue at the Paramount Grill. An 80-year-old woman threw a birthday party there Sunday night.

Since the apple peddlers are taking the play away from the Greek fruit stands around the Square, the Greeks have gone flower store.

Fred Ballard, author of "Ladies of the Jury" and "Believe Me, Xantippe," and his family are at Peterboro, N. H., for the winter.

Of 95 exhibitors of paintings at the Delgado Museum, New Orleans, only 13 received honorable mention. Mrs. O. M. Samuel had one of these.

Paul Gregory, tenor in "Smiles," says if his pal Harry Fender, becomes a motorcycle cop in St. Louis he wants the first ride in his side car.

Richard Cromwell, star of "Tol'able David," (Col) left New York Monday (1). He will make personal appearances in Baltimore and Washington.

Flo McFadden and Jack Haley were married for the second time last week in St. Malachy's Church. First time in Mexico, but Flo didn't think that so hot.

A heavy program has been announced for the sixth annual entertainment of the Authors League. Affair will take place at the Roosevelt hotel Dec. 7.

Belle Livingstone is doing solid biz. Getting a $3 cover charge in addition to selling coupon books for $10. The influx of customers now starts around tea time.

Bill Guard, p. a. for the Metropolitan, has his office rigged up with an ancient gramophone horn through which he can listen to rehearsals and the operas.

First wintry breeze that blew up Broadway started the boys talking about Miami and their chances of making that resort this season. Seems to be plenty of doubt.

Noted in the Whiteman broadcast from Chicago, as received on Washington Heights Sunday night, that majority of request wires were from other band leaders around the country.

Delicatessens are doing a rushing business in five cents worth of this and dime's worth of that. Restaurants all squawking. Cooking in the side stret hotels is mostly the answer.

Herman Pincus, song writer, is being embarrassed by telephone messages left at his office and asking him to "bring up a case." A bootlegger of the same name was arrested recently.

DeSylva, Brown & Henderson had a blowout for employees at the Victoria Hotel Nov. 18. No special occasion, just a get-together. Firm will hold a similar party about once every three months.

Faber and Wales changed their names for luck. Harry Faber is Con Shay and Lita Wales' new handle is King. They added another girl and the act is now Con Shay and King Sisters.

More musicals current on Broadway than at this time last season, but not so many chorus girls working. Most have dropped show girls, with the clothes horse type now noticed in the nite clubs.

June Walker is refusing to sign contracts running later than February, because that is when her husband, Geoffrey Kerr, is leaving for Hollywood. June figures that "mamma goes where—"

Maurice Marks, Rita Welman's husband, pointed to a Western Union window and said, "Look, they've got a direct line to hell." Sign read, "If you know where business is, a telegram will reach it."

Mrs. Sylvia Lowenthal, former New Yorker now living in Paris, arrived in New York last week to sell the American rights to "Dona-goo-Tonka," by Jules Roman, current at the Theatre Pigalle in Paris.

Harry Fitzgerald is improving so rapidly from his late auto accident, that his secretary, known to all performers as just "Millie," announces that Fitz will visit his office in the Palace building some day this week.

Another nance nite club open, with Jack Mason, drag promoter as the guiding spirit. Two rooms, upstairs, for the $2 couvert payees, and downstairs for the temperamentals who will be admitted without a couvert charge appearing on their checks.

Until last week the elevator operators in the Godfrey Building, 729 Seventh avenue, could wear any color necktles with their uniforms, but when the majority adopted red cravats an order went through limiting their choice to black.

Joe Penner, comedian of the late "Vanderbilt Revue," opened for Loew's in the unit, "Rustic Fancies." Penner is known as the hard luck comic because he has been in more flops the past 18 months than most comedians get in 10 years.

Rasputin, the mad acrobat of the fire escape on the R.K.O. Palace, has a new cap someone gave him. All he needs now is a new suit, some shirts, and a pair of shoes and he's ready to hold out against the vaude bookers for another five years.

Vivian Wilson, with the Eddie Parks act in vaude, who suffered an injury to her nose while riding in a taxi which collided with another car at Broadway and 50th street, three weeks ago, settled her case out of court, receiving $850 from the transport company.

Freddie March and Florence Eldridge (Mrs. March) will keep their Coast Laguna place, in which they've never resided, but will probably give up the Beverly Hills homestead. March is now filed by Par. as an "east coast" actor, and Miss Eldridge is in a Broadway show.

Femme film critics in New York figure themselves affronted and are putting the snub on a film p.a. who helped organize the By-Liners club with a free hangout spot at a Broadway hotel. The rub comes in that only the male sortie are eligible to the organization. What apparently had been overlooked by the organizers is that of the critics on the 13 local dailies doing films, seven or so are women.

CHATTER

London

Rainfall now 24 hours daily.

Enid Stamp Taylor in legit shows now.

Autos at $10 a piece at Soho auction.

Mark Ostrer is back from New York.

Football fever at its height in this town.

Lupino Lane starting a talker for Pathe.

Scented finger nails, the latest by the girls.

Molly Wright getting publicity on law cases.

Ronald Frankau, B.B.C. comic, going film.

Chaliapine gathering the legmen round him.

The King and Queen went to see "On the Spot."

Madeleine Carroll signing contracts all round.

Weak takeoff on Swaffer in current British talker.

Marie Dayne denies she's to appear in a Decourville presentation at the New Victoria. Says it's all a vacation.

Mabel Poulton had a comeback in British talkers.

Jöe Grossman dithering with parliamentarians.

Blondes are definitely out of fashion in this town.

Lad named Jack Pettifer regarded as this town's Carnero.

"Secret Passion" being plugged as the best British theme song.

Walter Huston supposedly coming over for "Lincoln" film premiere.

Phillis Konstum gets Ursula Jeans' spot in "The Skin Game."

Charles Cochran is experimenting with revolving stages at the Adelphi.

Dudley Leslie, "Dispatch" drama critic, has a novel coming out soon.

Margaret Bannerman, surrounded by mascots, bouquets and things.

"Hell's Angel's" success at the Tivoli is still the suprise of the picture.

J. C. Graham getting tributes from Walter Bentley. Merger pending?

Harvard-Yale game, relayed over national radio net here, unintelligible.

Edgar Wallace did a cross-fire act with the pit on his latest first night.

November Handicap made year's most important race through Irish sweepstakes.

Michael Balcon is rejuvenating the partially burned down Gainsborough studios.

Eighth birthday of radio here revealed that there are 10,000 new listeners a month.

Maurice Elvey busy on "Potiphar's Wife." Means Raycol will be out of the news for a bit.

Elma Reville is on another script.

John Grierson says he won't make any more commercial films.

Harold Simpson, "Sunday Chronicle" dramatic critic, has authored a one act play for Beatrice Lillie.

Much discussion here as to whether or not Evelyn Laye has really made a hit in Hollywood.

Tharold Dickinson, in the Dominions' cutting rooms, is the best informed English cutter on New York.

Herbert Wilcox rather thought British International took all the kudos from the Premiers' visit to Elstree.

New theatre adv. stunt for here is billing "On the Spot," as "at the Forrest theatre, New York; also the Cambridge, London."

Space hound here honest enough to admit the only thing to do with his latest British masterpiece was to cut it by eight reels.

Boston

Since Brookline voted to allow pictures, six applications have been received for operating theatres there. Two licenses will be granted soon.

Police still tagging cars right and left in the theatrical section, making it tough for those who used to leave the bus at the curb and go to a show.

Mrs. Marie Thiffault, of Cambridge, once member of a vaudeville team, says she gave up stage for baby, in divorce suit she is contesting. She is charged with desertion.

Charlotte Cushman Club entertained stars from legit shows at Copley-Plaza last week. Younger girls from shows served as ushers. At the last the stage reaches Boston sassiety.

Indoor miniature golf courses all through Boston and the suburbs. Seven downtown courses get big play from office workers during lunch hour, and immediately after five o'clock.

Banks are giving out Christmas Club checks in advance of usual date so holiday shopping will begin at once. Plan successful according to department stores.

The Freiburg Passion Play at the Opera House Dec. 1, for two weeks, under local auspices. They advertise for volunteers for the chorus. First time in 11 months Opera House has had an attraction.

Of the three Erlanger houses in town, only Trement is open. Colonial and Hollis St. are dark indefinitely. Theatre Guild shows will play the Tremont this season instead of the Hollis St. as in past.

Allied Theatres of New England, composed of managers and press agents, meet for a monthly luncheon at the Bradford. At last meeting Joe Toye of the "Herald" and City Censor John Casey were the speakers.

Hollywood

Hal Roach returned from hunting deer.

Harry Braxton rebuilding his art gallery.

Nate Dyches playwriting here for a change.

John Wayne looks swell with short hair.

Courtenay Terrett calls his house "Mattewan Manor."

You're not Civic if you don't pronounce it Rep-a-tree.

Irene Rich wears a becoming riding habit of poilu blue.

The Paul Sloanes are back from their European expedition.

One actor remarked yesterday he observed Thanksgiving Day by eating.

Will Hays due Jan. 4, which looks like a Hollywood part of honeymoon trip.

Joe Von Sternberg has the finest collection of modern art in Hollywood.

Jack Osterman laying off a week following his R-K-O local engagement.

S. George Ullman and Associates, Inc., has undergone a change of name to Tom Conlon Corp., Ltd.

Mrs. Edwin Knopf getting ready to take her children to New York for the winter. Eddie stays here.

Los Angeles newspaper boys are going to 'Frisco and vice versa. They think it must be better at the other end.

Harry Brand, United Artists, p. a., recovering at the Methodist hospital, from an operation for appendicitis.

Dolores Del Rio convalescing at the Good Samaritan hospital from an operation Nov. 26 to correct a kidney ailment.

Dorothy Herzog, outside of Embassying with Evelyn Brent regularly at lunch, doin' nuthin', but plotting another novel.

New managing editor of an L. A. daily got down to work his first day at 10 a. m. and found they'd gotten out one edition without him.

Mrs. George Fitzmaurice campaigning for the abolition of Christmas cards, money to be spent on Christmas baskets for the poor.

Strong safes are needed these days, figures William Seiter. So the director has organized a company to build a new type of steel caches.

Darryl Zanuck has been receiving threatening letters since "The Doorway to Hell" has been released. Gagsters, not gangsters, suspected of authorship.

Harold Lloyd's dogs will wear special muzzles while on exhibit at the coming dog show. Actor lost several prize canines last year through poisoners.

In Bill Simon's Hollywood and Cherokee dairy lunch room, will be served 1,000 free turkey dinners to all comers on Xmas day, bankrolled by Al Jolson.

Pete Smith, almost wholly despaired of, gaining weight and getting along nicely at a Santa Barbara sanitarium, where Louis B. Mayer sent his p. a.

Arthur F. Driscoll, of the law firm of O'Brien, Malevinsky & Driscoll, who came to Hollywood several weeks to defend Mary Pickford in a plagiarism action based on the story of "Sparrows," made by the screen star several years, has returned to New York. Illness of the plaintiff, Col. Hubbard, caused the trial to be postponed indefinitely.

Paris

Florence Star showing her mother the night life.

Reggie Voorhees just teamed with Jean Edwards.

Maxwell Bodenheim back again in Montparnasse.

Lisa Duncan planning another dance concert.

Pearl White still waiting for a part in a talker.

Dolly and Billy always travel with a chaperon.

Pola Negri applauding the Josephine Baker revue.

Tallulah Bankhead and Michael Farmer at Monsoignours.

Dave and Hilda Murray embarking for Havana Dec. 30.

Jane Marnac at the Daunou in "Gigolo," Louis Verneuil's revival.

McCormick Steele decides to take up permanent residence in Paris.

Grace Tibetts and Priscilla Kastner having cocktails at the Ritz bar.

Tina Meller, Raquel's sister

makes her own clothes—off and on stage.

Jack Hylton is to give a concert at the swank Champs Elysees theatre.

Georgia Graves back from Hamburg to go into the Paris Paramount.

Gwendolyn Stone (Stone and Vernon) rides in the Bois every morning.

Ronald Coleman's English wife taking a vacation in Giverny—outside of Paris.

Sammy Pierce talks with tears in his eyes about the picture he is going to make.

St. Granier is one of the Frenchmen on the playreading committee at Paramount.

Jack Lannigan can't make up his mind whether it's Havana or Algiers for him.

Eddie Root says American acts come over here to get away from the Bond Building.

Yale-Harvard boys hearing the game in the Bowl during their annual alumni dinner.

Bricktop making pictures during the day and money at night at her own cabaret cash register.

The American Women's Club over here is learning to dance—just engaged a real hot tangoer.

Dorothy Farnum says Frenchmen are not very amiable about taking a woman executive seriously.

Charles Mills back from Riviera with an untitled operetta he wrote under Mediterranean inspiration.

Wheeler Beckett to conduct the Vienna Philharmonic after his concert here with the Stranam orchestra.

Mistinguette giving a successful box party at Nudist Bar. Getting a tremendous ovation from the audience.

Mrs. Rockefeller trying to get a special price on clothes at the big couture houses while she's here and not getting it.

Tommy Ladd to leave the Casino de Paris Dec. 8 to go on tour with Mistinguette. Allowed to break his contract here through her influence.

Colette Andris is going to show off her fair figure soon in a bathing suit parade. A novelty, as no one, as far as known, has ever seen her with anything on.

Stone and Vernon walked out of the Casino show one night. Came back the next but neither agent nor act will explain the "disagreement" with Josephine Baker.

Marie Lecomte, actress for 20 years with the Comedie Francaise, gave a two years' notice to that institution. She leaves soon to write and produce plays of her own.

Florence Star thought a couple of good looking boys were trying to date her up from the audience the other night, but it was her partner, Pierre Meyer, they were winking at.

Feminine vanity and free publicity is the bait drafting American femme acts for service the night of the Anglo American press dinner Dec. 6. They will be the only women present, as not even wives are to be admitted.

The widow of the composer, Claude Debussy, is suing a committee of well known Paris showmen formed for the purpose of erecting a monument to the memory of her husband. She claims that they neglected their duty, and asks for $3,600 damages.

Intimate night clubs popular over here this season, in preference to the ones with two orchestras for tango and jazz dancing, in addition to elaborate cabaret programs. An intimate croon or two, soft orchestra, very small room and low lights, gives the ritzy crowd a chance to show off their jewels and clothes.

Loop

Max Turner ate goose instead of turkey that day.

Goodmanites go slumming at the Theatre Guild productions.

J. J. Rubens, having exhausted the handshakers, back to New York.

Harry Voller has his new loop nite spot, Planet Mars, about ready.

Fred Jordan, by smelling only, says Chi has the country's worst liquor.

Gertrude Bromberg, Shubert p. a., has a new pair of solid platinum specs.

Archer Levy and Frank Gazzolo reported in Phoenix taking a rest from something.

George Brown, R-K-O p. a., was once taken for Ernest Hemingway in a St. Louis depot.

Frank Morgan spends his week ends riding trains to the College Inn from the hinterlands.

Every time Nan Elliott goes into Henrici's for a quiet lunch it turns out to be a convention.

Frank Smith, Palace manager, always meets strangers now with a flock of ushers looking on.

Irving Zapp is contemplating "getting away from it all," which may mean a trip to China.

Manny Kernwein, Dramatic league treasurer, has a tooth that keeps giving him a free fact lift.

Publix-B. & K. Louie Linstone has a refractory lock of hair he toys with during arguments.

Phil Reisman in town last week for a regional sales conference with the midwest Universal managers.

Bill Hollander, Publix-B. & K. press chief, switched from airplane to the train the last minute on an eastern jaunt.

Helen Kurniker missed her chance to be a heroine when she wasn't present at the fire in her building, the Stevens.

George Lukes, after an unsuccessful stab at indie booking here with Kontos and Gregory, is heading back to the metropolis.

Aaron Jones, Jr., John Garrity and Rollo Timponi comprised the legit theatre committee for Mayor Thompson's $1,000,000 prize idea.

With biz terrific opening day at the Chicago, Max Balaban and Bill Pine took turns on each other's shoulders in order to get a peek at the stage.

When Fred Lowenthal sings and somebody squawks that he's flat, the gagman answers: "Why shouldn't I be? I haven't made a quarter in six months."

Maxine Levy, costume designer and instructor at the Goodman, wrote something more than 20,000 words for her 15-minute theatre talk over WMAQ.

Biggest game of the ear, Army-Notre Dame, encountered the worst weather. Tickets, scarce the day before, were being offered free at game time, with no takers.

Publix-B. & K. tossed away some dignity for "Life of the Party" at the Roosevelt and "Hell's Angels" at the United Artists, plastering the front of the house with huge circused banner announcements.

Miami

Chester Alexander is m. c. at the Alcazar Roof.

Frank H. Ulrich will be director of music at the Roney Plaza Hotel.

Alexis Kosloff will open a dance studio at Miami Beach for the winter.

Max Carey and Paul Waner of the Pittsburg Pirates are vacationing here.

Young Stribling refereed the main bout at the Coral Gables Coliseum Nov. 26.

Downie Bros.' Circus will show here Dec. 8-10. Proceeds to charity. First time this circus in Florida.

Art Childers, manager of the Floridian Hotel, is in New York. Night club opens New Year's eve.

Governor Larson of New Jersey and his bride are spending their honeymoon here at the Roney Plaza Hotel.

Blackstone Hotel open. Orchestra is under direction of G. L. Mercadante, for twenty years leader of the Royal Palm Orchestra.

New Van Ness Hotel, on the ocean front, opened Monday. It was recently completed by the Van Ness Bros. of Yonkers, N. Y.

Club Bagdad, hotsy totsy, out near the race track, opened for the season Saturday. Rose Louise, feature. Music by Howard Rossman and band.

Laura Ingalls, noted woman flier, arrived here today after a leisurely flight from Roosevelt Field. She will participate in All-American air meet to be held here in January.

It now appears that Frank J. Bruen, formerly with Madison Square Garden, is going to pass up the $100,000 (?) job in Cuba and work for the Miami Jockey Club for $15,000.

Thomson and McKinnon opened their ocean front branch office on Miami Beach Dec. 1. Dick Turpin is in charge. Ungerleider & Co. opened in the Roman Pools the same date with Harry Cline man in charge.

Esselle Parichy and Aaron Bernstein, Pathe photographers, are here for a few days before making a tour of Cuba, Porto Rico and Haiti by airplane. Pictures taken on this expedition will be released as short subjects by Pathe. Mrs. Parichy is also along and will act as continuity writer.

Toronto

Apple peddlers charging two bits.

Its Pepper's final week here as m.c.

Lee Wilson still pounding Park Row.

Globe cans films and goes burlecue.

Kingsley Bell off for Hollywood this week.

Antique and art dealers despondent. No biz.

Bob Leslie back in Kopple stock as leading man.

F. P. Can. opens new Sudbury house, seating 1,400.

Lydia Fraser using her six-foot brother as model. Mag work.

Morley Callaghan in Child's and reading own manuscripts to fran.

Hundreds turned away from Clarence Darrow-Rabbi Brickner debate.

Jack Arthur's Lillian Magner back at Imperial as solo dancer and violinist.

The Peter Rich who is doing those panhandling exposes is Peter McRitchie.

Bill Entwistle, ex-vaudevillian, singing in local churches and getting paid for it.

Oscar Hanson, of Tiffany-Stahl, here. Promotion. Arthur Lee, of Goumont-British, ditto.

Bill Shaver, Pacific Coast sports writer, again refereeing National Hockey League games hehe.

Abe Orpen, race track operator and gambling joint owner, kicks in with $100,000 to feed unemployed.

Merrill Dennison, writing radio scripts for Canadian National Railways, lunches with Greg Clark and Fred Griffin.

New Orleans

Marathon dancing coming back. No jai alai this winter.

Tom Campbell's 68th Sunday.

Race touts look seedy.

R-K-O's new exchange.

Moise Bloch new p.a. Loew's State.

Arthur Leopold in middle west.

Lou can buy almost any of the local miniature courses for the price of the golf balls.

Adolph Meise doing theatres for the "States."

Lovey O'Donnell expected this week.

Piron's colored orchestra at Roosevelt.

Johnny Moloney m.c. at Fronton.

Rod LaRocque and Vilma Banky in "Cherries are Ripe" turned 'em away in Memphis. Here New Year's week.

Walker Whiteside due at Tulane shortly.

New Orleans staging a little theatre tournament all its own. Ben Hanley has the town het up.

Hotels filling rapidly now.

Betty Jilling at the Strand's organ.

Palace slow in opening.

Cornelius Meehan back with R-K-O. Hard worker.

Dance hall biz picking up. About 20 creep joints around. Most worrying about the rent.

Berlin

Olaf Fjord has been called to Rome by Pittaluga for a German version.

Walter Hasenclever is again in Berlin. He is working on a new stage play.

Henri Bender, in his restaurant on Bleibtreustrasse, showed an educational picture.

Erik Charell has overworked on the rehearsals of his "Im weissen Roessl" and is ill.

Cabaret actress, Elli Glassner, announces her engagement to Erwin Marx, director of the Charlott cabaret, Hanover.

Rudolf Forster, is the partner in Elisabeth Bergner's talker, 'Ariane'. Grock is in his studio work in Neubabelsberg.

Emmy Sturm is in the musical comedy, "Ich betrug dich nur aus Liebe" ("I Am Deceiving You Only Out of Love").

George R. Canty, film trade commissioner of the U. S. Department of Commerce, has been here but departed for Warsaw.

Otto Gebuhr will be in Henri Bernstein's "Melo." Play is to be directed by Eugen Robert and will be shown in "Die Tribune."

Albert Basserman is appearing next month in the "Deutsches Kunstlertheater" in Somerset Maugham's "Der Brotverdiener."

Chief engineer of Western Electric, Lawrence J. Eckstrom, here to examine the apparatus of the Western Electric, gone on to Vienna.

Cilly Feind, has gone to Paris, to play the starring part in the Paramount picture, "Hallwegs zum Himmel" ("Half Way To Heaven").

Franz Lehar and Richard Tauber have arrived here to attend the premiere of their talker, "Das Land des Lachelns" ("The Land of Smiles").

One Hungarian comedian, Dones, has refused to go to Vienna, and Hubert Marischka to continue in Paul Abraham's operetta, "Victoria und ihr Husar."

The Ullstein concern is going to have its Christmas peace. The hostile brothers, Hermann and Franz Ullstein, are resuming the management of the concern.

Otto Klement wrote the German dialog for Universal talker, "All Quiet on the Western Front." It premieres Dec. 15 in the Mozart Saal, with Hanns Brodnitz.

Middle of December will see the Metropol theatre opening of the new operette by Franz Lehar, "Schon ist die Welt" ("The World Is Beautiful"), with Richard Tauber as the lead.

Richard Eichberg's latest star, is Martha Eggert, who will appear in his next talker, "Die Brautigamswitwe" ("The Bridegroom's Widow"). At present she is in the Hamburg Volks-Opera.

Friedrich Zelnik is about to start a talker, "Im Walzer-Paradies" for the Deutsches Lichtspiel-Syndikat. Bruno Granichstaetten is the author of the script and will also write the music for it.

Professor Albert Einstein received an offer from a London variete house, to appear on the stage delivering a lecture on his relativity theory. Prof. Einstein naturally declined.

Rudolf Rittner has returned to films after a long absence. He has the main part in the Terra-United Artist picture, "Vater und Sohne" ("Fathers and Sons"), directed by Victor Sjaestroem.

Suzanne Lenglen, is expected here the end of this month for some sporting activity; for the time being, however, the manager of the performance and the star have not agreed as to the purse.

Alexander Moissi upon advice of his physician, goes to Cairo. From there he will go with his wife, Johanna Terwin, in April, 1931, to Buenos Aires, Montevideo, and Rio de Janeiro on a starring tour.

The Superintendent of the State theatres, Tietjen, seems to have lost in favor. For the present one has taken from him the Staedtische Oper (Municipal Opera), and will very likely dispose of him entirely at a later date.

Nice

(France)

Dorothy Parker gone home.

Mae Murray visiting the old man.

Jim Kay (Kalmay) had his schnozzle fixed.

Jacques Isnardon, Marseilles tenor, died on the eve of the 1930 season.

Frank Harris smoked a pipe for the first time in 32 years the other day.

Harry Worth, ex-middle west Shubert, is on Gould's Palais board of directors as "attache."

Nanon Krakow, Colleen Moore's aunt, took the old beauty scalpel to the chin and clipped 20 years off.

Exactly 46a hotels give the Chi "Trib" as a throwaway to American guests, giving "Herald" a daily burnup.

Where Buddy Rogers is, nobody knows except his Ma, and she's with him.

Aldous Huxley just finished his first play for Leon M. Lion at Vence, hill town where D. H. Lawrence died.

The row between Rex Ingram and Edouard Cornelion Molinier chanced to Paris. Molinier sat too pretty in Nice.

Red lacquered nails for dames giving way to silt in latest craze. Better on the eyes. Other looked like a blood-test.

D. H. Lawrence's stepdaughter has gone gaga. Daughter of a German baron before her ma eloped with author, now dead.

Pola Negri writing "My Confession" with her Ma as censor at Cap Ferrat, where Somerset Maugham and the Duke of Connaught live.

Jefferson Cohen won't telegraph flowers to meet Marcelle Chantal's train any more, because in a little while she won't be his wife any more.

Frank Scully, Irish Catholic, huddling with the last of the Turkish Sultans, who is still pope of fifty million Mohammedans, on the Culiff's autobiog.

Nina Putnam was all set to make a break for Hyde next mo., but she had to take care of an urgent matter of intimate finance, and that has blown the trip far into 1931.

Bob Collyer, who sung so low as small bits with Walter Hampden, has sunk even lower. He's writing English page of a French rag here when not filing cables for the Paris "Herald" and New York "Sun."

Minnies, in a death struggle in the States, pulmotored here for a prosperous winter. Monte Carlo Casino taking three pony golf things, new patented grass course, designed and financed by Philip Eliot, cousin of Earl of St. Germans, and Bob Van Sant of the Van Ess hair tonic millions.

Hanlon Dinner

(Continued from page 49)

mouth" (later acknowledged to be Winchell's own gag), said Benny. Walter talked long in explaining his row with the Shuberts, starting when on the "Graphic," which needed the advertising. He started out by saying the Shuberts produced 54 shows that season "and I panned 55 of them." Also explained his recent notice on "Smiles."

Hanlon: "I've been roasted on all sides. I've been put on the spit—so many people here know me for 20 years we all must have done a bit up the river. My past life from my own lips—starting away down south on Houston street. When my oldest brother went to work we moved uptown. I went to the College of the City of New York, but got too many demerits, then went to Wall street and developed a sense of humor, between panics. Worked in vaudeville three years with Will Morrissey—and then came the war. I became a jolly tar and stood on the dock at Hoboken for eight solid months. All I want on my tombstone is: "Cleaned and Dyed'."

Joe Cunningham, batting for Bugs since Baer quit Philly: "The dictionary says a Friar is a lot of little fish, a lot of suckers. But there was one great Friar and his name was Tuck, an associate of Robin Hood, a guy then in the beer racket. This O'Hay starts to be nice and then becomes a Friar. At this time of the morning Walter the Winch is usually looking through keyholes for blessed events. Hanlon was born in a duplex apartment, the other half being for the horse."

Arthur Lyons, the speech-making agent, again mentioned that he was after a lot of talent. Said that Joe Laurie, Jr., had layed an egg just ahead of him, but that the alleged dog fancier did very well. "As for Hanlon, after I booked him, we have been friends on and off."

It was announced that the honor guests for a Saturday night soon would be Hart, Schaffner and Durante."

NEW ACTS

Dolores De Monde, Jack Walsh and Simon Jurist, comedy sketch, by Andy Rice, "The Benefit."

Bobby Bernard and Miss Grey, two-act.

Ray and Wellings (2).

Harold and Joe Mack (2).

Three Morin Sisters.

Robbins Family.

Rhythm Vamps, formerly Vera Sabina and Co., flash.

Friends' Gobs of Joy (12).

Brooks and Nace, colored, two-act.

Nee Wong Co. (5).

Bobby Randall Co. (3).

Albright, Harte and Co.

Three Pioneers, formerly Eddie Horan and Co.

Juna Dawn and Co. (Ethel Hopkins).

Ed Rogers, formerly Tommy Bracken and Marie Truco.

Mayo and Fisher (4) with Ottilie Cardey and Margaret Beyer.

Cohn Quits "Graphic"

Joe Cohn, for six years political editor of the N. Y. "Graphic" and assistant to the publisher, has effected a settlement of his contract with the new control staff and has left the paper.

Among the Women

By The Skirt

The Best Dressed Woman of the Week
CONSTANCE BENNETT
"Sin Takes a Holiday" (picture)
Mayfair theatre

The Helen Gahagan of Now

For so tall a woman, Helen Gahagan wears clothes exceedingly well. Miss Gahagan is appearing in a play called "Tonight or Never." "Tonight or Never" is the name of a perfume, the play is just as suggestive as the name sounds.

This star has returned from Italy with a well-trained voice. It may not be of Metropolitan quality, for which she has much to be thankful for. If Miss Gahagan can continue in roles in plays with singing and as interesting as "Tonight or Never" she can deem herself fortunate.

David Belasco presents this play at the theatre bearing his name and it has the Belasco touch. Its two sets are more real than theatrical. Men may not like the show but women will go for it plenty.

There is a hot second act that makes "Young Sinners" and "Strictly Dishonorable" sound Sunday school.

Miss Gahagan evidently is fond of lace. Her first pink chiffon frock made with a long train was trimmed all over the bodice with lace. Her evening frock was entirely of white lace and worn with a velvet wrap. And in the last act a negligee of yellow satin was trimmed both top and bottom with ecru lace. A black georgette street costume was made with bolero effect and worn with a matching cape and silver foxes. A black velvet cloche hat and earrings of the deepest coral with purse of red made an exquisite ensemble.

Katherine Stewart was resplendent in pink velvet very much ornamented in diamonds both on the gown and body. A street ensemble was in a brownish beige richly trimmed with fur.

Moran, Hopkins and Winchell

A new piece at the Plymouth theatre is "This Is New York." It may be New York, but it certainly is not Arthur Hopkins. The wonder is that Mr. Hopkins bothered with so trivial, not to say boring, a play.

The first act was all Walter Winchell, the second a suicide and the third a pompous senator.

For some reason, possibly as a picture name, Lois Moran was taken from the studios and given the ingenue part. Alongside Aubray Dale Miss Moran seemed amateurish. Her lines were spoken in monotonous monotone and it wasn't until the last 10 minutes Miss Moran essayed one gesture. Better in the studios, Miss Moran, and wait for a good picture, even if you haven't had one in a long time.

In the first act in a yellow bath robe made very mannish and edged with a black stripe, Miss Moran made her appearance. She soon changed to a white satin evening frock, made quite plain. In second act and third act Miss Moran's suit of black with matching hat was ordinary.

The idea may have been simplicity of costume, and perhaps also in acting, owing to the superior support. But clothes these days may be simple and still be smart.

Miss Dale's single frock was a nice shade of blue with a figure of metal threads. Ruth Hammond was in a chartreuse green made with the new cowl neckline. Lota Bonner, dark haired girl with boyish bob, was in white, with the skirt boldly lined in red.

Swell Clothes

It's the World's Fair at the Mayfair theatre this week. Seldom have such crowds congregated in one theatre. People all over the place and the ushers ought to control the talking of the standees or the Mayfair will have the reputation of the Globe, which isn't so good.

Reason for the stampede is the picture, "Sin Takes a Holiday," with Constance Bennett. A child might have written the script but it has an excellent cast. Miss Bennett goes through the picture in one dress after another. There is a procession of night clubs and splendid costumes by innumerable women, but only the draw of Miss Bennett could possibly do what this picture is doing at the Mayfair. Miss Bennett's clothes are the last word and it is to her credit that she never goes in for the bizarre.

Her most striking costume is street outfit consisting of a black velvet jacket, having a high and deep collar of white ermine. Short sleeves also carry a border of the fur. The three quarter coat is over a skirt so tightly fitted no figure line escapes. Evening frocks are the conventional lace or chiffon. One with the skirt made entirely of ruffles, put on at intervals, is made only for the slimmest of figures and Miss Bennett has that. A black net has a large dot. Basil Rathbone adds to this frothy picture for in other hands the part could have been ridiculous.

Those Classy Hockey Games

Spectators sitting in boxes at Madison Square Garden night of Nov. 25 were annoyed by brats in the gallery expectorating down on them.

That won't help anybody's hockey.

Walter Woolf's Egg Plant

Hollow out an egg plant.

Steam the inside part in water for about 20 minutes, or until fairly soft.

Six medium sized onions.

The shell of a green pepper.

Slice together and put in a pan with a piece of butter the size of an egg.

Cook until half done, and add one cup of tomato soup.

Salt and pepper to taste.

Then take egg plant shell and boil until half soft.

Fill shell with the mixture, put in oven, sprinkle with bread crumbs and serve hot.

MARRIAGES

Theron Bamberger and Phyllis Perlman were married in Philadelphia Nov. 26. Bridegroom is a New York press agent associated with Alexander McKaig and the League of New York Theatres. Bride is also a press agent for Lewis E. Gensler.

Vincent R. Veters and Rosalie O'Neill, both of New York City, have filed marriage intentions at Greenwich, Conn.

Helen Lund (no-pro) to Freddie Cohn (DeSylva, Brown & Henderson), in N. Y., Nov. 26.

Marion Gering to Dorothy Libaire in New York City, Nov. 28. Groom is a legit stage director. Bride is a legit actress, currently in "As Good as New."

Evert R. Cummings to Hazel Gregory (non-pro) in Cedar Rapids, Ia., Thanksgiving Day (27). Groom division manager for Publix in Omaha.

Will H. Hays to Mrs. Jessie Herron Stuttesman, Crawfordsville, Ind., Nov. 27 at the home of Col. and Mrs. Charles D. Herron, brother and sister-in-law of the bride, in Bethesda, Md. Bridegroom was former postmaster general of U. S. and present head of Motion Picture Producers and Distributors of America.

He was separated by divorce from his first wife about a year ago after an estrangement of several years. Bride is the widow of James F. Stuttesman, former U. S. Minister to Bolivia, who died in 1919.

BIRTHS

Mr. and Mrs. I. S. Kornblum, son, at Los Angeles, Nov. 12. Father is Coast family lawyer.

Mrs. A&A on Payroll

Chicago, Dec. 2.

Freeman F. Godsen is paying his wife $200 weekly, with Charles J. Correll a like amount to his frau for the help the two wives give the boys in preparing their air material.

Amos 'n' Andy team, while working up all their own material are leaning heavy of late on the two femme assistants, who are supplying lots of the ideas.

Ritzy

Alma Claybaugh was referred to as constantly entertaining notables. Another singer who does likewise is Cobina Wright. Esther Cobb was the second of five wives of Owen Johnson, novelist, son of Robert Underwood Johnson, former asmassador to Italy. She married William May Wright, who was divorced by Sally Dixon, now Mrs. Gerald deC. May. Her guests include Lucretia Bori, Artur Bodanzky, Ben Ali Haggin, Jane Cowl, Ruth Draper, Alla Nazimova, Ina Claire, the Earl Amherst, Noel Coward, Paul Reimers, George Gershwin, Edward Knoblock, George Jean Nathan, Lillian Gish, Princess Francesco Rospigliosi and Prince Serge Obolensky.

A Couple of Flops

"The Lottery," S. Jay Kaufman's production, opened and closed out of town. It was adapted from the Hungarian by Leon Cunningham, actor, who has had two plays, both flops, produced on Broadway. Kaufman married an actress from Hungary. She appeared minorly in Belasco's "Mimi."

Alice Nielson Alone

Alice Nielson has divorced her third husband, Dr. Le Roy Stoddard, securing settlement of $40,000. Her first was Benjamin Netwig and her second J. F. Leffler. From Nashville, she first appeared in musical comedy in Oakland in 1895, touring with "The Bostonians" 1896. She made a Broadway hit in "The Serenade," 1897, and triumphed in "The Fortune Teller" in 1898.

Marian Benda's Marriage

Marian Benda, formerly in "The Follies," has married Baron Rupert von Boecklin and is honeymooning in Germany. Daughter of the late William G. Wilson, of New York, she is a niece of Henrietta Wakefield, former opera singer. The Baron is engaged in business in New York, and will inherit great wealth from his mother, Baroness Ruprecht von Boecklin, who divorced the baron. She was Gertrude Berwin, daughter of the late Charles F. Berwind, of Philadelphia, and niece of Edward J. Berwind, who owns one of the show places at Newport.

The bridegroom is an nephew of Mrs. Henry H. Harjes, of Paris, who was Fredericka Berwind, and divorced Charles Gilpin, of Philadelphia, composer of many scores for the University of Pennsylvania shows.

In the Social Register

"Photoplay" for December prints an article by Katherine Albert, "Who Is Hollywood's Social Leader?". One reads, "The only name of anyone connected with pictures that appears in the famous social Blue Book is that of Antonio Moreno."

The recognized criterion is the Social Register. The only person recorded connected with pictures is Ilka Chase, actress. Ica L. Hill, photographer, is listed, but not his first wife, Kathryn Carver, now married to Adolphe Menjou. Clifford Warren Smith was dropped from the Social Register when he married Clare Luce. Sidney Howard, Louis Bromfield and Alice Duer Miller, scenario writers, are recorded.

Miss Albert artlessly continues: "One of the most cosmopolitan and fascinating groups is to be found at the home of the Arthur Hornblows. Mr. Hornblow is one of the executives in the Samuel Goldwyn company. He and his wife invariably attracting visiting literati, and their guest lists will include the Sidney Howards and the Noel Cowards." Sidney Howard was divorced some years ago from the late Clare Eames, and has not remarried. Noel Coward is a bachelor.

The MacDougalls

When Gladys MacDougall was married recently to Harry M. Graham the society columns stated the bride was a daughter of Alice Foote MacDougall, who amassed a fortune selling coffee and running restaurants, and added Gladys was a great-granddaughter of Stephen Allen, Mayor of New York from 1821 to 1824. No mention was made of her being a niece of the late Emerson Foote, who, as private secretary for several years to Aimee Crocker-Ashe-Gillig-Gouraud-Miskinoff-Galatzine, encountered hundreds of show people at the exotic entertainments constantly staged in New York by the princess from California, who, having divorced her fifth husband, now lives in luxury in Paris.

The Parisian Front

By Christine

Paris, Nov. 21.

Maurice Chevalier is in town and the French stenogs are thrilled, but not too thrilled. They don't dare because their mamas and papas are mad at Chevalier. Mad because he's come to Paris with his bank account full of American dough.

Nevertheless, the girls sit up in the very high top row of one of the biggest theatres in Paris and palpitate at someone whom they used to appaud in the humblest French music halls and now regard with awe and envy as one of the biggest American cinema stars. For a lesser artist the top rows would be conspicuously vacant, but for Chevalier they cannot be less than a third empty at most, regardless of the grievance. He is blessed with one of those personalities, and why he shouldn't cash in on it in any country is too ridiculous a question to go into.

For the benefit of the American colony in Paris he sang three songs in English—but with a careful explanation in French first, and with a master stroke of tact he sang them as they might be sung if three of the most popular French comedians would sing them after they had returned from a trip to America. They went over almost as well as the dirty French songs on the program, which were not only contributed by Chevaller, but also by two other Frenchmen. Give the true Parisian a song with about 50 verses and plenty of good, plain, outspoken dirt, and you are bound to get glowing rounds of applause.

French Chorines' Taps

A last word on this Chevalier appearance, and one not too commendatory. He himself is the complete half of the long program. The entertainers who fill in the first half are simply there so the audience will feel they have had a big evening for their money.

It is chiefly ballet and tap. The first isn't so bad, the second can be dismissed with one word—unnecessary. With jazz foot work as it is done by French choruses in the state it is, it would be wiser to omit it entirely.

Otherwise Chevalier, full of American dollars as he might be, is still a perfectly swell artist. He's a nice boy, too, when you meet him off stage, although this sob sister couldn't keep her mind on her work when interviewing him because of his socks. They possess all of the eight primary colors (are there eight?) in a complicated series of cross sections.

Mabel Boll's Quest

Mabel Boll is Paris, practically riding in a hotel, refusing to see anybody. The boy friend, Levine, languishes in Vienna accused of a daring attempt to reproduce the smallest denomination of French francs; in other words, four and eight cent pieces. True devotion brings her to Paris to find a nice bright lawyer who will clear up the situation.

All the femme correspondents in Paris for American newspapers were commanded to appear at a meeting this week held in the private office of Jean Charles Worth, the dressmaker. The invitation was made intriguing by saying that if you didn't show up to stand together you'd probably wind up in a breadline—out of a job. It seems some enterprising young lady came over here to fix up things between America and France. She claimed to have been terribly agitated for some time about the way France was talked about in American newspapers. So she wanted to tell the fashion writers especially to say nice things about the French. This was the gist of her argument, and when one impatient woman demanded a proof of the supposed propaganda against France, what do you think the dear lady gave as an example? The fact that when a certain movie actress got back to America from Paris she made a statement to the newspapers that she would never buy another evening dress in Paris—no, never. They were entirely too expensive, that was why. The actress was Marion Davies—and it was mean of her to say that, too. Anyway, after the lady gave that brilliant example of anti-French propaganda she went home next day on the French line.

"Nanette" in French

It brings you back to your childhood Broadway days to go to the revival of "No, No, Nanette," now on in Paris. Hearing that old song "Tea for Two" is just bringing back an old dim memory, even if it is sung in French. The show as it is presented here is not so bad for such a typical American transplantation. The chorus girls are mostly English and aren't made any too fetching by having to wear dresses left over from last year's "Desert Song" or something. Nanette is a cute little trick whose name is Lulu Hegoboru. She does the part with just a nice blending of American snap and French oo la la. It's funny, though, how using that same comedy on Broadway would just tear your heart out at the innocence of the American girl, and then seeing the same thing with the same music and words over here with a French heroine.

Thelma Edwards has a good part in which she gets over a little French conversation, a French song and a dance spot all by herself. It's horrid to be partial to your own country, but when Thelma does her stuff next to a blonde and a redhaired principal, one a little too hard and the other a little too fat, she just stands out like the life of the party. She is doubling at a night club as well as doing a little picture work on the side.

Nita Naldi, by the way, is learning French. She can say "Enchantee" now on meeting you, with a perfect American accent and without hesitating. It's too quaint, especially if you have just heard her rip out an American exclamation. She's one who has gone native over here, and, although she is as genial as ever, she is quickly acquiring pounds. She swathes herself in long flowing black and gets the eyebrow pencil to work. She's got a loving husband and a gorgeous apartment here, and she doesn't get herself much disturbed over losing the limelight and taking on curves at the same time. However, if she ever does get beyond "enchantee" she may do a picture.

Vaude Stocking Edict Is Off Palace Torsos

The last half of this week's Palace bill is aptly described by Benny Rubin as a "week-end with Harry Carroll." His act-in-one and revuette lengthen into a cheerless rehashing of old gags. Chatter is linked together by the old reliable patter that starts, "Hello, everybody; how de do?" and, except for neat specialties by the girls, might be subtle burlesque on old tab styles. Costumes are scant but pretty, in tulle, taffeta and satin. The stocking edict evidently doesn't apply where torsos are bare as limbs.

Maxine Lewis wears two well-chosen taffetas, the first a becoming gown in a beautiful American Beauty shade. Her song-style is good, but tiresome when extended over two lengthy medleys.

Ann Codee knows all the wise tricks of obtaining audience attention, including ability to select and wear striking clothes. Her present costume is excellent for a "French comedienne"—slightly wicked combination of black velvet and brocaded cloth of gold. She is one of the few women comics who can indulge in a knockabout style and still retain something akin to dignity.

Hollywood's New Sweetheart

By Grace Green

Hollywood, Nov. 29.

The premiere of "Min and Bill" at the Carthay Circle called out the creme of first night attendants. Executives, their wives and stars not only paid tribute to the fine picture, but mainly to Hollywood's new sweetheart, Marie Dressler. For her characterization of "Min" she certainly should be in line for the Academy's award for the best acting next year.

Marie was there, looking happy and lovely in a black lace gown worn over shimmering black satin. The skirt had an inserted godet in front, with a large flat satin bow where the godet started. Her black caracul coat was worn with a silver fox.

But why will gorgeous women like Marjorie Rambeau allow creeping avoirdupois to detract from their attractiveness? With all that excess weight she is still a fine actress and a beautiful personality; without it, she most certainly would be nigh onto ravishing. Her black chiffon velvet gown with the small cape in back fitted to perfection. The rhinestone incrustations around the low square decolletage further enhanced her charms.

Dorothy Jordon distinguished herself in this talker. Her gown of flesh-colored tulle over pink satin and her wrap of pink velvet were well suited to this sweet girl.

Happier over her friend's success than she could ever be over her own was Polly Moran, who wore, with unusual grace, a black georgette with designs in various colors outlined in beads. Slim, blond Flora LeBreton looked almost fairy-like with her long tresses in a low swirl on the nape of the neck. Her long flowing sleeved gown was of shell-pink chiffon, and her wrap was of light blue velvet.

While on the subject of hair, none has been seen around here that can compare in beauty and color to Hope Hampton's golden red crowning glory. Her turquoise gown with which she wore a turquoise necklace all tended to emphasize her cameo beauty.

Among others were Mrs. Harry Rapf in a lace gown of palest pink, exquisitely tailored, and Mrs. B. P. Shulberg wore a smart black velvet with narrow inserted ruffles of black lace six inches apart down the entire length of the long full skirt. A touch of Alice-blue velvet around the decollette was a pleasant touch.

Mrs. Dave Selznick (daughter of Louis B. Mayer) looked well in a chic black velvet.

Persons

Wallace Beery with bandage on his forehead. Last week it was his hand.

Lew Cody appeared unusually nervous in announcing the stars attending the premiere.

Robert Montgomery carefully guiding his charming wife through the mob lining the sidewalks at the same opening. She became a mother a couple of weeks ago.

John Roche has lost some excess poundage.

Ralph Forbes looks and wears a dress suit.

Grand rhythm to that Abe Lyman band. While not exactly proper, the boys look well with the white vests worn with the tuxes.

Glenn Hunter sporting a bright blue tie and a beret in the Gotham.

Sid Grauman with his sweetheart, his mother, whom he always escorts to all Hollywood functions.

Hobart Bosworth trotting along peacefully on a fine horse.

Sam Hardy speeding along Hollywood boulevard in a flashy yellow roadster.

George Gershwin is being invited to all the Hollywood parties and is a grand sport. He obliges to any request to play the piano.

Edgar Allen Woolf is another favorite at parties. He generally wows them with his imitations.

Another Premiere

The premiere of "Morocco" at the Chinese with Marlene Dietrich, the new German girl starred, was like all openings at this theatre, glamorous, almost unreal and unbelievable. The same thousands of people lining the streets in every direction and the same dozens of arc lights trained on the celebs as they entered.

The picture will undoubtedly get the femmes. Miss Dietrich's cool aloofness will make 'em like it, and Gary Cooper and Adolphe Menjou will draw.

The prolog was fast and flashy. Costumes mainly of long full multi-colored skirts studded with either rhinestones, sequins or crystals, and tiny jeweled brassieres.

Petite Mary Pickford, as usual, caused quite a stir. She looked charming in a brown tulle gown with a capelet of bronze sequins, but for one of those embarrassing things that occur occasionally in the best circles. At the same opening and sitting not far from Miss Pickford another girl, not a picture personality, wore the exact duplicate ensemble. What a balling out couturier is going to get!

Estelle Taylor, escorted by her husband, Jack Dempsey, left nothing to one's imagination in her ultra-revealing, form-fitting gown, which was a beauty. The bodice was of Chantilly lace and the full, trailing skirt of golden-brown taffeta was unevenly joined to the long bodice.

Lupe Velez, with her attractive husband, Gary Cooper, was her ever-vivacious self and looked grand in a slinky, black, velvet gown with side gores in the bodice of flesh colored net outlined with seed pearls.

Mary Brian looking just as nice as she is, wore a cream lace gown with small ribbon flowers in pastel shades scattered over the entire gown. Her wrap of turquoise velvet banded with white fox.

Stately June Collyer's gown was of gold-cloth completely off the shoulders and miraculously kept up. She wore a black velvet coat trimmed with white fox.

One usually thinks of Lily Damita as a hoydenish type. Surprise when she is seen carrying herself with more poise and dignity than any other person in this assemblage. Her beautifully tailored gown was of ivory satin as was her long wrap which was banded with black fox around the bottom only.

Little Mitzi Green made a lovely speech over the microphone on her entrance. She is a self-assured little elf. Her frock was of light blue georgette.

Sue Carol has lost some of that surplus avoirdupois and looked like her old self again. Her black gown was worn with a bright green velvet wrap trimmed with honey colored fur.

Midnight at Henry's

Midnight at Henry's one can generally see a nice gathering of celebs. Attracting more attention than anyone else was Marlene Dietrich with her director, Josef Von Sternberg, looking nice in a dashing brown cloth suit with brown fox around the entire short jacket and also on the cuffs. Her bright green, chenille knit, beret was most becoming.

Sally O'Neil was cute in a tailored maroon dress with a matching hat. Her fitch coat and tiny muff were snappy.

Leo Carillo, looking younger and healthier.

The femme glances sure concentrated on handsome Richard Tucker.

The poor acoustics at the Music Box, combined with the bad heating arrangement helped, if that's possible, to make "The Infinite Shoeblack" seem longer and more tedious, although it was capably cast and enacted. Particularly good work by Olive Meehan. She wore only one commendable gown which was of white tulle encrusted with rhinestones around the decolletage, down the front and along the side seams. It was molded to her form to the knees and then billowed out with numerous layers of tulle.

Quite loved with this lengthy drama was Vera Steadman who has lost most of that excessive avoirdupois she carried around in Paris last year. Her full skirted demi net gown was lovely, also her evening wrap with white fox collar and cuffs.

Marie Prevost was girlish in a black frock, with which she wore a short black velvet coat and a small soft black velvet hat.

Did You Know That—

Helen Lind is now in pictures; she's the voice of "Mickey Mouse" . . . Blossom MacDonald is the wife of Billy Rock, the dancer . . . Winnie Sheehan has gone back to Hollywood . . . Ernestine Woolf has a new mink coat . . . Marion Spitzer's New York trip has been postponed, temporarily . . . Florence Eldridge looked stunning in a brown tricorn and a summer ermine coat at a matinee of "Grand Hotel" . . . Leonie Leontovitch, of that play, in addition to giving a really great performance, wears a small gold hat with a wide sable band; simply ravishing . . . those ecstatic newlyweds, Barbara Newberry and Eddie Fox, Jr., were hysterical Saturday night at the Mayfair, doing a tango . . . Marion Harris was there, looking sweet in a black velvet gown with a band of white gardenias across one shoulder . . . Sharon Lynn wore a blue lace, and Claire Windsor a white beaded gown, with intricate straps in the back . . . Herbie Harris made himself a hero by recovering a $20,000 brooch that some woman dropped . . . Dorothy Hall had eight white orchids to match the ermine of her chic little wrap . . . Nanette Guilford chose a white crystal gown for the occasion . . . Jeannette MacDonald looked regal in delicate pink sequins . . . Harold Franklin was there, and Carlotta King, Madeline Cameron, Billy Gaxton, Louis Shurr, Neal Andrews, Sailing Baruch, Harry Cohn, Jack White, Peggy Fears, Paul Gregory, the De Marcos, Ramon, of Rosita and Ramon, Bob Ritchie, Grace Brinkley, Pearl Osgood, J. J. Kobler, Peggy Joyce, Bobbe Perkins, Mr. and Mrs. Joe Wagstaff, Lucille Ballatine (looking 30 pounds lighter), Fannie Ward, Otto Kruger and Eddie Buzzell.

THEATRE'S TRIBUTE TO DANIEL FROHMAN

Broadway exposed its sentimental side at the Biltmore dinner in honor of Daniel Frohman's 50 years of service for the Actors' Fund. The banquet hall and adjoining suites were crammed with more than a thousand, bubbling with good will, rising every few minutes to honor the guest and lustily joining in specal lyrics that rounded out the strains of "Over There" with:

"To that showman,
Our own Dan Frohman,
Here's your health, old friend.
God bless you is our prayer."

The banquet hall was dotted with the silver heads of former ingenues who were in the Frohman shows in the old days when engagements were not transitory, but lasted over a two-year contracted period.

Conspicuous at the speakers' table was Texas Guinan, radiant in ice and ermine, laughing valiantly at every familiar gag. From the balcony Miss Frohman, at times perilously near tears, listened to the tributes paid to Daniel and Charles, the latter now a legend to many of the young people of the theatre. Across the hall was Fay Marbe, positively terrific in a gown of all-over red sequins and red lace mittens covered with diamond bracelets.

Alison Skipworth, a graduate of Frohman casts, paid pretty tribute to the guest of honor, announcing that she loved him dearly—and forever. Fannie Hurst (in a swell gown of pearl gray) and Helen Hayes concentrated their affectionate sentiments in charming bows and smiles.

Jack Whiting's Claim

There is nothing in College Lovers to justify a revival of the collegiate-screen cycle which appeared to have run itself out several months ago. The film is dull, depending on thrown cream puffs and lost trousers for comedy.

Marion Nixon, in the lead, is just another sweet ingenue. Jack Whiting, as a busy-body panacea for all ampoules ills, screens so badly, he could use the camera.

Hollywood Femmes Have No Heart At Shops' Plight—Sweet Revenge!

Hollywood, Dec. 2.

Local shops, especially those of the swankier type, are having headaches and plenty these days. Business these pre-Christmas weeks, in ordinary times the peak of the shopping season, can only be described as terrible.

Smart department stores aren't faring any too well, but the ultra high hat apparel and specialty shops seem to be taking it on the chin worst of all. To such an extent that usual January sales, instituted to clear away what remains of Christmas merchandise, are being held now, with plenty of literature announcing great bargains in Christmas gifts and clothing for holiday festivities. Frequent telephone calls from salespeople reminding customers of this great opportunity, and every conceivable sales method being used to move the merchandise.

Despite all this, a visit to several of the more tony shops reveals a considerable dearth of customers. In the parking space of one ordinarily popular store were only four cars at an hour of the day when, normally, there would have been 25 or more. At another shop, even more exclusive, only two women turned up between the hours of 11:30 and 4, and they didn't buy anything.

Wide Open Credit

Attitude of owners and managers toward customers has undergone a radical change since business is so bad. One firm in particular, formerly very ritzy to all but the most famous and wealthy of its clients, has adopted supplicating tactics, at times slightly reminiscent of Rivington street methods, only on a sweller scale. Where formerly a customer whose bill was not paid by the 10th of the month would receive a sharply dunning letter or telephone call, every effort is made to ease up payments.

Credit is extended over a period of months, even to people whose position in the community is slightly less than assured. It is quite possible to arrange an installment plan purchase and still have the pleasant knowledge that you are wearing the clothes of the snootiest firm in town. Or, one may take a garment in November and have it put on the February bill.

Anything to move the merchandise. It is even possible, if a woman has the nerve, to haggle on price and get away with it.

General feeling on the part of the Beverly Hills and Hollywood women is that it's a very good thing for the shops to have a little difficulty for a while. For so long they had everything their way, charging anything they cared to and behaving in a generally high-handed manner, taking advantage of the fact that there were only two or three shops in the whole community where a really well dressed woman could buy her clothes.

MATTER OF DRESSING TO BE "DEAD-SWELL"

As good as are Jerry and Her Baby Grands (quartet of excellent pianists), the style of the act could be made dead-swell. At present it is a good novelty, an interesting picture with four white pianos strung across the stage in a straight line and subjected to a changing light pattern.

If the silver background is to be retained, the four pianists should wear simple black velvet gowns with deep decolletage outlined in rhinestones. If white dresses are considered better to reflect the changing lights, they would be thrown into effective relief by drapes of shining gun-metal satin. Either treatment would sharpen style and clarify the outline. Clifton frocks worn at present.

Also at the 81st Street are Will and Gladys Ahern, creating good-humored audience response with their familiar rope and line slinging.

Sentimental Ending In "Viennese Nights"

In spite of occasional heavy acting and story-twists, "Viennese Nights" is the best operetta to reach the screen. Tenderly true sets and costumes capture the charm of 1880 Vienna and New York in the 90's, while a familiar plot is accelerated by a gay, vigorous score well woven into the script.

Vivienne Segal's performance spans 50 years, a difficult assignment handled competently and, toward the end, with successful characterization. She has never screened more flatteringly than when, with startling resemblance to Fritzi Scheff, she enters a theatre box, an elegant black-velveted lady of the 90's.

A sad, romantic conclusion leaves the audience warm with the tearful sympathy that indicates box office, as the grandparents of the 1930 sweethearts, parted by misunderstanding, are re-united in moviedom's double-exposure hereafter.

Another double-exposure might have revealed the shade of another grandparent, as young Oscar Hammerstein acknowledged opening night enthusiasm. To old-time sentimentalists were visible the dim outlines of the polished silk hat and flowing cape of old Oscar reincarnated in the name which is still accomplishing things on Broadway.

6 to 1 Adagio Exploit

Lovejoy Dancers and Hal Sidare, at the State, reverse usual dance procedure. Sidare's job as understander for six adagio posturers is no sinecure. Costumes are tightly devised in orange velvet and white chiffon.

Helen Lynd's impersonations of Lenore Ulric and Fannie Brice are good mimicry, needing only the assurance of repeated playing. The Brice imitation could be lightened by shortening the walk across stage to indicate two characters—at present the long waits between speeches let the impersonation down badly.

"Lottery Bride" a Dud

In a musical screen version of a trek to the North Pole, it is quite all right for a Norwegian lass to tramp the snows in flimsy slippers and silk stockings. It is also convenient for the hero to go a little mad in the loneliness of ice floes since it offers excuse for a Technicolor mirage bridal procession to trail across the sky with the Northern Lights.

Little more need be said about "Lottery Bride" except that it includes beautiful specimens of stilted acting, phoney trick photography and artificial sub-sequences. The film is a sad come-down for Jeanette MacDonald whose lovely voice and presence have heretofore been treated with clever musical direction. Zasu Pitts introduces what little humor there is with telling, wistful understatement.

How Roxy Show Looks To School-Free Kids

This week's Roxy program was probably devised with an eye to the children out of schools over Thanksgiving week-end. It's that sort of performance, short on the classical end and containing juvenile comedy and plotless color scheings.

Cecilia Ager's cherubs—Laurel, aged two, and Shana, five—thought it was a grand show. Laurel, not having an extensive vocabulary, didn't say much, but she laughed a lot, particularly at a trombone player. Shana, having been to the pictures once before, was more self-contained. She liked "Melody Lane" because she had learned it at school and was able to join in the chorus at enthusiastic intervals.

She thought the International Four were fine because they could skate better than the boys in the park, and that the Roxyettes in multi-colored clown suits were almost as much fun as the circus. She couldn't understand why the Gypsy girl suffered so much when she danced, but the costumes were the most beautiful she'd ever seen. And the toe-dancing cow—she couldn't wait to get home to tell her father about that—though she doubted that a cow could really dance.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Giuseppe Bamboschek, former conductor of the Metropolitan Opera Co., was released from the county jail, where he had been since his arrest, Nov. 17, for being in arrears for $1,200 in the payment of $100 weekly alimony awarded Mrs. Blanche Bamboschek after a divorce. Bamboschek was unable to pay, and it looked as if he would have to remain in jail for the full six months fixed by the law. But negotiations were opened with Mrs. Bamboschek, who consented to his release on the payment of $250.

Charles Dillingnam announces he has signed William Anthony McGuire for three plays. First will go into rehearsal in a month under the title "A Bad Penny," to be followed by "Onward, Christian Soldiers." Third play untitled.

Mrs. Eddie Foy and Mrs. Oscar Hammerstein decided to go on the stage to help their depleted incomes. Mrs. Eddie Foy will direct "The Casey Girl," the play her husband made famous, and Mrs. Oscar Hammerstein will play the part of the mother when it goes into rehearsal under supervision of the Music Temple of the Worlds, Inc. If contracts permit, all the "little Foys" may take part.

Frieda Mierse Droege, "Miss America" of 1927, who left "Whoopee" a year ago to help her young husband, William Droege, make a success of the drug business, has started divorce proceedings. Justice Humphrey reserved decision on her action, which was heard last week.

She testified that it was a redheaded beauty who broke up her home. After that discovery she went back to the stage in "Simple Simon" as a show girl.

Actors' Equity and I. Miller shoe stores started co-operating on a campaign to raise money for the unemployed, which will be continued throughout this month.

Under the plan two well-known stage players are to act as host and hostess for a day in each of the five Miller stores in Manhattan and Brooklyn, 10% of the gross business these days to be turned over to Equity, which will divide it among the various theatrical organization.

George White, one of the earliest and most outspoken enemies of the new Theatre League, joined last week.

White said plenty against the league when it was organized.

That radio has reduced the demand for musical instruments is shown by a Washington report which showed that deliveries of musical instruments by manufacturers in 1929 were valued at $60,904,137 (f.o.b. factory prices), a decrease of 38.9% as compared with $99,689,293 reported for 1927, the last preceding census year.

A $250,000 damage suit instituted by Frances Porter Hall, former Atlanta dancer, against Conkey Whitehead, wealthy sportsman, was on file in Atlanta, Ga., last week. Suit is similar to one which was filed in January and dismissed on a technicality.

Suit charges the ex-dancer was falsely arrested and imprisoned at Havana. It further alleges assault and battery. She set forth that in November, while a guest of Whitehead on his yacht in Havana harbor, she was arrested and taken ashore by Cuban policemen in company with the defendant's chauffeur. She claims that later she was held a virtual prisoner aboard the yacht for a week.

Plans for Sing Sing convicts' annual theatrical performances were suddenly canceled by Warden Lawes without explanation. It had been announced that the convict production would be "Little Jessie James."

Will H. Hays, filmdom's czar was married Nov. 27 to Mrs. Jessie Herron Stutesman, widow of James F. Stutesman, former U. S. minister to Bolivia.

It is Hays' second marriage. He divorced his first wife, the former Helen Thomas, daughter of an Indiana judge, in June, 1929, and was awarded the custody of their son, William, Jr., now 13. Incompatibility was given as the reason for the dissolution of the marriage.

The world today needs good waiters more than it does motion picture directors, said Magistrate Wil in suspending sentence on Albert Richards, 30, a waiter, arrested because he, his own admission he wanted to be "a movie director like Lubitsch or DeMille." Richards was arrested in the Paramount Building. Patrolman William Shields said he had been ejected from the firm's studio in Astoria several times. Richards assured the magistrate he knew all the fine points of picture making.

Life-long friends, Harry B. Balcom, 82, and William Elliot, 55, both actors, died early Nov. 26 from accidental gas poisoning as they slept in their apartment on 41st street. Balcom, cast for a minor role in "Oh, Promise Me," which opened the preceding night, had returned from Atlantic City where the show was in rehearsal. Elliot was asleep. Apparently, Balcom made some coffee and went to bed, leaving the gas jet turned on.

Lou Tellegen announces his retirement from the stage. Tellegen, former husband of Geraldine Farrar, has taken a studio where he will teach dramatics.

When John Griffin, electrician of the Little theatre, climbed on an upright piano to inspect a high shelf backstage, he tumbled off, landing on Jerry Allen, actress, waiting for her cue, injuring her so badly she was unable to continue, it was declared in her suit for $20,000 damages against him and the theatre.

Miss Allen said the surprise and shock she experienced as well as the injuries suffered, impaired her ability to work for some time.

Mrs. Beulah Troy, former dancer, lost her suit for $250,000 damages from John A. Hoagland, non-pro. Verdict expressed the jury's belief that Hoagland was innocent of charges made by Mrs. Troy that he beat her with his fists in a taxicab in Atlantic City one wild night in the summer of 1928.

Several weeks ago Mr. and Mrs. Allen Hall, radio and vaudeville singers, came to New York from Philadelphia in search of work. They rented a two-room apartment at 11 E. 30th street. Their search here was no more fruitful than in Philadelphia and Hall returned home. Last week gas was smelled coming from Mrs. Hall's apartment. Police broke down the door and found her dead.

Ruth Morgan, of "Smiles," became the fourth wife of James V. Converse, financier, Friday (28). Details of the marriage were not learned. Couple are honeymooning in Boston.

Converse's third and former wife, Mrs. Elizabeth Walter Bradstow, society woman, was killed in an automobile accident seven weeks ago.

Clifton theatre, Huntington, Pa., was destroyed by fire Jan. 1. Fire started 3.30 in the afternoon and resisted all efforts of the firemen to control it until late that night. Two firemen were injured.

After taking $40 from the porter, whom they tied, three armed men set fire to the Hamilton Chateau, night club at North Beveen, N. J. Firemen, who turned in a second alarm before the blaze was extinguished, estimated the damage at more than $25,000.

Porter escaped through a window and his bonds were released by the proprietor of a nearby filling station.

Police were searching for a motive in the suicide of Agnes Anable, 21, interior decorator and former actress, known professionally as Joyce Channing. She was found dead from gas poisoning in her apartment at 264 W. 79th street, Nov. 29. Neither her mother or finance could offer an explanation.

B. S. Moss, operator of the Broadway theatre, and E. Ray Goetz, producer of "The New Yorkers," joined the League of New York Theatres.

League announced that Goetz recused a "buy" of 600 seats a performance for 20 weeks, offered by unauthorized brokers.

Lucille Lavelle, 20, non-pro, got an idea to go gunning for Rudolph Cameron, actor and former husband of Anita Stewart, picture actress. She bullied him, and the pistol dropped from her person accidentally. That was her story when she was taken to the police station on charges of felonious assault and Sullivan law violation. Norman Seacert, taxi driver, said she had pointed the revolver at him and ordered him to drive her to Sixth avenue and 56th street. He fled and grabbed a cop, who said Miss Lavelle had the revolver in her hand when he reached her.

Cameron called police 10 days ago to eject Miss Lavelle from the Plaza Hotel annex. She preferred a serious charge against him but later withdrew her accusation.

Four hundred persons attending a concert in the Brooklyn theatre, Flatbush avenue and Fulton street, were thrown into a panic Sunday afternoon when four shots rang out in the lobby. Two men were wounded. Men, women and children rushed for the exits. Order was restored with the arrival of police.

Detectives arrested Mariano Ferrantolli, 35, manager of the theatre, and his two brothers. According to police, the two wounded men tried to "crash the gate" at the theatre.

Ziegfeld began preparations to bring suit against both the New York Theatre Ticket League and the Postal Telegraph Co. for "flagrantly discriminating against him" in the handling of seats to his new musical comedy, "Smiles."

Ziegfeld seeks to compel brokers affiliated with the league to handle seats for "Smiles" since in their contracts with the hotels the brokers specifically agree to serve the public.

The dinner tendered to Daniel Frohman as a tribute to His 50 years' career as a theatre manager in the Hotel Biltmore, N. Y., Sunday evening (30) was a great success, 1,500 persons taking part.

The toastmaster was Channing Pollock, with Donald Ogden Stewart as master of ceremonies.

Many prominent players made speeches, all praising the venerable theatrical man.

In recent years Mr. Frohman has devoted his entire time to the Actors' Fund. Congratulations to Mr. Frohman from foreign actors were read by Sir Guy Standing. The affair was staged by the Actors' Fund Matinee Club in co-operation with the Dramatists' Guild, Authors' League, Players' Club, Lambs and other theatrical organizations.

Responding to the ovation accorded him, Mr. Frohman declared it was the happiest day of his life.

LOS ANGELES

Divorce complaint against Wesley I. Hopper, picture extra, was that he hung around the house waiting for studio calls instead of getting a job.

Consuelo Beauchamp, 19, dancer, suing for $50,000 damages from the driver of a car that struck her a month ago. Hasn't been able to walk since the accident, she says.

Marie Starner asks annulment of her marriage to Jack Starner, vaude dancer, a year ago. She claims he already had a wife.

John McCormick reported engaged to Mae Clarke, pictures.

William R. Irwin, picture location manager, was awarded $10,000 damages from the Pickwick Stages System for bone injuries received in a bus wreck. His wife and two children were awarded $1,700 damages.

Stafford C. Campbell, legit, sentenced to 180 days for vagrancy, with 90 days off if he leaves the city as soon as released.

The county grand jury listened to Daisy DeVoe's version of her out with Clara Bow and then indicted the picture star's ex-sec on 27 counts of grand theft. She is accused of drawing unauthorized checks amounting to $16,000 on a special Bow account.

Betty Gray, pictures, granted a divorce from William J. Coles, New York cyclet. Said he was always going into six-day races.

Frederick Nixon, father of Marion Nixon, avoided alimony by explaining to the court, that his sole source of income was his daughter in pictures.

Tom Mix reported to the police that thieves stole two tires from his $14,000 car. Next day they stole the car.

Jesse James, Jr., is back in court suing the estate of Fred C. Thomson for a balance of $9,400 claimed for services during the filming of his father's life. A similar action was non-suited a few months ago.

No damages for Emma Louise Clark's broken ankle. First National studio fitter sued Jack Brown over an auto accident at the studio a year ago. Jury held her guilty of contributory negligence.

Owen Moore and Hoot Gibson named in income tax feuds. Government claims $2,411 from Moore for 1927 and $3,407 from Gibson for 1929.

Separate maintenance given Mrs. Anna Burns. She showed a letter from Aubrey Burns, picture writer.

(Continued on page 68)

Burlesque Routes

will be found on page 71 of this issue.

Mutual Stocks to Spike Opposish And Open Houses? 26 Indies Now

Burlesque stock is gaining a formidable foothold, throughout the east particularly. A check-up reveals 26 stocks operative on Monday (1) with at least two or three set to join the list within the next few weeks. Among them is the Irving Place, New York, now a Mutual spoke. It goes stock Dec. 22.

Just where Mutual stands on stock isn't pronouncedly plain at present, but as the wheel is in on the lease of the Empress, Toledo, where Sam Micaels, former Mutual associate, is operating stock, it would not surprise many to see Mutual install stock where wheel shows are not successful.

Irving Place, at present playing Mutual shows, becomes stock with Charles Burns managing. Whether Herk and Mutual share is likely, as they were in on a stock proposition there before.

There are other Mutual "ins," but the circuit will not run stock unless imperative either to keep a house open or to offset any proposed stock opposition.

Generalized stocks are now running as follows:

New York—Gotham (125th St.), managed by Sam Kraus (Sam's a brother of Dave, former Mutual operator), but this is strictly an indie proposition; National, Winter Garden, downtown, and run by the

(Continued on page 71)

STOCK PEOPLE TALK OF ORGANIZING

Burlesque players, now in New York, seeking stock engagements are talking organization.

There have been stocks organized for New York City at different upstate points where the engaged people have gone under contract only to find themselves having several weeks' salary owed and nobody around to pay off.

This condition was accentuated the past few weeks when burlesque stock people in Albany and Baltimore after working several weeks found no salary.

In Albany one of the comics opened his envelope and found $3. He has collected nothing further.

Comic Funny Witness In Girl's Damage Suit

Spokane, Dec. 2.

The legs of a dancer in a film chorus get the closeups and not the face, Frank Finney, burlesque comedian and director, testified this week in the $7,500 damage case of Helen May, local dancer, seeking to collect from Clifton, Applegate & Toole, contractors.

Plaintiff alleged dirt was left in the street after a sewer excavation and improperly lighted. Her face was scarred following auto accident in which she was injured. On testimony that those riding with Miss May were intoxicated and that the grading was lighted, the case was thrown out of court after a jury disagreed.

DOCS STAY HOME

No more general assigning of show doctors to the Mutual shows. They will now stay as set, with perhaps a few changes ordered by Mutual, and Emmett Callahan deputized to put new orders into effect.

Where necessary Callahan will jump to the town where the ailing show is playing and prescribe treatment.

RECORD BREAKERS

(MUTUAL)

With Gertie Foreman, Peggy Wilson and Esther Burt, house soubrets, lending ample support this show rates better than the usual wheel production seen around these days. These girls are so far superior to the average burlesque strip saleswomen that any comparison would be another reflection on the business acumen of the Mutual moguls.

They can't seem to figure why Charley Burns, manager of the Irving Place, insists that a couple of shapely girls with looks who can sell a song and do an ordinary time step might mean something at the box office. False economy almost ruined burlesque on 14th street, but with the three expert house grinders working biz was close to capacity Monday night.

Heading the femme principals with this show is Bebe Almond, capable blonde soub, up among the best of the torso tossers on the circuit. With a fair voice, a nice figure and lots of personality Miss Almond clicked easily in her tease numbers, but try as she might, she was unable to get any of girls on the runway to show any sign of animation. Joan Colette, statuesque brunet, and Martie Gillmore, blonde, are the ordinary type of stalling disrobers of no particular merit.

Comics are Chuck Wilson and Billy Hagen, the former a fat boy doing eccentric in nice style. Hagen does putty-nosed big shoe tramp stuff acceptably. Both comics at times show flashes of ability despite the stereotyped material assigned them. While all the skits have been used in burlesque year after year, some of them get over in good shape since these comics are at least a little better than the average on the Mutual.

Charles Shultz, straight; Harry Dean, juve, and Charley Leslie, character man, are all on a par with the best that burlesque has to offer in their respective line of work.

It's the chorus that makes the title of this show a misnomer, the sixteen girls being of all shapes and sizes, and on the whole lacking simple hooting ability as well as looks.

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(Continued on page 71)

Detroit Censor Pinches Four Stock Strippers

Detroit, Dec. 2.

Girls at the Broadway Strand, stock burlesque, stripped too much for the local censor, Lieut. Lester Potter, who arrested four members and held them for trial. Trial is slated for Dec. 1.

Detroit is known as a good burlesque town and more than the usual number of houses are running, mostly on grind policy. With the falling off of business efforts were made to play up the femme strip stuff.

Herk's Info.

Following reports from Mutual managers that cash was advanced to several individuals claiming to have official representation from the Herk office, strict orders were sent to all company reps regarding future advances.

One man, long regarded as a Mutual officio, had eased into several companies on strength of his supposed "in" with the home office. Upshot was that Herk issued mandatory orders that will make it tough for "intimates" to put anything over.

Ray Reed Quits

Ray Reed, comic, upon advice of physicians, left the Mutual show, "The Record Breakers," last week in Jamaica, N. Y., suffering from a rheumatic heart.

Billy Hagen jumped in without a rehearsal.

Burlesque Changes

Irving Selig to "Powder Puff" (Mutual), opening Dec. 8. Replacing Kinneer and Sammy Weston.

Ruby Foreman as "extra attraction" this week at the Gayety, Brooklyn.

Pearl Kay and Billie Shaw to "Legs and Laughter" (Mutual).

No Wheel Closings

No further closings of Mutual shows at this time [illegible] those decided upon several [illegible] ago.

"Peek-A-Boo" company, which was set to fold and then had several additional weeks booked, closes in Union City, N. J., Dec. 6.

Scranton Stock Cast

A runway line of 17 and 11 principals, all but the runway being recruited through Ike Weber in New York, are set for the new burlesque stock at the Gaiety, Scranton, Pa.

Occasional changes will be made in leads. First cast includes Eddie (Nut) Kaplan, Cress Hillary, Billy Lee, Lew Harris, Lew Price, Fay Norman, Lucille Carroll, Marie Weldon, Ethel Lee, Betty Mae and Baby Norman.

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....35 Cents

VOL. 100 No. 21

50 YEARS AGO

(From Clipper)

Sarah Bernhardt, about to begin an American tour, was taken on a sight seeing tour of New York, feature of which was a view of the town from the roof of the old Equitable building. (If memory serves the building was all of 12 stories high.)

Death of Charles Ottingnon at 68, is the occasion of reminiscences of Gotham's gay life of a past generation. Ottingnon operated the first public gymnasium in the city at Chambers street and Broadway, the establishment being the rendezvous of the "better class of sporting men." Ottingnon had been a semi-professional boxer.

Check up on the recent Harvard-Princeton football game in New York, revealed that it had drawn the largest football crowd in history; gate receipts totaled $3,000.

They took their politics seriously in 1880. Deputy Coroner Dunn of Brooklyn, a former prize fighter, objected to the statement of former Assistant District Attorney Morris of Kings, that he "was elected by crooks and thieves," met him in a chop house near City Hall, Brooklyn, and knocked him down and beat him severely, breaking his jaw and cheekbone.

"Mulligan Guards' Picnic" reached its 100th performance at the New York Comique and souvenir programs of satin were presented to all the women present.

Charles Warner, English actor, was invited to tour the States, but had made no decision. Warner, father of the present H. B. Warner, was a great friend of the novelist, Charles Reade, and it was he who made the drama "Drink" famous on both sides of the Atlantic.

15 YEARS AGO

(From Variety and Clipper)

General Film Co., ordered to dissolve as a trust by the Government, was planning to re-form with a different composition and release five reels daily. Usual program was made up of seven reels, which left two reels open to be bought in the open market. Before then General would cut off any exhibitor who showed any non-trust films.

Film business was fast organizing on a big business basis. The major companies laid out new budgets for national advertising. Paramount was to spend $300,000, with like sums by Mutual, World and Metro.

Mary Pickford was making her last film for Famous Players and would not renew her contract. She received the highest salary in the industry, $104,000 a year, with sharing bonus which brought her income to $175,000.

After an interval, cut rate legit tickets were on sale again at Joe Leblang's. First day 4,000 ducats were dealt in on a specific buy with no returns. Leblang was "stuck" with about 800 pasteboards. The second night the surplus was cut in half.

The Mayor of Los Angeles discharged two film censors on evidence presented of bribery and corruption and two other members of the board resigned.

James K. Hackett, in spite of depression generally in the theatre—the war boom had not yet got under way—continued his traditional custom of paying half salaries during rehearsals.

Inside Stuff—Legit

Announcing seven stage shows already, three of which are musicals, for production next year by Max Gordon and Charles Dillingham, Erlanger's, backing the shows, is estimated adding $350,000 to money already invested in backing. This does not include the American production of "Evergreen" English musical which Max Gordon is bringing over and "Private Lives," the C. B. Cochran attraction Arch Selwyn is opening at the Times Square next January, which will increase the outlay.

Gordon is doing three other musicals. One will star Al Jolson. Other two are "Mr. Cinders" and "Lucky Seven," by Howard Dietz. Latter may have picture names. Dillingham is doing three shows by William Anthony Maguire, and one by Dillard Long, Dillingham's secretary. All are dramas.

Gordon's three musicals are estimated for a total of $250,000 and Dillingham's four at $100,000.

Outstanding example of a playwright with a formula for successful play production is George S. Kaufman. During the past 10 years, he has been identified with the writing of nine plays, seven of which have been money-makers. Each of these plays has had a sap character as the male or female lead, with the sap unwittingly winning out at the finish.

Kaufman has used that formula writing alone or in collabration, noticeably in such plays as "Once in a Lifetime," current; "June Moon," on tour; "Dulcy," "To the Ladies," "The Butter and Egg Man," "Merton of the Movies" and "Beggar on Horseback."

In only two plays has Kaufman neglected the glorification of the sap hero and those two plays, "Minick" and "Deep Tangled Wildwood," were flops.

George M. Cohan's pioneering tour to reclaim the road for legit has been signally successful.

Mr. Cohan's sojourn in some of the proverbial tanks in his current revival of "The Tavern" has been a two way event for the author-star-producer.

Local Chamber of Commerce and Kiwanis organizations have met Cohan with brass bands and to prove that the incoming reception was more substantial than merely a surface affair, he and "The Tavern" have done well in every town so far touched.

George White's road company of "Flying High" also has prospered. In consequence White may recast his last year's "Scandals" and send it out on the short jump stands after the holidays.

When John Griffin, electrician of the Little theatre, New York, climbed on top of an upright piano to inspect a high shelf backstage, his judgment of balance was so poor that he tumbled off, landing on Jerry Allen, actress waiting for her cue, and injured her so badly that she was unable to continue work. She alleges this in a suit for $20,000 damages against him and the theatre operators in the Supreme Court.

The suit was disclosed when John Golden, F. Ray Comstock and Lawrence Weber, operators of the theatre, filed a motion for a bill of particulars.

She is represented by Milton L. Maier, of 220 E. 42nd street, and the defendants by Clarence E. Mellen, of 100 Maiden Lane.

For the first time in its history the Shubert, Kansas City, went two-for-one recently with "Dracula." Thousands of the two-for-one tickets were mailed to selected lists and a check-up showed that fully 75 per cent. of the week's business was the result of the scheme.

Although Kansas City is classed as a musical comedy town, the "Dracula" engagement drew more customers than "Sons of Guns" a few weeks ago. Three of the "Dracula" audiences were larger than the entire week's attendance to the Fritz Leiber Shakspearean repertoire engagement. The thriller was offered at a two dollar top, which, with the two-for-one thing thrown in, made it cheap.

On the closing day (29) of "Pressing Business" at the Republic, New York, one of its ads read like this with the bottom line dropped in accidentally:

FORECLOSURE SALE
A NEW COMEDY
"PRESSING BUSINESS"
with Andrew Mack, Bernard Gorcey, George White
REPUBLIC THEA., 42d St., W. of B'way
Evgs., 8:40. Mats., Wed. & Sat., 2:40

"Princess Charming," which closed suddenly at the Imperial Saturday (29), was a hard luck show. The selection of Mlle. Bregis, French prima donna who was imported, did not turn out well. A fire in Boston delayed the premiere there a week, adding to the loss which totaled $225,000 when the curtain rang down in New York. Evelyn Herbert was rushed from the Coast to replace the French girl. Show might have continued, cast willing to take a cut, but Miss Herbert was reported refusing. Show was on a 10% royalty basis, an expense item which was really the reason for taking it off.

George M. Cohan cut short the Tuesday evening performance of "The Tavern" at the Erlanger, Buffalo, last week in order to make the 11:15 for New York to attend the funeral of his sister-in-law, Mrs. Sam H. Harris.

Arriving in New York at 8 a. m. he attended the funeral, chartered a special train out of New York leaving at noon and arrived in Buffalo at 7:45 Wednesday night. A special police escort rushed him from the station to the theatre where the curtain was rung up promptly for the Wednesday night show. The trip is reported to have cost $1,500.

With the current hard times, and the difficulty of securing backers from the outside world, one well known London manager has concocted a practical scheme for financing his new enterprise. He has persuaded four members of his company, and the author, to invest $10,000 apiece, and placed them on the directorate of the company. They all are to participate in the profits, of course.

Peculiar part is persuading the leading man to put up his coin, something of a record in this case.

"Collision," which was announced in the dailies Monday (1) as a new play for Green and Gensler, came as a surprise to Morris Green, of play for Green and Gensler, came as a surprise to Morris Green, of G. & G., who knew nothing about the show nor that it had been bought. Notice was sent out by Phyllis Perlman, p. a. for Lewis Gensler, who is said to have bought the play, written by two foreign authors.

Green and Gensler have offices on different floors of the same building. No one in Green's office knew anything about the play.

The threatened suit by Beth Brown against Arthur Hammerstein to restrain him from using the name "Ballyhoo" for his musical comedy, was filed in the New York Supreme Court Monday.

Miss Brown, who states that she is a well known writer and novelist, says that she sold a story of that name to Metro-Goldwyn for the use of Norma Shearer and that the film producers have advertised the name widely.

William Elliott is back in New York, to re-enter legit production. He is accompanied by his wife, a French woman associated with Elliott in the operation of half a dozen picture theatres over there.

Elliott left the stage for the managerial field years ago. His last legit

(Continued on page 62)

Inside Stuff—Vaudeville

An agent in the Loew Bldg. Annex is forever fearing vaude acts apart and separating teams. This agent's ability as a vaude showman is nil. He, unfortunately, seems to get first crack at many acts, and proceeds to rewrite them in his numb way with the result that nothing happens for the act and it usually disbands. His latest episode of destruction was to tear down the complete act of an English vaude actor, favorite in England, who is over here on a short visit and decided to let R-K-O see his act.

If let alone, the Englishman, with his peculiar appeal, would have been okay, but after the "vaude terror" got hold of him, he had no act or appeal. The vaude folks are gradually getting wise to the act destroyer and lean days for him are in the offing.

R-K-O publicity department is now working directly with the booking office on new acts showing for the circuit. It is mandatory for publicity department reports to be turned in on any new act covered by that staff.

The new order was issued with the view of covering an act from an exploitation angle as well as entertainment, in belief that an act with exploitation possibilities with lesser entertainment value can be as desirable as one that is all entertainment and with no chance for exploiting.

At the last Masquers' Revel in Hollywood, Bert Levy, the cartoonist, introduced a series of slides of prominent people in show business from childhood to the present. All the photographs were from Levy's private collection. He accompanied them with a humorous descriptive monolog.

Among the rare ones are Sophie Tucker as an infant (and bare), and Charles Chaplin astride a tricycle at six. The collection attracted much comment.

Lou Holtz finishing a run of four weeks is m. c. at the Palace, New York. About a year ago when Holtz' name was submitted to the Palace bookers for an engagement by his agent, the booker at that time, George Godfrey, told the agent, "Lou Holtz is too old."

Lou isn't even married yet, the smart guy—but he was married once.

Marcus' tab show jumped from Mobile, Ala., to play the Empire at Syracuse, N. Y. As the show people arrived in town they heard about trouble at the Empire, then playing independent vaude, so Marcus kept on traveling without showing.

Fanchon & Marco have been paying artists $20 a week during the layoff in St. Louis while labor trouble kept units from playing that city.

Units were reinstated in St. Louis last week upon settlement of the union difficulties.

Inside Stuff—Pictures

(Continued from page 20)

and began reading: "I think "Morocco" is the finest picture of this year. We certainly enjoyed making it."

Horace Liveright is shoving out a biography of Dr. Lee DeForest, by Georgette Carneal, under the title of "Conqueror of Space."

In the book DeForest relays credit to inventor Ries for the patents known under the latter's name and which DeForest purchased. In the closing chapter, devoted to Phonofilm, a noticeable incongruity is that General Talking Pictures, the official parent of Phonofilm, is cited as the latter's subsidiary.

Paramount's Pop Club members are offered two bargains. One is to play minnie golf on a 45th street course bearing the Zukor organization name but having no tie-up otherwise. Here 18 holes cost Paramounteers 37 and one-half centimos.

The other is a free projection room glimpse of "Byrd At the South Pole." The Educational Committee makes the second offer, but promises that not all of P-E's last runs will be so projected.

With the Mayfair open on Broadway, R-K-O still has the Globe under rental from Dillingham at $6,000 weekly until next June. It leaves R-K-O in the position of attempting to keep the two Broadway front houses with each calling for Class A first runs going along with pictures only. Making it quite tough to furnish the Globe with enough pictures of that class.

R-K-O would probably rent the Globe for a legit show, or it may try an added stage show of some kind in addition to the pictures.

New York office of British International Pictures is reported sending to the home office in London weekly reports of the BIP pictures at the Cohan on Broadway, as to their reception, audience reaction and criticism with other items. This first hand observation is to better inform BIP over there what is exactly required on this side in the way of foreign made talkers.

The campaign Warners is to wage to sustain the Bobby Jones controversy, as to whether the champ retains his amateur standing or not, will stun those catching up to the details. The amazing part is the personalities involved and the grand climax announcement, scheduled for next summer.

Keep track of it by the sports pages.

How an infantile paralysis scare around San Francisco has been cutting in on box offices is indicated by the small difference on the gross with a UA picture recently there, with one of the UA stars appearing in person. The star jumped the gross only $400 over the receipts of the day before. Western showmen claim the paralysis scare is actually hurting business more than any other factor at the present time.

No one can see Paramount Coast writers now except by appointment. Reason is the kickback to the razz of a L. A. newspaper that the literary giants of the studio got most of their inspiration from playing checkers.

Company officials investigated and now all casual callers are excluded for the protection of the writers.

United Artists' peeve against Fox West Coast's terms is voiced by the allegation that "Caught Short," when it did a $40,000 week at Loew's State, Los Angeles, only got $4,000 for the Metro exchange under the FWC terms. UA singles out this rival firm's picture to indicate how unfair are the circuit's terms.

Some 15 more girls who look like Gloria Swanson are getting a cuff ride to Europe Dec. 15. The first 12 ladies are over there now, having sailed Nov. 11. United Artists is handling the tickets and meals.

Girls went in for Warren Nolan's "What a Widow" contest and found it genuine.

Publix is making a survey of the juvenile angle in its theatres with a view to getting an idea of how the present trend in films is affecting kid attendance.

House managers have been instructed to forward their respective chiefs a tally of the number of kids and types attending.

Gov't Donates $462,000 to Aid British Opera

London, Nov. 24.

The English Government has decided to make a grant of $25,000 for the last quarter of the current year, and a grant of $87,500 a year for the next five years beginning in 1931, towards the expenses of presenting grand opera in this country.

This is the first sign in Parliamentary circles that the nation as a whole is willing to support the presentation of opera, although there have been numerous private subscription schemes in order to keep the companies working.

The scheme, according to the Chancellor of the Exchequer, is for performances at Covent Garden Opera House along present lines, and repeat performances at popular prices. Similar production is to take place in the provinces.

The grants are part of the plan under which the Covent Garden Syndicate allies itself with the British Broadcasting Corporation and works with the Imperial League of Opera. An income of $150,000 yearly has been guaranteed the project.

A new Covent Garden Opera Syndicate (1930), Limited, has been formed to administer the undertaking with F. A. Szarvasy as chairman. He was one of the prime movers behind Denman Picture Houses in the days which heralded the Gaumont-British Corporation.

According to an official statement from Parliament the idea will in no way cut into the opera chains which have kept the flag flying for years, such as the Carl Rosa outfit.

LONDON VAUDE DEBUTS

Melody Maids Get Over at Palladium—2 New Vic Acts O. K.

London, Dec. 2.

Palladium started the new week yesterday (Monday) with only 80% capacity, absentees being attributed to Chevalier at the Dominion. Audience, however, represented class and proved enthusiastic.

Six Melody Maids, doing four songs all in different languages, were artistically staged and got over nicely.

At the New Victoria the Four Flashes proved a first class dancing turn but are not well routined. Act won solid applause, however. Lindsay and Mason went across nicely but the pair showed nothing new. Their doll dance has been done by two recent importations.

Mary and Erik, skaters, did not appear, due to damage to the stage by fire.

Change Scripts on Drury Show for Diplomacy's Sake

London, Nov. 24.

Alteration in plans for the next show at Drury Lane has been made following an interview between the Lord Chamberlain, the play censor, and Sir Alfred Butt.

Play was originally built up as a spectacular story about an Indian Rajah who planned to overthrow the British Empire. In view of the Indian Conference now being held in London, this story structure was regarded as possibly causing mild offence.

Story has now been altered involving a change of settings and costume.

Chorus of 150 is being engaged for the show.

G. S. A.'s NEW RATES

Berlin, Nov. 22.

At a meeting of the board of the "Deutsche Buhnenverein" (German Stage Association) it was decided to fix the maximum pay for annual contracts at about $6,500.

For single performances of guests a maximum of $160 per night has been fixed. It formerly was $250.

Paris Club's P. A.

Paris, Nov. 24.

Business depression results in French showmen introducing American business methods. Lido is the first night club to employ a regular press agent.

The p. a. is an American, J. E. Witteled.

Troubles Abroad

Every year about this time are a number of complaints—many well founded—by American actors over treatment abroad. There is very little to be done afterward, since caution was called for in the first place.

European managers, generally, will always live up to their contract, but you've got to watch them every second. If they can get out of paying anything, and it's amazing how many ways there are to get out, they will.

Another thing is that there are many local laws and customs which must be followed in countries like France and England. If in France for more than two months, you must have an identity card before that time is up or you get into serious trouble. Sometimes labor permits are necessary. Sometimes licenses must be paid.

"Variety" has offices in Paris and London, with the men in charge experienced and know what is likely to come up. Also how to handle it.

All artists going abroad are privileged to visit these offices the very first thing and possibly save themselves many headaches.

German Revue Strands Its Players in Italy

Berlin, Nov. 22.

Former director of the Haller Revue, Hans Schuren, and a Zurich man, Dr. Marton, produced a revue which was stranded in Italy. They engaged for the show: Geaiks and Geaiks, Epp Sisters, Onori Sisters, Riechert Sisters, Emely and William Blacker, Earl Franklin, Madeleine Harrisson, Miss Muriel, T. A. Korner, E. Schmidt-Ritter, Miss Wanaya, Fred Kopkamp, etc.

Some of the members are still in Italy while others have succeeded, somehow, in getting back to Germany and Switzerland.

"Referee" Purchased by British Political Party

London, Dec. 2.

"The Referee," theatre and sports publication founded by the late George Sims and for many years maintaining the best theatrical and gossip staff in Europe, was sold last week for a nominal figure to the Liberal Association, political organization headed by Lloyd George. It will be used as the mouthpiece of the Liberal party in an attempt to revive its declining fortunes.

The publication had been slipping ever since its purchase by Sir Oswald Stoll following the death of Sims.

Starting yesterday (1) the "Daily Telegraph" reduced its newsstand price to two cents, leaving the London "Times" the only daily four-cent newspaper in the British capital.

Marquis and D'Usseau Click on R-K-O's French

Hollywood, Dec. 2.

Bringing in Radio's first French version, "Royal Bed" ("Queen's Husband") under the wire for $12,000 less than the budget, Leon D'Usseau and Henry de la Falaise, co-directors, have been handed a similar assignment for the next French version to go in soon.

Studio will confine all its versions to French for the present, holding off on Spanish and awaiting experiment with the Dunning process on the German Beau Ideal" in Berlin.

2 "DOWN UNDER" DEATHS

Sydney, Dec. 2.

Sol Hughes, old-time actor, died a few days ago in Melbourne.

R. Grove, chairman of the New Zealand board of censor appeal, also died.

London Colored Troupe

Norman J. Norman, London producer, commissioned Will H. Vodery to assemble an all-colored show in New York to be taken intact to Europe in February.

Vodery has been out on the Fox lot in L. A. for 14 months, but is back in N. Y.

HAVANA

By RENE CANIZARES

Martial law. Riots. Newspapers protesting government censorship suspend publication. That was Havana two weeks ago. Now everything is back to normal.

Only those dependent on tourists are worrying. And Florida rubs its hands, watching the restlessness here. Show biz little affected by situation. As bad as ever.

Santos y Artigas Circus, at the National theatre, got a big play when tigers staged a real fight while performing. Frank Woska, Ringling trainer, lost a tiger killed by an old lion.

Big competition between circuses. The one mentioned and Pubillones' is across the street, at Payret. Biz so poor there are tie-ups with stores for free tickets, and scale goes as low as a time for about 10 acts.

New National Hotel, a $5,000,000 venture, is almost ready for occupancy. Opens next month.

The house that Bacardi built is also getting the finishing touches for

(Continued on page 62)

Mexico City

Mexico City, Nov. 26.

Visitors encounter surprising thing as they leave local picture houses. One will be a group of girls standing with their eyes shut just inside the rotunda door. Stunt is called "cooling the eyes" and is to accustom optics, deviled by glare of silver screen, to glare of outside illuminations. Gals maintain "cooling" keeps their orbs beautiful, etc. It's become a habit.

"Sailor Sharkey" (nee Joseph Esteban Weimer), American pugilist and film actor, has kicked up quite a local commotion by vanishing. Weimer came here from Hollywood and gathered much publicity on interviews concerning life in the film capital. His wife, known professionally as Rose Greenlees, and who claims to have been an English music hall favorite, has reported to the cops that Joe is among the missing, and that she fears foul play as her husband received mysterious notes just before disappearing.

Nile Green for costumes, stockings, shoes and even vanity cases is the current craze of the senoritas. Legit actresses introduced the novelty which has made the whole town look Irish.

Americans Abroad

Paris, Nov. 22.

In Paris: Walter Huston, Jack Hylton, Georgia Graves, Helen Macginnis, Grace Tibbetts, Mrs. Belloc Lowndes, Arthur Hornblow, Messmore Kendall, Lona Worth, Maxwell Bodenheim.

Morris' Paris Office Sending More Imports

Hollywood, Dec. 2.

Acting on demand of studios here the William Morris office in Paris has rounded up French, Spanish, German and Italian acting and writing talent for importation to this country as ordered.

Jean Blanchon and Roger Ferdinand, French writers, are set to arrive around Dec. 15 for Metro. Luis Bunuel Spanish actor, also obtained for Metro by the Morris Paris office, gets in later.

Keep French "Diplomat" Cast Busy Just in Case

Hollywood, Dec. 2.

There is still a remote possibility of making "Boudoir Diplomat" in French, but not until after the first of the year.

Company is being retained by U, with Arlette Marchal and Ivan Petrovich to be spotted elsewhere meanwhile, Petrovich may do a German version next.

French "Diplomat" was abandoned by Carl Laemmle himself after learning that takes were running up to No. 25 and 26.

4c FOR PENNY THROWING

Paris, Nov. 24.

Four cents damages was awarded to Talembert, tenor, who complained that an actress singing opposite him in "Manon" induced friends to throw pennies at him on the stage.

Incident was claimed to be professional jealousy.

SANTREY DENIED PERMIT

London Kit-Cat Booking Off—Its Tip All U. S. Bands

London, Dec. 2.

Henry Santrey's band, booked for the Kit-Cat, has been denied a working permit.

Action here is the tip that all American bands will be refused permission to work in England, at least for the present.

JURY OF PLAYERS DECIDES PLAY'S DATE

Budapest, Nov. 17.

"Wonder Bar" is running here with so much success that Fovarosi Operette theatre has postponed production of a new operetta, "The Good Boy," first scheduled for Nov. 7 and then for 21.

A heavy penalty was stipulated in case production was postponed. The authors, Markus and Vadnay, threatened to sue the theatre for the penalty, but agreed later to submit the matter to jury.

Members of the jury were six women and six men of the "Wonder Bar" cast, and also to appear in the next play. The chair was taken by Ilona Titkos, leading lady. After a discussion that lasted two hours, the jury agreed production of the new play must be postponed at least another week since "Wonder Bar" is doing so well. Since the authors suffered no actual loss through the later date, the jury voted they were to forego payment of penalty, if the premiere of "Good Boy" would take place no later than Nov. 28.

This is the first time actresses have acted as jurymen in a theatrical conflict. Jury's decision was universally approved, since everyone says that if a play does get a good run nowadays, everybody, including the authors, ought not put obstacles in the way.

It Took Time, but Breaks Starting for Ditta Parlo

Hollywood, Dec. 2.

Ditta Parlo, German actress just brought over to do the Loretta Young role in "Kismet" at FN, is under consideration for an English role when studio resumes operations.

Par brought Miss Parlo over three years ago to play opposite Emil Jannings in a "next" for him that did not materialize. She stayed a week then returned to Germany.

Since then Miss Parlo has worked at the Par studio in Paris, and has learned to speak English.

See Pigmie Golf Passing As London Links Flop

London, Dec. 2.

The midget golf course in the Engineers' Club building, the largest and best located in the West End, was attached on a claim for rent today (Tuesday).

Establishment is operated by Dan Fish, film players' agent, and a well known picture reviewer is reported to be interested.

Difficulty in such a spot is greeted as marking the first phase of a passing vogue.

F.N.'s Defraud Case Fails, All Defendants Discharged

London, Nov. 24.

Charges of conspiracy to defraud film renters, brought in South Wales against Philip Absc, proprietor of the Palace, Bridgend, and others, have failed.

Case, the first of its kind in this country, was brought by First National. Four employees of the cinema were charged with conspiring to defraud, all defendants being discharged.

REINHARDT'S OPTION

Berlin, Nov. 22.

It is said that the Theatre am Kurfurstendamm will reopen at Christmas. Not certain who will be its director.

Reinhardt has an option on the building, but is unlikely to take it over as the Komodie, despite nightly receipts of about $1,000, does not leave a profit. However, in order to impede competition, he may assume the former theatre.

Rawles INS Manager

Wallace X. Rawles, from New York, succeeds Ben Mullen as Los Angeles manager of the International News Service.

Gloom Thick As Fog Over London Biz

London, Dec. 2.

Many circumstances conspired to choke theatre attendance last week. Rain and fog were added to the prevailing business depression and the remarkably early start of Christmas buying working to the same end.

Show business was utterly demoralized. Only the biggest successes were able to hold out against the force of circumstances. All West End shows nose dived 10 to 15%, the musicals faring worst of all. Only attractions to escape were "Private Lives," with Gertrude Lawrence and Noel Coward at the Phoenix, and "It's a Boy," at the Strand, due in both cases to heavy advance bookings.

However, the Oxford-Cambridge rugby matches and the Smithfield Cattle show are scheduled for next week. The crowds these events bring in are looked to revive theatre trade.

RUSSIA SEEKS PAINTERS AS PROPAGANDA AID

Communist Russia, evidently fearful of losing its proletarian artists and painters, is off on a subsidizing plan for the brush wielders. Many of these artists are in America, the majority in or around Greenwich Village, New York.

Along these lines Russia has invited Bill Droper, well known New York painter, to take off for the Volga. While he is in Russia that government has planted a stipend for the support of Droper's family in America.

Droper angle is said to have been impelled by Ribera, Mexican artist and formerly a member of the International Communist Party, but resigned.

It was following Ribera's move that Russia and the International Communist Party took to seeking artists. It is the Russian viewpoint that painters are powerful opinion makers, and that they might be lured by big fees from rich clients to acquire a defection in favor of capitalism.

Hague Rules Against Children on Stage

The Hague, Nov. 22.

The test case of children appearing on the stage here came up for final decision of the Supreme Court of the Netherlands and the Court ruled that the law had been infringed upon. Fritz Hirsch and Hugo Helm were found guilty and fined the minimum penalty, $2.

Seems insignificant but the cost to be paid by the defendants runs into a lot of money as the case went through three consecutive courts.

Bohr Producing and Starring in Spanish

Hollywood, Dec. 2.

Jose Bohr will produce two indies for the Spanish market. First going in at the Metropolitan, Dec. 15, will be "Gay Bandelleros" and second "Women." Both are originals.

George Delano will direct the first and Bohr will be starred in both.

$1 Historical Series

The Hague, Nov. 22.

Three leading theatre companies at Amsterdam are preparing a series of performances, 10 in all, to form an historical pageant of theatre art. Each performance will show the best piece of the respective period it depicts. Venture will be staged by the Nederlandsch Tooneel, the Amsterdamsch Tooneel and the Schouwtooneel companies. City of Amsterdam may give its financial support to the scheme by a subsidy of $3,000 on condition that tickets will be issued at the flat rate of $1 each.

HERMAN GRAUAUG DIES

Geneva, Dec. 2.

Herman Grauaug, Switzerland's foremost musical hall proprietor, is dead in Berne.

He was 62 years old.

25 Lost and Entire Mexican Circus Destroyed in Railroad Explosion

Mexico City, Dec. 2.

Twenty-five persons were killed and the entire Modelo Beas Circus was destroyed when six of the 11 cars of the outfit were destroyed in the explosion of two gasoline cars on the train en route from here to Guadalajara.

The dead were all performers with the show, workmen or menagerie tenders. The damage is estimated at $500,000, including the destroyed property and animals lost or killed.

Frank Beas, the German proprietor, said he had lost the savings of a life time in the disaster. All that remained were two elephants, a goat and a trained dog.

Accident happened near Irapuato in the State of Guanajuato in the early morning, while all the performers were asleep in their berths. Explanation is that two gasoline tank cars had been attached to the special circus train and somehow became ignited.

Cars exploded and the sleeping cars of the circus train were swiftly enveloped in flames. Most of the victims were burned to death in their berths. The list of fatalities includes several women and children.

Americans

The dead were burned beyond recognition. It is believed that three clowns are among the lost, one known as Frank and another, Dan McGovern from Brooklyn, being missing. Third supposed victim called himself Jack Pratt and was from California.

The show carried 161 people, of whom 125 have been accounted for.

The military escort that accompanied the outfit shot many wild animals that escaped from their cages and some elephants. Several of the big cats got away and are supposed to be roaming the countryside. A few were rounded up and destroyed by a troup of Mexican cavalry called from a nearby garrison.

Accident was the worst in Mexican circus history. The personnel was made up of many nations with a minority of Mexicans. Many were Spaniards and a few Russians besides Germans, French and Italians.

Mexican National Railways, on whose lines the accident happened, has asked Beas to make a report and submit claims. It is believed the showman may recover a substantial sum. Other showmen in Mexico sent prompt aid and are helping the victims by staging benefits.

Curtails Smoking

London, Dec. 2.

The Lord Chamberlain has decided that smoking shall be prohibited in London theatres except for those playing musicals and revues.

West End managers have called a meeting this week with a view to protesting against the measure.

COCHRAN OFFERS $6,200 WKLY. FOR MARX BROS.

Charles B. Cochran cabled the William Morris agency in New York last week an offer of $6,200 weekly for four weeks for the Marx Brothers at the Palace, London. If the engagement goes through, unsettled up to yesterday, Cochran will play four weeks of vaudeville at the Palace with the bill holding the American headliner.

It's an abnormally large salary for a single attraction in London. Date set for start is Dec. 26.

The Marxes are finishing a tour for R-K-O. Dec. 4 they open for Publix at the Metropolitan, Boston, with the following week at the Michigan, Detroit, also Publix, at $10,000 at each of the two houses. Sailing immediately after the Detroit week the boys can just make London by Dec. 26.

Annoying Foreigners; Medical Examination

Paris, Dec. 2.

Difficulties of foreigners working in France has been increased within the last few days by the revival by the police of an old and long disused regulation.

The rule requires aliens already residing in France to submit to an official medical examination upon applying for a permanent theatre job.

Lauder Opens Big

London, Dec. 2.

The Palladium (vaude) made every effort to get Harry Lauder as a counter attraction to Chevalier at the Dominion for the current fortnight, but at the last moment Gillespie declined to release the Scotchman from the Finsbury.

The Scotchman opened at that house yesterday (Monday), doing more than an hour to a tumultuous reception. He opens at the Palladium next week.

Belgrade Dates Must Pass Actors' Ass'n Sanction

Belgrade, Dec. 2.

The Yugoslav Actors' Association has established an agency with official standing through which will pass engagements of foreign artists.

Announced purpose of the bureau is to see that only standard foreign performers shall be brought here, but there seems also to be a purpose of protecting native players.

Among the December engagements are Igor Stravinski, Juan Menen, William Pitck and the Japanese Theatre group which recently appeared in Paris. Another engagement is that of Krishna Murti, called "the Indian Messiah."

$10,000 Fire

London, Dec. 2.

A back stage fire at the New Victoria early yesterday morning (Monday), destroyed properties and damaged the house to the extent of $10,000.

The show carried on last night.

10-Night Run

London, Dec. 2.

Edgar Wallace's new drama, "The Mountebank," closed at Wyndham's Saturday (29) after only 10 performances.

Arrow Receiver and Armless Acrobat in Holland's Theatres

The Hague, Dec. 2.

There is no let up to the invasion of foreign artists in this territory. Two new ones billed are Benno Moiseiwitch, pianist, and Yehudi Menuhin, San Francisco boy violinist.

A curious freak attraction also is attracting attention in Paul Diebel, who allows an arrow to be apparently shot into his chest, penetrating two inches without drawing blood, even when it is withdrawn.

Another freak, playing the Arena, vaude, in Rotterdam, is the armless acrobat, Elroy who is creating talk.

B'way's Vienna Comedy

Vienna, Dec. 2.

Robert Garais' comedy "Diplomats Are Good Actors," which has been successful at the Akademie theatre here, is to be transplanted to Broadway.

Local announcement is that it will go on at the New York Empire, date not disclosed.

COL.'S SPANISH REELS

Hollywood, Dec. 2.

Production of foreign versions of some of its product will be started by Columbia late in December, according to Jack Cohn.

Two slated to start are Spanish transcriptions of "Criminal Code" and "Brothers." Story translations and players now being set.

Col will probably stick to Spain versions only at first.

2 LONDON OPENINGS

"Murder" Has a Chance—Adapted German Farce Only Has Good Cast

London, Dec. 2.

"A Murder Has Been Arranged," originally produced for a Sunday performance Nov. 9, opened Nov. (26) at the St. James, where it was enthusiastically received by a friendly audience.

"Oh, Daddy," opening Nov. 27 at Prince's, is an adapted German farce, its only redeeming merit being excellent acting. Story deals with a hyprocritical reformer who chases a cabaret girl dancer, only to discover she is his step-daughter.

"Getting George Married" emerged at the Everyman theatre last week (26) as a rather crude work by Florence Kilpatrick. It all has to do with a young Bohemian with a ducal title who collects postage stamps and is annoyed by inconvenient relatives, only to find happiness at the final curtain in marriage with his charming secretary.

High Star Pay To Save Legit From Pictures

Vienna, Dec. 2.

The proposal to fix maximum salaries for stars has been emphatically rejected by the independent legitimate managers of Austria. Idea was originated by the German theatre men and supported afterward by the Vienna State theatres.

Director Hubert Marischka of the operetta theatre An der Wien, expressing the views of his confreres in the privately operated houses, declares:

"Stars can never be overpaid as long as they are valid stars, for the public goes to the theatre to see them. Popularity of the pictures has been built up on star values and star prestige, and if the theatre weakened its own personalities on the stage it would stupidly be handing its public over to the screen."

Marischka pointed out that he recently presented Lehar's "Land of Laughter" here with two of the most expensive stars in Europe, Richard Tauber and Vera Schwartz, and the box office verified his judgment.

REINHARDT CALLS OFF PLAY WITH JANNINGS

Berlin, Dec. 2.

Max Reinhardt has called off his deal with Ufa for the production of a talker with Jannings. Reason is that the Reinhardt theatre will probably be taken over by the State.

In assuming charge of the theatre, the Prussian government made the condition that Reinhardt should cease making pictures.

Ada May Walks

London, Dec. 2.

Ada May, under engagement by Camille Wyn for the French version of "Follow Thru," due at the New Ambassadeurs, Paris, Dec. 15, is out of the cast.

American comedienne walked after the first rehearsal, expressing dissatisfaction with the translation.

Over on "Cynara"

London, Dec. 2.

Herbert Marshall sails for New York tomorrow (Wednesday) for the purpose, among other things, of negotiating with Charles Dillingham for the Broadway production of "Cynara."

The Shuberts originally had the American rights of the play, but relinquished them due to a disagreement with Capt. Harwood, the London author.

'Cynara' Called Off

London, Dec. 2.

Capt. Harwood, who had arranged with the Shuberts to produce "Cynara" in the States, has had a disagreement with that firm.

In consequence the entire project has been abandoned.

French Syndicate May Take Legendary Dalmatian Island as Gambling Resort

Belgrade, Dec. 2.

It now seems certain that a French financial syndicate will take over the island of Lacromo, in the Adriatic, just off Ragusa, Dalmatia, to make it into a gambling resort rivalling Monte Carlo.

The island, a mile and a quarter in length, is a spot of great beauty but in local tradition is accursed. It once belonged to the Benedictine order of monks, but since has brought its owners to tragic ends. One of its proprietors was Maximillian, afterward Emperor of Mexico.

The French group is in negotiation with Yugo-Slavia to take title to the land, and successful outcome is all that remains for the launching of the project. As a side issue of the enterprise it is reported a modern hotel chain may be built in Dalmatia, one of the bankers being a New Yorker named Monk.

Among the island's landmarks are an 11th century Benedictine monastery and the remains of a very ancient church, besides the chateau and park built by ancient Austrian princes, among them one of crown prince Rudolph, restored in 1889.

A Fireman's Throne

Paris, Nov. 23.

In all theatres here, the fireman on duty has a special chair in the wings. During one of the latest shows, an American actress waiting to go on rested herself in it. The official came back on duty and ordered her off. She refused to get up, and was promptly reported to the stage manager who asked her to remember that the chair belonged to the fire official and was not to be sat upon even though vacant.

MEXICO STARTS BAN ON ALIEN MUSICALS

Mexico City, Dec. 2.

As a result of a nationalistic campaign carried on by the Chamber of Commerce of the State of Nueve Leon, the engagement of the American Negro jazz band, directed by Floyd Troy, has been cancelled.

Date had been arranged by a civic group in Monterey who wanted the band to play for a local pageant.

With cancellation, the local people paid the band the amount specified in the contract as liquidated damages in lieu of notice. Cancellation was ordered on the ground that native musicians could as well have been engaged.

It is understood simillar action will be taken in other parts of Mexico in favor of Mexican musicians.

Molnar Play Opens With Engers as Guest Star

The Hague, Dec. 2.

Molnar's "One, Two, Three" was presented for the first time at the Royal theatre here with Adolph Engers, who wrote the Dutch version, as guest star.

Engers has just returned from touring with a group of German players in the Far East and now goes on to Berlin to appear there in talking pictures.

Play was produced by Veterman of the Hofstadtoonell, with the other principals Pierre Balledux and Mary Dresselhuys. New piece is to be followed by "Souper," another Molnar work played here by the same company 14 years ago, with Engers, Roemer and Louise Kooimans in the cast.

South Africa Dealers Ignore Warning on Lyrics

Capetown, Dec. 2.

Police of Johannesburg broadcast a warning to all music stores not to sell or display for sale copies of a new dance song, "The Moochi," the words thereof being regarded as "indecent."

Decision on the point of the lyrics' propriety is pending in court, but the police threatened to prosecute any dealers who sold the number. The dealers unanimously ignored the warning.

Soph's 2 Months

London, Dec. 2.

Kit-Cat restaurant's option on Sophie Tucker for a second month has been taken up.

The red hot mama opened Nov. 24 for a month with an option for a return of the same duration. Present engagement thus terminates Dec. 22 while the return starts Dec. 29.

For the last six weeks of the cafe date Miss Tucker doubles in vaudeville playing for General Theatres and Moss Empires.

Ovation for Star

The Hague, Dec. 2.

Tilly Hallaman star, Mimi Gervines, appeared at a farewell gala of "The Waltz Dream" at the Tivoli, Rotterdam, where she was the heroine of a definite ovation.

Performance marks her departure from the Platz Haltzen Operetta Co

Chevalier Opens OK, but Estimate 'Nut' at $32,000

London, Dec. 2.

Fortnight engagement of Chevalier and his show opened at the Dominion last night (Monday) to a favorable reception from the audience and friendly but not enthusiastic comments from the reviewers.

Operating cost is around $32,000 a week, according to an outside estimate, with the libraries buying $50,000 in seats before the opening, and up to that performance had sold $30,000. Answer seems to be that aside from John McCormack and Chaliapin, Harry Lauder is the only solo entertainer in England who can support an evening of specialty entertainment.

This performance also marked the debut here of Melville Gideon and his British symphonic band. Chevalier program is divided into two parts, the first devoted to six acts as follows, in the order of their appearance: Melville Gideon and Band; Veloz and Yolanda, American dancers, who have been playing around London night clubs; 24 Mangan Tillerettes; Hank the Mule, and Bedoma. The former act muffed by the inclusion of the last named. Both turns could have played successfully as separate items. Ending the first half was "The Turban," a fantasy originated and staged by Francis Mangan and employing 30 Mangan-Tiller girls with Trevor Watkins and Mary Lee, the last named an American contortion dancer.

First half was slow and spotty, with plenty of trouble indicated back stage and the orchestra not always in unison with the stage. Brix and Partner, German act, billed for the first part, did not appear due to difficulty over a working permit.

Chevalier monopolized the second part of the program, running 50 minutes and finishing with a speech. Theatre proved too big for his voice, but the house was capacity.

The libraries took half the house for the premiere, assuming no obligations and is reported returning three rows of orchestra seats priced at 3c. Story is that the box office, seeing the returns before the rise of the curtain offered them for $1.40. Library demand for the second performance is said not to have been very urgent.

Paris, Dec. 2.

Maurice Chevalier has declined an invitation from the Shuberts to play "Wunder Bar," current legit novelty here, on Broadway.

Chevalier has contracts for two more Paramount pictures which interfere with any other plan.

Dramatists Guild Against Equity Censor Plan—No Result

Equity's attempt to reform show business by a system of self-censorship hit a seemingly unsurmountable snag at the first conclave between Equity, Managers' Protective Association and Dramatists Guild, held Monday afternoon at the Hotel Astor. The Dramatists Guild virtually bolted the idea, but later agreed to give the Equity plan further consideration.

Edwards Childs Carpenter, president of the Guild, threw a panic early in the meeting by making it emphatic that the playwrights are opposed to any sort of censorship, whether without or within, and were therefore not in accord with Equity's jury plan, which would amount to censorship on all questionable scripts before going into production.

Equity presented a plan for a repeal of the Wales padlock law and for reconstituting, with some changes, the play jury system that was abandoned several years ago. Any possible chance of approval of this plan was defeated by the persistent opposition of the Guild.

The idea of the three branches of the theatre getting together on the matter looked cold, but was slightly tempered later when William A. Brady, representing the M. P. A., prevailed upon Carpenter and his associates to delve further into Equity's proposed plan before scrapping it entirely. He got a half-hearted promise in that direction before the meeting adjourned.

Further Study

With the unexpected turn of events, Frank Gillmore, who presided at the meeting, agreed to withdraw Equity's plan in its entirety and call at further negotiations off, but was importuned by Brady and others not to take such an action, but to give the committees from the three branches of the theatre additional opportunity to give further study to the idea.

This was generally agreed upon, and the meeting adjourned with possibility of them getting together at a later date, but slim chance of the Guild swinging into line on the plan even then.

Gillmore in opening the meeting stressed the recent attacks on so-called "dirt shows" by Cardinal Hayes of the Catholic Church, Bishop Manning of the Episcopal Church and Rabbi Wise precipitated a forerunner to stage censorship if the three bodies involved did not invoke self-censorship.

She Passed Up Paris May Suffer Penalty

An application has been made in the Supreme Court to confirm an award of $1,000 in favor of Carol M. Six, against Rose Hobart for violation of a contract by which she was engaged on Sept. 12, 1929, to go to Paris and take part in a play at $100 a week for 12 weeks.

Miss Hobart asserted that she was unable to perform the contract because of physical disability and that it might have endangered her life to leave the United States at that time.

Thomas Broadhurst, Pedro de Cordoba and Alfred B. Jones, the arbitrators, decided that Miss Hobart must pay the penalty provided in the contract for failure to perform it.

Permanent Lay Off Band

San Diego, Cal., Dec. 2.

Membership in San Diego Troupers, an organization of former stage artists, has passed the century mark. Plenty of old-timers basking in the sunshine out here and they go for the get-together thing. Club holds frequent metings and puts on shows of its own. Some of the members are long in years, and they still remember when they goaled 'em years ago.

Revivals at Imperial

With the sudden withdrawal of "Princess Charming" from the Imperial, New York, the Shuberts will use that house for a series of revivals of Victor Herbert operettas. "Babes in Toyland" will be the first.

Same policy will be used as at Jolson's last season. Milton Aborn will again be in charge of production. General schedule is to play each revival two weeks.

EQUITY'S CASTER BOND LAPSES FOR PRESENT

Equity has called off its plan requiring agents licensed under the casting agent permits to post bond of $2,500 as a forfeit in case of violation of agreement and an insurance against chiselling.

The bonding proposition was an afterthought after permits had been issued to agents and Equity Council decided it would be unfair to invoke the forfeit bond plan now as an amendment to an existing agreement.

Few minor complaints have eventuated against licensed agents. The bonding measure goes into abeyance probably until the current permits mature next April.

The small fry casters opposed the bond idea, claiming that it had originated with their more affluent competitors and was designed to snuff them out of business, few being able to post such a bond with things as tough as they are.

There are 48 casting agents holding Equity permits and scarcely a handful of the number doing important business.

THREE DARK WEEKS FOR LEGIT IN L. A.

Los Angeles, Dec. 2.

For the first time this year Los Angeles is without a legit attraction for three weeks. With the closing of "Bird of Flame" at the Belasco, last Saturday, the one tenanted house in the city went dark until Christmas night, when "Up Pops the Devil" opens.

Hollywood is feeding the legit actor with four houses open: Vine Street, Music Box, El Capitan and Hollywood Playhouse.

Lotta Left $3,311,806 N. Y. Appraisal Shows

An appraisal filed Monday of the estate of Lotta M. Crabtree, noted actress, who made her home in Boston and died Sept. 25, 1924, showed that she left a total estate of $3,311,806, of which $192,375 was in New York. The New York property was all in real estate with the exception of jewelry valued at $6,675, the most valuable parcels being the southeast corner of Madison Ave. and 125th St., worth $140,000, and 68 East 125th St., valued at $29,000. Jewelry in her name at the Harriman Bank included a diamond necklace appraised at $7,500, but it developed that this necklace belonged to Grace Cramer, who gave it to Miss Crabtree in 1911 as security for a loan.

Miss Crabtree left a total of about $2,800,000 for educational and charitable purposes. She established a fund of $2,000,000 for the aid of men and women who served in the World War, set aside $100,000 each for the Lotta Theatrical Fund, for Christmas distributions for the poor, and for discharged convicts; $25,000 for four scholarships at the New England Conservatory of Music, and $300,000 for the Lotta Dumb Animals Fund, part of which was to provide fountains for men, horses, dogs and birds.

Treasurers' Election

At the annual election of the Treasurers' Club of America, held Saturday (29), Harry B. Nelmes was made president for the 11th consecutive year. Balance of officers also re-elected: William F. Muenster, vice-pres.; Sol De Vries, treasurer; James N. Vincent, financial secretary, and James F. McIntee, secretary.

Newly elected governors: Saul Abraham, Rivington Bisland, Charles Bowman, Harry Martin, Allan Schnebbe and Leo Solomon.

Jane Cowl's Third

The third play for Jane Cowl's repertory season will probably be a revival of "The Man With a Load of Mischief."

It was done in New York four years ago.

2 NEW L. A. SHOWS

"She Had to Marry" Opens Dec. 8 and Belasco-Curran Doing "Topaze"

Los Angeles, Dec. 2.

A new incoming play is "She Had to Marry" which will be the successor to "Ghosts" at the Vine Street Dec. 8. New piece is by Margaret Echart and Al Bridge. It will have Alberta Vaughn and Betty Boyd, from pictures, in the cast. It's a farce and this will be its first showing anywhere.

Another new entry will be "Topaze" at the Belasco. This will trail "Up Pops the Devil" into the Belasco and will be a Belasco-Curran Coast production.

10 LESS B'WAY SHOWS THAN IN '29

Legit attraction currently showing on Broadway total ten less than were running at this time last year and 25 less than during the first week in December 1928. So far this season the legit show count has failed to get far over the 40 mark, the four or five attractions, on an average, coming in each week being balanced by an equal number of departures either for the road or the storehouse. A year ago there were 53 shows as against 43 running this week.

Only three of the sponsors of current legit attractions can be classified as newcomers to the ranks. They are Max Gordon, Benjamin David and Billy Rose, with Gordon producing in association with the Erlanger office, the only one of the new producers having a smash hit, "Three's a Crowd."

As in previous years the Shuberts lead in the number of productions with seven current, none in the smash class, while Erlangers are next in line with three, two of them in association with Gensler & Green and one with Max Gordon, all of them money shows. Sam Harris and the Theatre Guild each have two productions playing. Other producers at present with years of experience to their credit are David Belasco, John Golden, Flo Ziegfeld, Arthur Hopkins, Earl Carroll, Charles Dillingham, Arch Selwyn, William Harris, Aarons & Freedly, Brock Pemberton, Marc Connolly, George White, Lew Leslie, Richard Herndon, Gilbert Miller, Charles Hopkins, McGowan and Reed and Henry Forbes. Younger group of producers with attractions now on Broadway include Dwight Wiman, Herman Shumlin, Robert Newman, Marty Forkins and Connolly & Swanstrom.

In on "Sorrento"

Shuberts are reported having an interest in the American production of "A Trip to Sorrento," by Paul and Hans Adler. "Sorrento" will be produced in New York by Oscar Serlin and the Theatre Assembly as the third of this season for the subscription producers. Serlin, it is said, represents the Shuberts, who own the American rights of the play.

"Sorrento" will be shown at a Shubert house, the "lease" taken by the Assembly on the Empire expiring quickly.

Play will not be given immediate production. It is being adapted by William A. Drake.

Minn. Rivalry to End

Minneapolis, Dec. 2.

Two legit road shows, "The Garrick Galeties," at the Lyceum, and "The Chinese Bungalow, at the Metropolitan, playing opposition to each other, got a front page newspaper break when the local Civic & Commerce association declared it had assurances from New York managers that they henceforth will endeavor to prevent a recurrence of the conflicts between touring attractions that has marked the season here.

It was the third time that the Metropolitan and Lyceum, dark most of the time, provided opposition for one another.

More Chorus Girls for Musicals But Lesser Number Now Than in '29

New musicals coming to Broadway are increasing the number of chorus people in their casts. "The New Yorkers," which had 34 in the chorus during its out-of-town break-in dates, has added 24 more, consisting of eight boys, eight shows girls and eight dancers.

Arthur Hammerstein's "Ballyhoo," Green & Gensler's "The Gang's All Here" and Lou Holtz and Jack Yellen's "You Said It," are new musicals for Broadway, will carry large ensemble groups, indicating the producers are getting away from the idea of economizing on choristers, usually the least expensive item in musical productions. Ziegfeld's "Smiles" now leads in the number of chorus people on the payroll.

Largest number of chorus people previously employed this season in one show was 84 in Connolly & Swanstrom's "Princess Charming." That number has been considerably reduced with a further cut anticipated when the show shortly takes to the road.

Few of the musicals are using show girls this season with the demand mainly for mediums, who can sing and dance. As a result many of the statuesque beauties have had to turn to the nite clubs for employment of else return to cloak and suit modelling.

Seal Selling

Last week Chorus Equity obtained jobs for 100 members selling Christmas seals for the Anti-Tuberculosis League in booths in department stores and hotels around New York. Only chorus boys who have dependents and chorus girls not living at home were employed by the League which pays them $3.50 a day and guarantees four weeks.

The Fifth Avenue department store that in previous years called on Equity to supply around a 100 boys and girls to work as extra salespeople for the pre-Christmas holiday trade, are not adding to their sales force this year from present indications. These jobs paid $25 a week and were good for four weeks.

While there are more musicals on Broadway now than at this time last season. There are considerably fewer chorus people steadily employed. More colored choristers are working on Broadway this year, three all-colored shows being current as against one last season.

ALBANY STOCK ENDS AS CAST STRIKES FOR PAY

Albany, Dec. 2.

The Capitol theatre, which has been playing a season of stock with guest artists, folded abruptly Saturday when the performers refused to go for the matinee unless they were paid salaries or were guaranteed payment after the night show. The curtain didn't go up and an audience of about 600, mostly women, were informed that, "due to the illness of the leading lady," there would be no show. Money was refunded.

Cast was present for the night show, and an even larger audience waited while the controversy went on. The second audience also was told there would be no show for the same reason, and money was again refunded.

The management had announced earlier in the week that the house was to close Saturday, due "to lack of support." This is the troupe Gov. Roosevelt urged Albany to encourage.

The house is owned by W. W. Farley, who leased it to the Shuberts, who in turn sub-leased it to Oscar Perrin, J. H. Dilson and Frederick Magin, who opened Oct. 13.

The cast included Eloise Taylor, guest artist; Robert Hyman, leading man; Clyde Dilson, John H. Dilson, Audrey Berry, Virginia Mann, William A. Norton, Harry Fischer, Tracie McCann.

CHICAGO OPERA STARS REVIVED OPERA CLUB

Chicago, Dec. 2.

Herbert Johnson, g. m. of the Chicago Civic opera, issued orders forbidding members of the company from attending as guests of honor at the first meeting of the revived Opera Club which was held Monday (1) at the College Inn. Charles Marshall and Mary McCormic were scheduled.

It's understood some friction developed within the opera company and that Johnson solved the problem by clamping a general embargo.

The club met anyhow.

N. Y. Harlem Idea Booms As a Novelty in Texas

Dallas, Dec. 2.

For first time since passing of colored minstrels, Texas find kick in dusky shows.

Central, local negro vaude stand, puts on shows for each Friday night at six bits, and plenty biz, with idea duplicated in other Texas towns playing colored vaude.

Some of the intellectual Negroes here have organized little theatre, with ace play for this season "Jute," written by Dallas school marm and winner in last year's Texas little theatre tourney. Play is negro yarn.

In Texas colored shows have problem, as old state law prevents mixing of colored-white audience, necessitating special performances for whites.

New Rose Payroll Cut

Principals in Billy Rose's "Sweet and Low," who last week agreed to a 20 per cent cut in salary, have decided to take an additional reduction. In order to keep the show running, a 25 per cent cut goes into effect this week.

Forrah Minnevitch and his harmonica players, featured in the show, are doubling into the Palace this week with Rose's permission, an unusual concession on the part of a musical comedy producer with an attraction spotted so close to a vaude house. The Chanin theatre, where "Sweet and Low" is current, is less than a block from the Palace.

"JACKS UP" CLOSES

"Jacks Up," authored and produced by Reginald Owen, has been withdrawn after two weeks out.

Owen has gone into the cast of "Petticoat Influence," featuring Helen Hayes, and which has gone into rehearsal as next for Gilbert Miller.

Critic in Hospital Is Given Free Show by 10 Vaude Acts in Town

Cleveland, Dec. 2.

Confined to a hospital bed by two broken legs, George Davis, Cleveland's champ show-socker, had a nifty surprise pulled on him when half of the vaudevillians in town got together and staged a 10-act bill for the press critic at his hospital.

It was the first time the profession had ever paid such an enthusiastic tribute to a local reviewer, dead or sick. But, as one wise-cracker cracked, the event was worth the celebration. Another flipped that Davis' auto smash-up was only just retribution for writing words for the pop tune, "Chicky."

Show, viewed by Davis from a wheel-chair in the hospital auditorium, surrounded by cooing nurses, included Bobbie Folsom, Frank Gabys, Eleanor Wittenberg, Gene and Glenn, Fred Meyer's band, Pat Henning, Seven Gordionanas, Hal Kemp's band and Humphrey and Tracy.

Frank Hines, Palace manager, supervised the show. He even postponed theatre performances to allow the acts to contribute their services gratis.

Nite Club in Hospital

Turkey dinners and gifts have poured in since the illness of the critic, who has turned his private room into a night club. Spot's so popular with the town's smart set that reservations are requested.

Davis is now thinking about soaking the gawkers admission prices or a cover charge. Between visitors and writing show yarns for hi-sheet, Davis has been practicing acrobatic tricks on the bar suspended above his bed. Secret agents are already dickering with him, according to reports, offering three full weeks when he recovers if he will do a dumb single act.

$250,000 FREE SCENERY; NO TAKERS

Scenery to burn and no takers, not even the shoestringers, has provided a problem for a number of producing firms whose effects have overcrowded their own storehouses and made additional hired space necessary. Overflow must be disposed of by the end of the month when the current leasing arrangements expire.

Sam H. Harris has nearly $100,000 worth of discarded scenery which he has been trying to give away for months. Only a small portion of it has been placed with some of the little theatre groups.

Harris' effects comprise entire production of the Marx Brothers musical, "Animal Crackers," "Conga!," "Amorous Antic," "The Marriage Bed," discarded scenes from "Once in a Lifetime," and others.

In addition to Harris' stuff it is estimated that at least $150,000 in discarded scenery by other producers will also be burned unless disposed of by the end of the month.

Shoestringers who might have been interested in the free scenery were knocked off by the decision that they cannot pick out what they need but must take the bulk and pay haulage charges. With each lot representing several carloads the shoestringers bowed out.

GREEN-HEIMAN TIFF OVER TICKETS STILL ON

Another angle in the ticket difficulties between Morris Green, of Green & Gensler, and Marcus Heiman, of Erlanger's, reported with the ticket sales for "Fine and Dandy" and "Pagan Lady" as the cause.

Seats for the two shows are being sold by Joe Leblang at b. o. prices, Leblang receiving 10% of sales in payment. Heiman is said to be unwilling to split the 10% with Green on a 50-50 basis. Leblang sells over 100 seats nightly for each show.

That Green will not accede to Heiman's desire that he (Heiman) remain in charge of ticket distribution was felt certain last week, with indications Green will either take over distribution or split with Erlanger's.

Saturday (29) Green was in conference with Jules Murray of Shuberts and was slated to meet Heiman Monday (1).

Belasco Out of Danger

David Belasco is reported out of danger.

Sunday and Monday found him stronger. His request for more nourishment was regarded as an encouraging sign.

It is believed the aftermath of the pneumonia attack, however, will necessitate a lengthy period of convalescence.

Merchants Inquire Into Springfield Dark House

Springfield, Mass., Dec. 2.

Local merchants object to having the only legit theatre in Springfield, Mass., dark month after month. Frederick Hillman, vice-president of the Chamber of Commerce, wrote a formal letter to Manager Dwight Gilmore, of the Court Square, asking how come?

Gilmore's reply, just dispatched, is that the producing managers are not sending shows on the road any more and he does not expect them to resume for at least another year.

Commerce body had received many residents' complaints of the lack of stage entertainment.

Annenberg Backing

Adrian Samish and Ken Friede, song writing team, have been assigned to prepare the score for "Of All Things," musical by Robert Woolsey and E. C. Lilley, produced by Aranze Productions.

Moe Annenberg, newspaper owner, reported partly backing the show.

FANNIE BRICE SHOW SALARY CUT 25%

A salary cut of 25% was agreed to by the Fannie Brice "Sweet and Low" company last week. The show is said to stand its producer, Billy Rose, Miss Brice's husband, about $150,000. It is three-starred, with the other two, George Jessel and Jim Barton. It is claimed the show must do a gross of $30,000 weekly to break.

The only holdout over the proposed cut was Borah Minnevitch, in the show at $2,000 weekly on a run of the play contract. This was finally adjusted when Abe Lastfogel for the Morris office, acting for Minnevitch, agreed to the 25% cut until Jan. 1, at the same time securing the engagement this week for Minnevitch to double at the R-K-O Palace at $2,500. The Minnevitch Palace contract was not closed until late Friday afternoon (28).

4 N. Y. JEWISH DAILIES RESENT SHUBERT 'SNUB'

Four metropolitan Jewish dailies have passed thumbs down orders on the Shuberts. For the past few weeks not a line of publicity regarding Shubert shows has appeared in any of the four dailies.

Feud between the Jewish press and the Shuberts grew out of the refusal of the Shuberts to issue passes to the reviewers of the Jewish dailies to cover their openings. Jewish dailies took this as a snub to them and their readers. Jam aggravated when the Shuberts withdrew all advertising.

"Forward," the leading Jewish paper, recently printed an article slamming the Shuberts for the cold shoulder they were giving the Jewish journal and the public the dailies represented.

Four Jewish dailies have an A.B.C. circulation of over 500,000, with a 1,000,000 readers claimed. "Forward" leads with a circulation of 200,000, "Morning Journal" is next with 130,000, "The Day" has 110,000 and the "Frilheit" 80,000.

"Smiles" Week-to-Week

Notice has been posted by Florenz Ziegfeld that, effective Monday (1) his musical, "Smiles," would continue on a week to week basis.

Gas Station Musical Opens

St. Louis, Dec. 2.

"Mobile Gas Show," musical produced by Batten, Barton, Durstine and Osborne, advertising agency, for the gas people, is slated to open tomorrow (4). Show is all about gas and will be shown exclusively to service station men.

Cast includes George Brooks, Ray Rawlins, James Mar, director, and Dorothy Kane. Edward Mar directed the dances.

Georgia Fawcett's Play

Scarborough, N. Y., Dec. 2.

The third of the presentations by the Beechwood Players this season at their theatre on the estate of Frank A. Vanderlip will be shown Dec. 10, 11 and 12.

"Mexico," a comedy-drama by Georgia Fawcett, daughter of the veteran actor, George Fawcett, is to be offered. Rosamond Slaker Maue and Judson Laire will play the leads.

Publisher-Producer

Road company of "The Ninth Guest" mystery by Owen Davis, is slated to open at the Adelphi, Chicago, Dec. 27. A. H. Woods and Sidney M. Biddell, who produced the New York show, sponsoring the Chi try. "Guest" went into rehearsal Monday (1).

Biddell, wealthy publisher, may enter the legit producing field as an independent.

Fixing "Smart Woman"

"A Smart Woman," produced by William A. Brady will not steer into New York as per schedule next week but instead folds for repairs this week (1).

It will be revised and recast.

That Way With Al?

A "Variety" mugg was whistling as he entered the Eltinge theatre bldg., and started toward the Woods office.

The elevator boy looked at him disapprovingly.

"Don't you know you ain't supposed to be happy around this office? Leastways not until Al finds a hit," he said.

DRAMA-HUNGRY TOWNS GIVE $10,000 WEEK

Chicago, Dec. 2.

Legit operators see the light in the success of Walker Whiteside's barnstorming "Chinese Bungalow" company.

With a small overhead, it is now playing the smaller towns through the Midwest and is making double the profits seen in the big towns.

For week at Davenport, Cedar Rapids and Fort Dodge, Ia., the company grossed a sweet $10,000. Compare this with the $4,725 grossed for its final week at the Studebaker in Chicago.

Whiteside is shrewdly hitting towns that haven't seen a legit show in two or three years.

SHOESTRINGERS OUT ON SUBWAY

Brandts Cured—Colored Show Clincher

Another clamp has been put on shoestring producers by William and Harry Brandt, operators of four subway circuit houses. They have ruled that no show without bonds posted with Equity and the stage hands union can play their theatres. Brandts' ruling came after "Hot Rhythm," colored musical, folded in Jamaica Saturday (29) after a week of poor business.

With no money coming in, Brandts were practically forced to make good on all expenses, including salaries.

"Hot Rhythm" was playing subway houses with Will Morrissey as the producer, after Max Rudnick and Irving Wormser original producers, "licensed" Morrissey to take the show after it closed at the Waldorf, New York.

3 Holdouts on Cut

All but Jack Benny, Jimmy Savo and Herb Williams of the Carroll "Vanities" cast, current at the New Amsterdam, New York, have accepted a 20% salary slash. Show is going into its 22d week there.

The three comedians compromised on 5% each.

"Old Homestead" Draw Sans S. A. in Maine

Portland, Me., Dec. 2.

"Old Homestead," presented a week ago by the Jefferson Players, brought out hundreds of old-timers who had not been to a theatre in years. B. o. receipts heaviest in many weeks.

Score one for drama sans sex appeal.

'Good as New,' Leblang's

When "As Good as New" moved from the Times Square to the Cort Monday, it assumed new management, Joe Leblang having taken over the show from Charles Dillingham.

Leblang controls the Cort. Under the terms of the transfer the new management guarantees a minimum engagement of three more weeks.

Pros and Cons of Bway's Ticket Situation—League's Aims Sincere

Amateur Play Tournament

Trenton, Dec. 2.

Trenton's 1930 Little Theatre Tournament will take place tomorrow night.

The winner is to receive, in addition to a silver cup, a week's engagement at the R-K-O Capitol theatre, through arrangements with James Brennan, manager of the R-K-O houses here.

Four one-act plays will be presented: "Altruism," "Jezobel," "The Valiant" and "The Widow of Wasdale Head."

Participating groups include the Trenton College Club, Group Players, "Y" Players and the Trenton Players' Club.

MET AGAIN PROSPERING AS IN WAR TIME GLOOM

The most consistently successful producer in the whole theatre field is the Metropolitan Opera Co., with fewer good seats obtainable this year than ever before. Of the 3,100 desirable locations, more than 2,500 are subscribed for for the entire season, and less than 1% of the 9,100 subscribers are offering their tickets for resale.

During the World War the Met did tremendous business and is again enjoying a banner year credited to the depression. Logic is that people demand a soothing influence in times of stress, and that opera is the most calming medium. Even the 400 off-center seats are sold out two or three nights every week, when popular scores draw from 300 to 400 standees.

Twenty-one select girls' finishing schools maintain boxes in the parterre, each seating 10, and include the cost of opera attendance their regular tuition. Girls attend the opera at least once a week for "cultural and educational" improvement.

"Hello Paris" 30% Cut

All excepting two members of Shuberts' "Hello Paris," and including the star, Chic Sale, accepted a 30% salary cut when requested to do so upon posting of notice last week.

The exceptions were Nat C. Haines and Jack Goode.

Show continues at the Shubert on week-to-week basis.

Play First Printed

A five-act play, entitled "Washington Pre-eminent," has been accepted for publication by Brentano's. Written by Mrs. Alice Hunt Bartlett, poet, and American editor of the "Poetry Review of London."

It has not yet been offered for production to anyone.

Hide-Out or Ballyhoo

Hollywood, Dec. 2.

Arthur Greville Collins, coast producer, has made a one-year agreement with the Erlanger office to direct the latter's coast productions. In turn Erlanger houses will play Collins' own shows.

Collins' directing will be without publicity or program credits except at his own option in connection with plays he regards as of special merit.

Coward in Jan.

Noel Coward is due here late in January and will appear in "Private Lives" under the management of Arch Selwyn.

The show is reported a London hit but Coward appears unwilling to play in it over there for more than 16 weeks. He views the New York appearance in the light of a vacation.

CLAYTON'S 1ST FILM

Los Angeles, Dec. 2.

Arthur Clayton, original male lead in "White Cargo," will get his first crack at pictures in "Charlie Chan Carries On," which will be made by Fox.

Studio is searching for someone to play the title assignment.

Broadway's legit managers active in the Theatre League say that mistakes may have been made in the campaign to control the pieces of tickets, but that the League's aims are sincere. They declare that they want to make it possible for the average person to buy tickets for the hits and would rather have that patronage than the well-to-do patrons whose last minute demand for tickets tilts the price for speculators.

Indications are that it will take a much longer time to work out the ticket problem than the League leaders expected—if there is a solution. When 5,000 persons want to see a show in a 1,000 seat theatre on the same night, which often happens with smashes, how the prices can be kept down is yet to be shown.

Right now the gyp agencies are reported getting bigger prices than ever because they are getting better tickets—dug out of Postal's agency or otherwise.

One of Broadway's best informed ticket men has time after time told the managers that gypping may be held down but never wiped out. Public reaction to the League's activities is not certain. Some tickets are getting to the public at 50c over the box office price through Postal and 75c premium from those half dozen agencies which the League allots tickets (principally because of their hotel stands) but there are plenty tickets going to the gyps.

Postal Operation

Postal with two officials constantly at the League offices daily is trying to work out the problem. 7 st. week its ticket sales slightly increased with the total between 6,500 and 7,000. That is not anything near enough for the wire company to approximate an even break. Its sales are preponderantly for the successes and its order slip system is not as simple as was expected.

It was reported the Postal people were dissatisfied with the allotments given its pooling office, front locations having in some cases been switched to the agencies. The Postal system has not been satisfactory in the matter of cancellations. Agencies have been able to handle cancellations without rousing customers.

The Raquet and Harvard clubs are reported ordering the direct Postal telephones out, unable to get the last minute service required on "locations" and resorting to the agencies or the indie and gyp agencies. The clubs mentioned are among the leading ticet bkuyers.

10c Per Ticket to League

The League informed the agencies handling tickets on allotments that they must pay 10c per ticket to the League, as does Postal. That indicates not enough revenue for the League is coming in. Heretofore each theatre paid the League 1% on the box office value of tickets sold by the agencies. The new order will cut the agencies down to a gross premium of 65c per ticket. If the 10 cents were added to the 75 cents premium (plus 4 cents tax) it would be an excess in the eyes of the government which would exact one-half of each dime. The matter of taxing the 50c charge of Postal has not yet been decided. Postal's claim is that it sells service, not tickets.

Flo Ziegfeld early this week charged that member-managers in the League were selling choice locations to the indie brokers. He also claimed he was preparing a suit against Postal for keeping tickets to "Smiles" out of the pooling agency, alleged to be discrimination. He also contemplates action against those agencies being allotted tickets by the League, stating they control hotel ticket distribution and that their contracts with the hotels stipulate they must serve guests for all attractions. Refusing to join the League, Ziegfeld asks the League why choice seats are held out by certain managers and lend with the gyps. Answering the League's charge he had made a buy for "Smiles" with gyp agencies, Ziegfeld stated he was doing business with the brokers that the League has originally accredited and that such tickets are not supposed to be sold for more than 75c premium.

George White, who railed against the League at its inception, joined

(Continued on page 60)

FUTURE PLAYS

With **"Inspector General"** currently rehearsing, Jed Harris has taken "Ways of Love," by S. N. Behrman, and a gangster story by Ben Hecht to produce. The Hecht play deals with the murder of Jim Colisimo, Chicago gangster.

"Blue Chips," musical comedy, with book by S. J. Trietle and score by Marie Devona, will be produced by Jerome Wallace, associated with the George Wintz office. Piece goes into rehearsal next week and will be routed by the Erlanger office to one and two-night stands in the South.

"Trip to Sorento" goes into rehearsal next week as next for New York Theatre Assembly, and when ready will be spotted at the Assembly (former Princess). Walter Greenough will direct.

"The Devil Is a Lady," by Garrett Fort and Garnet Weston, previously called "Armistice," is currently rehearsing, Lew Cantor producing and directing. Cast, headed by Olive Borden, from pictures, includes Freda Inescourt, Ara Gerald, Leonard Willie, Victor Morley. "Devil" will open in Atlantic City Christmas week.

"The Mysterious Dr. X," mystery by Howard Comstock, goes into rehearsal shortly for William and Harry Brandt, subway circuit theatre operators. Show will open in Great Neck (L. I.) Jan. 10 for one night and play Brandt's four houses before Broadway.

Brandt's may follow "Dr. X," previously announced for Staten and McKalg, with four other shows.

"Storm Song" is being cast by Robert V. Newman as his next production. Marion Gering will direct the piece. Newman will also organize a second company of "Bad Girl" for Chicago after launching "Storm Song."

"Spook House," mystery melo, is being readied for production by George Damroth. Ramroth had the chiller on a barnstorming tour of resort towns last summer and now intends reviving it for New York.

"The Frame Up," by Mark Linder, will be given production next month by Collins & Adams.

The piece is an elaboration of a protean act Linder formerly used in vaudeville.

Linder, who is now on the west coast, finished the play there and air-mailed the script to the producers.

Paul Streger has taken over **"The Whip Hand"** and will do it as his next on his own.

Streger produced "Sweet Stranger," backed by Erlanger finances. Erlanger is not in on the new one.

"Sadie Lou," musical by Lucky Roberts and Alex Rogers (deceased), postponed by Percy Oakes, is casting. Cast will mostly be recruits from vaude.

"Life Is Like That," by Jo Millward, currently rehearsing for Curtis Emery, opens Dec. 13 in Great Neck, L. I., for one night, going to Brooklyn Dec. 15 for week. Cast includes Edward Pawley and Helen Shipman. Directed by Paul Martin.

"Check and Double Check," musical revue, will be given production by Robert Burke. Producer was formerly manager of the Royale, New York, and this is the first thing at production.

Title may be changed later because of conflict with title of Amos 'n' Andy picture.

"Margie Cassidy" is next on list for A. H. Woods and will be given production next month.

"Intermission," by Irving Kaye Davis, will be follow up production for Woods.

"Love Thieves," new musical which Michael Kallesser is producing bows in at Montreal next week (8) and will play several weeks in Canadian territory and a few jump breakers back before hitting into New York.

Cast includes Lew Hearn, Raynor Lehr, Eldora Stanford, Virginia Smith, Beatrice Nichols, Chaterine Eyrnis, Arthur Cunningham and Three Mississippi Misses.

The musical has book by Elizabeth Wells, music by John Klenner and lyrics by Stella Unger. Lew Morton is staging the dialog with Frank Montgomery directing the dance numbers.

"Ballyhoo," new Arthur Hammerstein musical, starring W. C. Fields and shaping up on tour, will relight Hammerstein's, New York, Dec. 15.

"Taking Chances" goes into rehearsal next week (8) with Mumick Abbe figuring as producer.

Cast includes John Sullivan, Mary Harrington, Ruth Nagle, Arthur Stanley, Frank Forrest, John Hemmingway, Robert Burke, Edmund Brown, Jane Sargent, Florence Wagner and others. The piece will open cold at a New York house, undecided upon as yet.

"Promenade," by William Du Bois, will reach production via Gensler & Green. It's a comedy on American college life.

Du Bois authored "Pagan Lady" for Lenore Ulric, also produced by Gensler & Green.

"Ned McCobb's Daughter," by Sidney Howard, will open at the Cellar Players theatre on 27th street Dec. 12. Semi-pro cast was directed by Dorothy Cliesmond.

"Barbara," by G. M. Curci, which Jimmie Cooper has taken, is being rewritten by Jean Bart and will shortly go into production.

"This Ambition," by Matthew Boyd, will shortly be cast by Edward Sargent Brown, producer. Show is slated to open in January.

"Making Mary," college background musical by Harold Orloh, currently casting at the New Yorker, with producers unknown.

Ticket Situation

(Continued from page 59)

last week without comment. Indications are that the demand for his "Flying High" was dropping and a wider distribution would be the gained by joining the League.

While there is little doubt that the ticket matter has been muddled since the managers started the control plan, it is now indicated that its best chance was when the original 16 brokers were in on the plan. They at least could hold down gypping from their agencies by the specs but they claimed they were not getting the right deal from the League and too many tickets were seeping into the gyp offices. The managers blame the brokers for walking out and claim the alleged abuses of the rules was exaggerated.

A dinner at the Astor will be held tonight (3) by the International Telegraph and Telephone Co., which controls Postal. Al Smith and others will speak over the radio telephone. Showmen out of town and Europe will be told what the League is doing to curb graft in the ticket mart. Many showmen have been invited.

The decision in the case of Sam H. Harris against Jack Pasternack, an indie broker, whom Harris seeks to restrain from reselling tickets for "Once in a Lifetime," is expected to be handed down today (3).

N. Y. Cast Members May Do Coast "Lost Sheep"

Los Angeles, Dec. 2.

Upon arrival here of Sidney Foxe, who is under contract to Universal, the Erlanger office started negotiations with the studio to permit the actress to play her original part in the Coast legit edition of "Lost Sheep."

Show opens in Frisco Dec. 26 with the management also after Cecelia Loftus who was also a member of the original cast and is now out here.

Joan Lowell Guest Star

Detroit, Dec. 2.

Joan Lowell, author of "Cradle of the Deep," is slated to be the guest star in presentation by Jessie Bonstelle and the Civic Theatre group of "Camille."

This appearance will be a return, since this girl was a member of this group before her fame as an author.

Jobless Benefit Shows

First of the Sunday night series of legit shows for the benefit of the Mayor's committee for the relief of the unemployed will be "Bad Girl" at the Hudson theatre.

Velvety Voice

Evelyn MacMevin in old and new songs at the Guild theatre, has a contralto of velvety quality. She sang both serious and lighter arias and songs, revealing technique and breadth of phrasing.

A group of Scottish folk songs wound up an interesting program.

Shows in Rehearsal

"Green Grow the Lilacs" (Theatre Guild), Beck.
"Made in Hollywood" (Brock Pemberton), Avon.
"Trade Winds" (Schwab & Mandel), Imperial.
"Inspector General" (Jed Harris), Morosco.
"The Devil Is a Lady" (Lew Cantor), Ritz.
"Life Is Like That" (Curtis Emery), Longacre.

STOCK "NAMES" JOIN TENTS ON CO-OP.

Hollywood, Dec. 2.

Local Sunday papers are carrying numerous advertisements for talent from organizers of tent and rep shows. All are being framed on the co-operative basis with the fact stressed that only professionals are wanted.

Activity in this line, dead here for a number of years, is due to local conditions among show people. Outfits in the process of getting started have taken a number of people well known in Coast stock circles who have been playing small towns and circle stock up and down the Coast for a number of years.

Murphy Brothers, who at one time had four tent shows going within the city limits are reported getting ready to start out under canvas again. The brothers quit the game to get into the miniature golf business, but found that the things collected more grief than tents.

I. T. A. MAY PASS OUT

Notice Sent Mgrs. Over Non-Payment of Dues

The passing of the International Theatrical Association was indicated this week when a notice was sent to managers that because of failure to pay dues, the association would be compelled to stop functioning. The I. T. A. handled the labor problems of the legit theatre and also watched legislation hostile to the theatre.

When the I. T. A. was formed 10 years ago it was hailed as a movement that might prove of great benefit to the theatre. The membership included all of Broadway's legit theatre owners and most of those out of town. The decrease in the number of houses playing attractions caused many of the road houses to drop out, but the labor disputes of the balance had the advice and aid of the I. T. A. The late A. L. Erlanger kept the I. T. A. going and was its president. Since his death there was no new president named.

5% Meeting in Jan.

The special Equity meeting, necessary to pass on the new rules concerning alien actors, will be held the first week in January. English players will be principally affected should the proposed rules become effective.

Idea is to tax all aliens who are not resident aliens or who have not played 100 weeks in legit here, 5% of their weekly salaries. Stars and feature players will be exempt from the six months' gap as at present but will be subject to the 5% collection.

Actress Nearly Retires

Hollywood, Dec. 2.

Esther Howard, who announced her retirement from legit when she came here from the east, has been cast for the femme lead in "Up Pops The Devil," coming to the Belasco.

"EXPERIMENT" AGAIN

"A Noble Experiment," which flopped after a week at the Waldorf, New York, some weeks ago, is being taken over by Burns Productions.

The new producers will recast the piece, try for an additional New York run and then send it out.

Concert

By Sallie

3 Shows Out

Four or five plays are among the closing possibilities this week, last Saturday three abrupt departures.

"Princess Charming," presented by Connolly and Swanstrom, shut at the Imperial after seven weeks. Costly operetta, regarded set for the winter. Operating expense too heavy. Might have been saved with an agency buy. Started out around $35,000 and lately has been getting $25,000, but closed to $30,000.

"Marseilles," presented at Henry Miller's by Gilbert Miller, was taken off after playing two weeks. Reviews not favorable and business light.

MARSEILLES

Opened Nov. 17. Winchell (Mirror) said: "Unsatisfactory evening." "Doubts of great popular appeal," Garland (Telegram), "Generally a disappointment," Lockbridge (Sun), "Variety" (Ibee): "Indications are negative."

"Pressing Business," an independent show, stopped at the Republic.

PRESSING BUSINESS

Opened Nov. 17. "Unfolded before a suffering audience," including Ruth Cambridge (Mirror). "Sleazy imitation" (World). Unsigned review (American) though it assured of "at least a fair run." "Variety" (Edba): "Won't do even at cut rates."

Played two weeks to very little money.

"Sons o' Guns" Settles Damita $2,100 Commish

Chicago, Dec. 2.

Producers of "Sons o' Guns" paid $2,100 for salary due Lily Damita, following a suit instituted by the William Morris agency through Harry Munns in Chicago.

At time of Damita placement show assumed obligation for commission.

Marion-Whiting's Musical For Schwab and Mandel

Los Angeles, Dec. 2.

George Marion, Jr's., first Broadway musical for Schwab & Mandel next spring will be done in conjunction with Dick Whiting who will do score.

Both men collaborated on some of the best picture songs Paramount turned out during the past year.

'Real McCoy' at Republic

"The Real McCoy," Irish play by M. J. J. MacKeon, went into rehearsal Monday (1) via Sam Lowett. Arthur Sinclair is in the lead, playing the same role he had in the English production. Benrimo directing.

"McCoy" is slated to open at the Republic shortly after Christmas.

Lowett, newcomer, had "Alimony Acts," which never showed on Broadway, last year.

Richman as Gigolo

Shuberts have found a "gigolo" for "Wonderbar." Harry Richman will take the part when Connolly & Swanstrom's "Sons o' Guns" closes on the road, with Lita Grey Chaplin also in the show.

"Guns" is likely to fold after Chicago, completing a disastrous road trip. Business fell badly upon Richman filling the late Jack Donahue's lead place.

"F. O. B." WITHDRAWN

"F.O.B. Paris," produced by Eddie Dowling in association with the Shuberts, has folded permanently after two weeks out. The piece had been scheduled to lay off this week and reopen at a Shubert house next week (8), but folded instead.

Dowling bankrolled the production with the Shubert end being merely a guarantee for cast salaries at Equity.

Bakersfield Stock

Hollywood, Dec. 2.

Cyr Forrest is organizing a stock company to open Dec. 14 at the Hippodrome in Bakersfield, Cal.

He goes into the house under arrangement with Fox-West Coast.

2 Operas at Met's Mat.

A holiday spirit buzzed all over the Met, Thanksgiving afternoon with two fascinating brilliant short operas, "Cavalleria Rusticana" and "Pagliacci". Both were done in Italian.

Marie Jeritza (Santuzza), Armand Tokatyan (Turiddu), the principals in "Cavalleria", gave corking performances. Jeritza's tumble down the steps of the church was most graceful for a tumbling single. She is in good form this season, her voice always of large range and true, but the soul and feeling that others have put into this beautiful role seemed to be lacking. She wore only the peasant costume.

Tokatyan's notes are a joy and he never looked more handsome than in the black velvet, knickers, balero, red sash and red tie, bright red stockings and black pumps. Gladys Swarthout, as the mother, delightful, orchestration inspiring and the scenes typical of Italy.

"Pagliacci" after the intermission had Myrna Sharlow, soprano, in her debut as "Nedda", aside from a natural nervousness, she gave a splendid performance, as a very fine, well trained voice of beautiful quality and sings with understanding. Martinelli's great voice calls for no comment. De Lucca, always in a playful mood, came in for his share of the honors.

Fritzi Scheff, charming in black afternoon frock trimmed in white ermine and a tri-corn hat, Marguerite Sylvia also beautifully gowned in black with silver fox, and Alice Neilson, three former Neddas, occupied box seats.

Bellezza conducted both operas.

Back Again in Concert

Three seasons ago, Harold Kreutzburg and Yvonne Georgi, sponsored by Elicabeth Marbury, came to New York and gave a season of Sunday night dance recitals. At that time Mme. Georgi in no way measured up to Kreutzberg. Now Yvonne Georgi easily shares laurels with Kreutzberg.

Their Town Hall recital had dressing beautiful, the richest of materials. Miss Georgi wears a tight gold head dress while Mr. Kreutzberg's head is cleanly shaven, and aside from the Russian dance, is always uncovered.

Opera's Dress Rehearsal

The full dress rehearsal Friday morning at the Met of Petrovich Moussorgcky's Russian Opera "The Fair at Sorochintzy" in Italian, was an event. It seemed certain to be the big season's novelty at the opera house.

The first act in the market place had about 90 of the chorus on the stage. Maria Mueller (Parassia) arrived in the gypsy wagon.

The ballet in the second act has live steam clouds for an effect.

The first public performance was Saturday afternoon (29). Rosina Galli looked stunning in a mink coat and black velvet turban; Nanette Guilford, many pounds less, was pretty in furs topped off with a white felt tri-corn; Julia Claussen, breezed through in her fur wrap, black felt hat and usual infectious smile. Tullio Serafin conducted.

The harp in this opera is heard throughout.

Debutante

Bijur Sunday evening held a debutante to America, Nastia Poliakova. Her vogue lies in interpretative ability.

Mme. Poliakova's facial expressions and tone illustrate each word. Singing "Bog Vsemit" she proved mistress of her dramatic romantic and spirited numbers. She wears a Romany costume of many colors and a headdress of bejewelled rubies encrusted.

Two guitarists, Dimitri Poliakov and Ury Wosilivsky, assisted.

Individual Pianist

Herma Menth, Viennese pianist, was heard in her first recital this season, in the New Rochelle (N. Y.) auditorium. Her program was varied, covering numberless composers. Her Brahms Melody, as usual, brought forth a storm of applause. She plays it with much delicacy.

Miss Menth wore a foreign creation of black lace, cut very decollete and trailing, with brilliants in her ears and black satin pumps with buckles. Her headdress is a bob, worn wildly. She is decidedly individual.

FOOTBALL MOB GIVES CHI. $185,900

Chicago, Dec. 2.

Four inter-collegiate football teams and some 50,000 fans celebrating the Thanksgiving holidays and their team's spirit, pulled all box offices up to new season levels and threw "Sweet Adeline" in the lead with $28,000. On the other hand, "The Last Mile" folded, while "Cradle Call" exited after setting a new low before it closed the 29th.

Dramatic League's move from the Princess to Harris got "Death Takes a Holiday" an extra bit of money, while "Lysistrata" pushed over $23,000.

Houses going dark this week are the Playhouse, which carried the "House of Fear" for 14 weeks; the Princess, which had "The Last Mile," and the Grand, with "Sons o' Guns," the last being closed for seven days until "Simple Simon" opens Dec. 7. Dramatic League got its monthly new piece, "Michael and Mary," that opened yesterday (1st). Otherwise the town's the same, and "Dracula" succeeded to the Selwyn.

Estimates for Last Week

"A Month in the Country," Blackstone (2d week) (D-1,219-$3). Rather highbrow offering, with Nazimova. Went to $14,000, in keeping with the subscription average.

"Cradle Call," Selwyn, 3d week) (C-1,086-$3). After unfavorable notices this Hollywood comedy tried hard to stick, but went out at $4,000. "Dracula" opened the 30th.

"Death Takes a Holiday," Harris (4th, final week) (D-1,084-$3). Starting at the Princess and moving to this house, this Dramatic League piece climbed to $15,000, good.

"House of Fear," Playhouse (14th, final week) (D-603-$2.50). Longest season run finally closed to $4,500. At this figure or less the show made dough as the overhead was down. Nothing in prospect.

"Last Mile," Princess (3d week) (D-958-$3). After a struggle and a move from the Harris down to less than $6,000, with the company returning east and storing. Well liked by all the critics, the play was too grim to pull at the box office.

"Lysistrata," Majestic (3d week) D-1-997-$3.50). Doing a build-up and now running $23,000. Gets a play from the literati and those who come to town seeking thrills.

"Mendel, Inc.," Adelphi (3d week) (C-1,110-$2.50). Taking hold with around $15,000, with plenty of parties helping. Smartly handled.

"Old Rascal," Garrick (3d week) (D-1,276-$3). Hodges' first bedroom farce is sawing along at $12,000. Old neighbors are responding to the word-of-mouth plug, which makes it appear it will remain a few more weeks.

"Sons o' Guns," Grand (3d week) (M-1,200-$4). Picked up after slow start, but didn't groove. Football parties helped to $21,000. Now out, with the Grand dark a week until "Simple Simon" shows 7th.

"Sweet Adeline," Illinois (6th week) (M-1,500-$3.85). Sell out every performance with strong $28,000. Goes out Dec. 6, when the house will remain dark until the 22d, when "Ripples" arrives. Only out-of-town bookings responsible. Show could remain another month.

"Subway Express," Erlanger (2d week) (D-1,319-$3). Liked and up to $12,400, despite cut-rates. Likely will remain over the holiday season.

"Three Live Girls," Great Northern (9th week) (C-1,365-$3.85). Still holding around $15,000, although it is understood the cast has taken cut. Piece has appeal to operetta-loving class that seems inexhaustible in Chicago.

"Young Sinners," Apollo (6th week) (CD-1,443-$3). This one proving the surprise, climbing steadily to $16,000 this week, with healthy future prospects.

'APPLE CART' GOT GOOD $16,500 IN CINCINNATI

Cincinnati, Dec. 2.

Rain and severe cold had damaging effect on legit theatre last week. "Street Scene" at Shubert took its first b. o. beating of the road season, grossing only $10,500 at $2.50 top. The show is holding over with little prospect of betterment beyond next week.

"Apple Cart," at $3 and third of the Theatre Guild series at the Erlanger-Grand, did surprisingly well under the circumstances. Close to $16,500.

Taft and Cox, stock houses, drew less than usual. The Grand profited by having the mid-week matinee on Wednesday avoiding opposition of the Thanksgiving afternoon performances by the other three houses and the local college football games.

Sub-Zero in Minneapolis; Holiday Biz Is Spotty

Minneapolis, Dec. 2.

A bad Thanksgiving week with general business off, below zero weather and plenty of snow was not so hard on the legits as on pictures, road shows being infrequent here.

The Metropolitan and Lyceum again ran opposition to one another. Walker Whiteside came into the former the last three days in "The Chinese Bungalow" as a counter attraction to the New York Theatre Guild's "Garrick Gaieties" at the Lyceum all week.

Whiteside grossed around $3,000 for the four performances, including a Saturday matinee. Fair.

The "Garrick Gaieties" opened very strongly and came close to the $15,000 mark, good for this attraction.

With John Willurde, new leading man, as a special card in "Jonesy," the Bainbridge dramatic stock company at the Shubert enjoyed another very good week, about $5,400.

Offering "Town Topics," the stock burlesque company at the Gayety with wrestling matches as an added attraction on one of the nights, hit $4,000. Satisfactory.

$7,500 IS LOW, BUT L. A.'S TOP

Los Angeles, Dec. 2.

Two new plays opened here last week, "The Infinite Shoeblack" at the Music Box and "Michael and Mary" at the El Capitan. Latter marks the first local appearance of Henry Duffy and his wife, Dale Winter, since Duffy's bankruptcy early this year.

The new Duffy piece got away to a good start with over $7,000 on the week. Returns should hearten his new backers. Show is in for three weeks.

Civic Repertory's "Shoeblack" started well, as was to be expected with the backing of Los Angeles' and Hollywood's elite. First week should always do great here, with who's who getting a chance to sneer at each other during intermissions. As is the show got $6,000 for the opener. Compared to last season, when a $2,000 draw was a riot, the Rep is doing not so bad.

"Bird of Flame" folded at the Belasco after three weeks of less than average business. Last week got $7,000. Closing of the Belasco leaves L. A. without a legitimate attraction for the next three weeks.

At the Hollywood Playhouse, "Mister Antonio" hangs on to fair business, getting $5,200 in the week. Show is using the radio for plugs, with the star, Leo Carillo, doing the talking.

"The Green Bottle" closed at the Vine Street after three weeks of bad business to $3,000 on the last stanza. Generally panned. Mrs. Patrick Campbell in "Ghosts" opened Monday for one week.

Estimates for Last Week

"Bird of Flame" (Belasco, 3d, final week). Closed to $7,500, which is plenty below average for this house. Theatre stays dark for next three weeks, opening Dec. 25 with "Up Pops the Devil."

"Green Bottle" (Vine Street, 3d, final week). Ended a three-week headache to $3,000. "Ghosts" opened Monday.

"Mister Antonio" (Hollywood Playhouse, 4th week). Fair profit at $5,200.

"Infinite Shoeblack" (Music Box, Civic Repertory, 1st week). Opened to $6,000 week. Too highbrow for the mob, so it's just in for two weeks.

"Michael and Mary" (El Capitan, 1st week). Henry Duffy's comeback got good reception at $7,100.

Mrs. Pat Campbell in "Ghosts," $8,000; Bad

San Francisco, Dec. 2.

One of the flops last week was Mrs. Patrick Campbell in "Ghosts," doing a second week at Erlanger's Columbia. Nearest to real business was copped at matinees but nights light. Total barely $8,000.

Louis O. MacLoon's sudden and unexpected closing of "Paris in Spring" left the Curran dark without an attraction.

"The Apple Cart" at Geary opened well and the whole cast made merry. Business has been fairly brisk with holdovers and gallery heavy and main floor fair. First week close $11,000, very good.

Henry Duffy's President with "Dracula" in fourth week Stanley, but still profitable at around $6,000. Alcazar with "Stepping Sisters" in fourth week has shown perdicel but persistent build. Got around $6,500.

Tivoli offered "Front Page" and hitting fair stride. Last not much profit at $4,000.

PITTSB'GH'S GROSSES

Pittsburgh, Dec. 2.

Nothing like musicals in this burg for a holiday week. Both legit houses had tune shows for Thanksgiving and mopped up.

The Stones at Nixon in "Ripples" at $4.40 top drew well for eight performances and sailed through to $33,750, biggest here so far this season.

"Artists and Models" at the Alvin also came through with neat $25,000 at $3 top except on Thanksgiving night when tax was raised to $4.40. Likewise this house's best figure for the season.

George Sharp Players at Pitt suffered little by heavy legit trade.

PHILLY SPOTTY, CARROLL REVUE TOP, $33,000

Philadelphia, Dec. 2.

Although Thanksgiving resulted in some real trade for a few shows in town, this traditionally profitable holiday week did not show as good a record as the one that preceded it when all five legit houses were clearly on the black side of the ledger.

Earl Carroll's "Sketch Book" was the easy leader last week at $33,000 at the Shubert on the unusually low scale of $3 top. Reviews were fine and indications point to the best engagement for a Carroll revue here in some time. The other musical, "Anna and the Major," new Shubert operetta, opened Tuesday with little money in the house and gave matinees both Wednesday and Thursday to get full eight performances.

Dramatic leader was "Dishonored Lady," which, without extra matinee (Cornell played Wednesday but not a Thursday afternoon performance) got $16,000 in its first week at the Forrest. Start was a little disappointing, but the show ought to make plenty of profit here. Belasco's "It's a Wise Child" had a very weak opening with about $500 Monday night, but picked up steadily thereafter and, with three matinees, reported about $14,000 in its first week at the Broad.

"The First Mrs. Fraser," playing its fourth week at the Walnut under auspices of the Professional Players, jumped up again to $13,000 minus extra matinees. Engagement here was highly successful with $50,000 for four weeks at a $2.50 top and subscription seats $2.

The sixth legit offering of the week, "The Wife's Away," new Max Gordon production, started off to about a $175 Monday night and pitiful business thereafter except, of course, some life on Thanksgiving. Even with the holiday this total was under $4,000 at the Garrick.

As originally planned, there were to have been six openings last week, with "Mrs. Fraser" as the only holdover. However, the sixth newcomer, "Ballyhoo," Hammerstein's new musical, was postponed for a second time until this week. It reopened the Erlanger Monday night. Other premiere of the week was "As Good As Desire Me," Pirandello drama and the third offering of the Professional Players, at the Walnut.

"The Apple Cart," Theatre Guild's third offering of the current season, comes to the Garrick next Monday, and "Sons o' Guns" is set for the Forrest. The week of Dec. 15 is blank so far, but Christmas week will offer "Artists and Models," Shubert; "Strictly Dishonorable" at the Broad; "Sweet Adeline," Erlanger, and probably a Guild offering at the Garrick. "Garrick Gaieties" was originally scheduled but is reported cancelled. Dec. 29, "Topaze" comes to the Walnut as 5th Fourth Professional Players' attraction. Chestnut and Forrest holiday bookings are not set.

Estimates for Last Week

"It's a Wise Child" (Broad, 2d week). Belasco hit started weakly but developed to more reasonable proportions, with aid of three holidays it grossed almost $14,000, not great but promising.

"Arms and the Maid" (Chestnut, 2d week). New operetta opened Tuesday and generally panned, not over $15,000 in eight performances, if that, big Thanksgiving day helped.

"Ballyhoo" (Erlanger, 1st week). House reopened this week with this new Hammerstein musical, topped by W. C. Fields after two postponements.

"Dishonored Lady" (Forrest, 2d week). Fair dramatic record of week; got $16,000 first week. Big matinees.

"Sketch Book" (Shubert, 2d week). Earl Carroll revue with $33,000 on $3 top; looks like best Carroll revue showing here in a long time.

"As You Desire Me" (Walnut, 1st week). Third Professional Players offering. "First Mrs. Fraser" went up to $ 3,000 in fourth and final week; very good.

'Grand Hotel' Tops Dramas, $28,000; Hits on Broadway Drawing Big Money

This is a good season for hits. There are several money shows on Broadway. Although the list is considerably under normal in quantity, the quality attractions appear to be doing as well as in other seasons.

Business during Thanksgiving week was just about what had been indicated. Grosses did not advance except where extra matinees were held. Weakness early in the week and on the holiday itself resulted in some shows slipping. The peak of autumn period has passed and business will naturally ease downward until Christmas.

Production has slowed down and only one show is due next week—"The New Yorkers," postponed from this Thursday, opening the Broadway, formerly Moss's picture theatre, Colony at 53d street.

Among the new shows "The Vinegar Tree" looks much the best getting $17,500 in nine performances during its first full week at the Playhouse; "Scarlet Sister Mary" claimed $20,000 gross for its starting week at the Ethel Barrymore but a run is doubtful; "Oh Promise Me," laugh show at the Morosco, got $13,000 at the Morosco and should make the grade; "This Is New York," fairly well regarded at the Plymouth; "An Affair of State" looks hopeless at the Broadhurst; same for "First Night," Eltinge; "Hello Paris" regarded a lightweight at the Shubert; "Schoolgirl" light at the Ritz.

$47,000 Top

"Smiles" at the Ziegfeld tops the list in money and was quoted at $47,000 for its first full week. "Three's a Crowd," "Girl Crazy" and "Fine and Dandy" are the standout musicals otherwise. "Sweet and Low" improved the second week.

"Grand Hotel" is the dramatic topper at $28,000; "Once in a Lifetime" continues the comedy leader; "Greeks Had a Word For It" and "Tonight or Never," "Green Pastures," "Lysistrata," "Elizabeth the Queen," "That's Gratitude," "Vinegar Tree," "China," "Pagan Lady" and "On the Spot" are the other standouts.

Three more abrupt closings last week were "Princess Charming," Imperial; "Marseilles," Miller, and "Pressing Business," Republic.

Estimates Last Week

"An Affair of State," Broadhurst (3rd week) (C-1,118-$3). Notices not so good and business very weak; rated under $4,000; playing for the picture rights; may close Saturday (5).

"As Good As New," Cort (5th week) (C-1,043-$3.85). Moved here from Times Square; got about $6,000; doubtful except cut rates.

"Bad Girl," Hudson (10th week) (D-1,094-$3). Trade off generally early last week; pace affected here, too, but with gross around $10,000, satisfactory.

"Blackbirds," Royale (7th week) (R-1,118-$3.85). Has had rather tough time of it; Sunday night performances not what expected either; rated under $10,000.

"Brown Buddies," Liberty (9th week) (M-1-202-$3). Figuring this colored show will last into January; business quoted around $12,000 weekly.

"Elizabeth the Queen," Guild (5th week) (CD-914-$3). Playing to capacity with gross around $18,000; revival of "Much Ado About Nothing," the alternating attraction, not due now until mid-January.

"Fine and Dandy," Erlanger's (13th week) (M-1-531-$6.60). Virtual capacity throughout last week, easily holding its own against newer musicals; $40,000 or over.

"First Night," Eltinge (2d week) (CD-892-$3). Opened middle of last week; only mild notices and chances in doubt.

"Flying High," Apollo (30th week) (M-1,168-$4.40). Reduced the scale again and seats on sale through Theatre League; indicated drop in business to $25,000.

"Grand Hotel," National (4th week) (D-1,164-$4.40). Acts like a smash; strong advance sale; out in front of all dramas with gross of $28,000.

"Girl Crazy," Alvin (8th week) (M-1,387-$5.50). Such a musical going along to great business; weekly pace is $40,000 and more.

"Greeks Had a Name for It," Harris (11th week) (C-1,000-$3). Quiet to some extent; big in favor and one of strongest comedies on list; $20,000 or more to it.

"Green Pastures," Mansfield (44th week) (D-1,070-$4.40). Fine drama enjoying its second season; $15,000 or more.

"Hello, Paris," Shubert (1st week) (M-1,297-$4.40). One of the new shows; indications not very promising.

"Kiss of Importance," Fulton (1st week) (C-1,357-$3.85). Presented by Arch Selwyn; adapted from the French by Arthur Hopkins and David Mendoza.

"Ladies All," Ritz (2d week) (C-1,400-$3). Rated under $7,000 and $8,000 and probably turning a small profit.

"Lysistrata," 44th St. (27th week) (C-1,323-$3.85). Greek travesty still drawing well with better than a half year's run to its credit; $20,000 claimed.

"Man in Possession," Booth (6th week) (C-708-$3.85). Scale helping gross to $11,000 and sometimes a bit over; one of few English shows to make a go of it.

"Marseilles," Henry Miller's. Closed last Saturday after playing two weeks to light trade.

Nina Rosa," Majestic (11th week) (M-1,717-$5.50). Shuberts concentrating theatre parties for this show; not among the leaders and never was; approximately $25,000.

"Oh Promise Me," Morosco, (2d week) (C-893-$3.85). Should make money; notices favorable in the main; a laugh show which got about $13,000 the first week.

"On the Spot," Forrest (16th week) (D-1,015-$3). Maintains very good pace and figures to last through winter, averaging $15,000 and over.

"Once in a Lifetime," Music Box (11th week) (C-1,000-$3.85). Comedy leader and the front gross runner until "Grand Hotel" came; $23,000 the weekly score.

"Overture," Longacre (1st week) (CD-1,019-$3). Presented independently (Bella Blake) written by the late William Bolitho; opens Friday (5).

"Pagan Lady," 48th St. (7th week) (C-969-$3). Making good money and may stay through winter; grooved around $15,000 weekly.

"Pressing Business," Republic. Stopped last Saturday, two weeks.

"Princess Charming," Imperial. Closed suddenly last Saturday; got coin but overboard on operating expense.

"Rear China," Beck (6th week) (D-1,189-$3). Has good chance to stick into January and perhaps longer; business quoted over $16,000 last week.

"Stepping Sisters," Jolson's (33d week) (F-1,776-$3). Unusual in that low-cost show using cut-rate coupons continues to draw enough for profit; $6,000 to $7,000.

"Scarlet Sister Mary," Ethel Barrymore (2nd week) (D-1,000-$4.40). Using high scale because of the Ethel Barrymore draw; $5.50 first night and first week grossed around $20,000.

"Schoolgirl," Ritz (3rd week) (C-945-$3). Management hopeful about this book play; between $5,000 and $6,000 last week and claiming to be picking up.

"Smiles," Ziegfeld (3rd week) (M-1,622-$6.60). At present the big shot among the musicals and leading the list; second week's takings well over $47,000, virtual capacity.

"Strictly Dishonorable," Avon (64th week) (C-830-$3.85). May last through winter, when company will be sent to London; about $10,000 indicated.

"Sweet and Low," Chanin's (2d week) (C-1,413-$5.50). Doing fairly well but hooked up expensively; second week a bit better at $26,000.

"That's Gratitude," John Golden (13th week) (C-900-$4.40). Business first ten weeks excellent and still quite profitable considering conditions; extra matinee sent takings to $15,000.

"This Is New York," Plymouth (2nd week (CD-1,042-$3.85). Opened late last week; first night opinion favorable and figures to be in the money.

"The Vinegar Tree," Playhouse (3rd week) (C-968-$3). Looks like a fresh hit; finished to standee trade and with an extra matinee grossed $17,500.

"The New Yorkers," Broadway. Postponed until next Monday (8).

"Three's A Crowd," Selwyn (8th week) (R-1,067-$5.50). Has been capacity since opening; no let-up in the high ticket demand; weekly takings $35,000.

"Tonight or Never," Belasco (3rd week) (D-1,000-$3.85). Belasco's latest presentation looks like a real money maker; second week's gross over $19,000.

"Up Pops the Devil," Masque (11th week) (C-700-$3). Lively comedy making money, but not among the leaders; over $9,000 claimed.

"Vanities," New Amsterdam (23rd week) (R-1,702-$5.50). Should last into January, new attraction due then; recent off weeks around $24,000.

Other Attractions

"The Merchant of Venice," Times Square, revival with Maurice Moscovitch.

Allison's House," 14th Street; now for Civic Rep.

Twelfth Night," Maxine Elliott and **"Are You Mrs. Bottle,"** Jolson's, this week.

"Mrs. Moonlight," Hopkins; indefinite.

"Light Wines and Beer," Republic; moved here from Wallack's (formerly shown as The Good Old Days).

Plays Out of Town

Cette Vieille Canaille

Paris, Nov. 21.

("This Old Bandit")

Comedy in three acts by Fernand Nozierre. Staged by Pierre Fresnay. Produced by Trebor and Brigon. Incidental music by Pares and Van Pares. Theatre Michel, Paris, Nov. 14.

Guillaume Vauthier.....Maurice de Feraudy
Jean Bonsard.....Pierre Bressny
Helene Lagrenn.....Alice Field
Mireille Fleury.....Marie-Louise Derby
Paul.....Rene Blancard
The Head Waiter.....Pierre Rauchet
Michel.....Dauvillier
Gravier.....Denis Rollet
Jacqueline.....Marcelle Monclair
Lina.....Suzy Leroy
The Florist.....Magda Garey
The Florist's Assistant.....Yette Pontys

Play is very timely, in this way: that immediately after the war the older generation was entirely put into the background by the young, and that nowadays those who were young at the time are getting gray and are pushed along by a younger generation, so that both the pre-war generation and that which came in immediately after the war, and still is holding the reins, feel sympathy for the character of the older man who is trying to keep his mistress from young men rivals. All men over 40 who are trying to prevent gigolos from catching their women cannot help but feel that the play has been written for them.

Story is that of a man about 60, retired politician and newspaper owner, very wealthy and wiley. He maintains a young woman who falls for a nice young composer who acts in a night club. The older man has no delusions as to what will be the outcome, and is wise enough to give a free rein to the girl, contenting himself by using his money to attract her. The musician and the girl go to the country on an unofficial honeymoon, while the old man is tactfully making a Mediterranean cruise. But what the old man had foreseen happens. The young woman gets somewhat tired of her young lover, who is sufficiently honorable himself to express the wish that they could live in surroundings not bought with the old man's money. It is this situation that shows the young man his folly, that such an entanglement will break his future. The young musician sees light, and disappears.

The play in itself is interesting and at times highly dramatic. All performers, however well they may act, are smothered by Maurice de Feraudy as the old politician. In his long career he has never created such a part, and his performance alone would make the play a success.

The first act takes place in a night club, setting being a reproduction of the Monseigneur Club in Paris. The play seems set for a long run at the Michel, and would probably do the same anywhere if acted as powerfully as it is here by Feraudy.

Mael.

ARMS AND THE MAID

Philadelphia, Dec. 2.

Latest Shubert musical importation, "Arms and the Maid," adapted by Harry B. Smith and Harry Clarke from the German of Ernst Neubach, opening at the Chestnut Street Opera House Nov. 25, is in vital need of plenty of doctoring. It has a chance, however, if certain radical changes are made.

Originally the piece was a very straight and legitimate drama, minus gags and gorgeous staging, and with a rather heavy accompanying musical score of very few numbers. Over here, it has been given a light score, contributed by Jean Gilbert, and a variety of comedy wheezes. On the other hand, the play staged with a single, unobtrusive although effective setting.

The story, which has a background of the war, is considerably above the average for musical comedy or operetta. But it is definitely the kind of a story that needs to be played by actors above the average musical comedy level. The scene is Galicia during the war—in Lemberg, to be exact—and the leading characters are either Austrian or Russian. An advance by the latter involves the Teuton heroine and her lover, a wounded German soldier, in numerous perilous situations. The slav leader, Colonel Orloff, an overbearing but susceptible officer in love with the girl, provides the third corner of the triangle. There are times when the action reminds, albeit faintly, of Shaw's "Arms and the Man," without, of course, the ironic and satiric slant.

Unfortunately, the leads are not equal to the task of making the occasional dramatic situations seem real and vital enough. Emmy Kosarky, a Continental prima donna, lacks both fire and personality. A good dramatic actress, with a passable voice, would have been better. A top-notch light operetta leading lady would be an improvement. Miss Kosarky sings well enough but lacks the spark. Alfred Young, also, is too stolid for the hero. On the other hand, Edward Nell, Jr., is capital as the heavy. He sings and acts with fervor and conviction. Best dramatic performance of all, however, is contributed by Florenz Ames as a spy, who only comes in on the last act. Ethel Norris is neatly effective as the ingenue and supplies the best of the lighter moments. She has the main tunes of the show and does very well by them. Solly Ward is the comedian and does his usual dialectic muttering. His low comedy does not seem to fit and he is best in his few serious moments.

Gilbert's score is graceful but undistinguished. Several of the numbers are easy to listen to, but hardly candidates for great favor. "I Like You" and "Forward, March Into My Arms" are the best.

Waters.

JACK'S UP

Providence, Nov. 28.

A comedy in three acts by Reginald Owen at the Providence Opera House, Thursday, Nov. 27.

Kuni.....J. Kuni
Lou.....Lou Pinedo
Harry Wolff.....Edward Rigby
Sam Goldstein.....Arthur S. Ross
John Montmorency.....Reginald Owen
Jack Gowan.....Reginald Owen
Ed.....Tom Farrell
Helen Nugent.....Kathryn March
The Rev. Thos. Sparling.....Jos. Sweeney
Zoke.....W. J. Paul
William.....Harold Hartwell

No chance for a sensational success in this saga of Hollywood morals, but it does provide a good evening's entertainment. Owen has a duel role and gives an excellent performance. The play has its far-fetched and exaggerated moments, but in general Owen has done a pretty good job of writing an amusing episode of that little dizzy village of Hollywood.

The action has doubles and troubles all mixed up into frenzied action. It primarily concerns one John Montmorency and his stuntman and severest critic, Jack Gowan. Montgomery had been a wow in the days of the silent screen, an idol and all that. But the talkers have put him in the background. He has a holdover contract so the producers have to make the most of him and use a double on the hazardous shots.

Owen plays both the screen star and double through a series of misadventures. At the finish the double comes into his own as a star, and into the arms of the heroine, played by the piquant Miss March.

Owen plays the roles of the detestable screen star and the likable Jack, a far call from each other, in convincing style and with a good deal of dexterity in changing from one to the other.

Arthur S. Ross is smooth as the Czar of Hollywood, and other members of the cast do well.

Owen has played in a few pictures himself, has spent considerable time in the picture colony and he knows his studio.

AUSTRALIA

(Continued from page 6)

being the means of supplying anti-foreign governments with their meal tickets. Anti-foreign element has adopted a dog-in-manger attitude. They want to keep American influence out of Australia, yet they tax American pictures beyond all reason. They also tell us to produce our own pictures, but have not assisted local producers in any way.

New Zealand government recently raised the tariff on film importation and American distributors at once told the government unless the slug was removed it would be impossible to do further business with that country except at a loss and this they (the distributors) were not prepared to do. Government handed a lot of flag waving stated it would not allow any foreign element to rule it.

But the public has set up such an outcry at their entertainment being taken from it it is certain the government will have to come back to earth. Should American distributors refuse to supply Australia with pictures then practically every theatre would have to close its doors.

Melbourne

Legit on the upward trend with "Mr. Cinders" and "Let Us Be Gay" getting nice business. Vaude revue solid. Edith Taliaferro will do "The Road to Romance," renamed from "Road to Rome" for W. T.

Wirth's Circus hitting public fancy and set for season. New talker attractions bringing in money and managers generally quite satisfied.

Chatter

"Sons o' Guns" biggest successes yet handled by W. T.

Most U. T. houses now playing vaude with talkers. Mostly local acts at present. Jack Musgrove in charge of U. T. booking office.

Old Chaplin silents finding their way into several theatres and pulling surprising business.

Stanley Crick returned from America and will have charge of the entire Hoyt-Fox circuit. Looks as though U. T. and Hoyts-Fox will work together instead of opposition. U. T. has a working agreement regarding territory made before Fox bought into the Hoyt group. This agreement will be adhered to until its expiration. Agreement has it that certain pictures can be played in Melbourne and other cities by U. T., with Hoyts playing same picture in Sydney and elsewhere.

Havana Chatter

(Continued from page 56)

next month's opening. It is a 10-story office building.

Feature will be the free bar, where Bacardi will be served to those fortunate enough to get a guest card.

The Presidente, Almendares and Sevilla are getting ready for the season. Sevilla will start Nov. 20. Victor Rodriguez, as usual, will furnish the music.

The Presidente will have a Cuban orchestra, and the Almendares is importing one from New York.

Some talk around that the race track and Casino would not open this year. Not so. Horses are coming with trainers and jockeys. New manager of the Casino is also in town and getting the gambling house ready.

Paramount celebrated "Paramount Week" recently. Scored a decided hit with its Spanish version of "Grumpy."

Metro is getting a big play with its Spanish Laurel and Hardy and Charlie Case comedies. These get top billing here.

Inside Stuff—Legit

(Continued from Page 55)

try was in association with James W. Elliott, not related. Program calls for two or three plays this winter, one probably having a name from pictures, as the star.

Lenore Ulric is said to have offered Ben David, producer of "An Affair of State," $30,000 for his rights before the play opened in New York last week, with Florence Eldridge. It's the first legit production by David, vaude producer and agent, and it is also the first produced script written by its author, Robert L. Buckner, who is 24.

Ina Claire is said to have wanted the story for a picture. Show started off like a hit.

Since newspaper critics seem to object to Saturday night openings, it is likely that producers will hereafter bring shows in on other days. There was only one first-string reviewer present at one recent Saturday nite opening, although there were no other shows beginning life that night.

Critics seem to feel that a Saturday night show cuts into their weekends.

Opening of "Overture" has been postponed from tonight (Wed), until Friday to permit completion of a cement stage at the Longacre.

Piece premiered in New Haven last week with unique billing giving publicity to three other compositions: Bela Blau presents "Overture," by William Bolitho, who wrote "12 Against the Gods," with Colin Clive, star of "Journey's End," staged by Marc Connelly, author and director of "Green Pastures."

The Authors' League has bulletined its members regarding the expiration next Feb. 1 of the dramatists' basic agreement with managers. Although no mention is made of changes in the agreement, it is reported a number will be made with reference to sales to pictures. One of the items complained about is the break given foreign playwrights on picture sales.

Idea of filling theatres with cheap shows via the 50 cent pass pick method has spread from "Stepping Sisters" and is attracting the attention of the shoestringers. "Sisters," the champ nicker, has been making money on this scheme with $5,000 grosses. Other shows to follow the example are "Hot Rhythm" and "Light Wines and Beer." Plan to keep "Frankie and Johnnie" on Broadway by this means didn't pan out.

A laundry on West 52d street, next to the Alvin, is selling tickets to Broadway shows, specializing in "Girl Crazy" next door. Aarons & Freedley, producers of "Crazy" have succeeded in chasing the laundry people off the streets and away from the theatre while selling, but have been unable to put a stop to digging.

The laundry has a number of signs in front advertising the tickets.

Valerie Taylor, who violently protested Equity's rule requiring foreign players to take a six-month intermission between legit engagements unless having the standing of having played 100 weeks over here, is in "Petticoat Influence." She crashed into the dailies with her views on the rule. Six months has elapsed since she appeared in "Berkeley Square," another Gilbert Miller show.

At the recent Lambs Gambol in the clubhouse Wilton Lackaye had a few words to say during the session that followed the show. He chilled fellow members, relating that he had been in the Lambs when it had 150 members and watched it grow to an organization of thousands. Yet when he was ill and abed only two Lambs visited him.

Professional advice about the lighting of shows is badly needed in Paris. Many scenes which otherwise would be passable, are exposed as terrible through deficient lighting. Francis A. Mangan's presentations at the Paramount, and Louis Lemarchand's at the Olympia, film houses, are about the only two properly lighted shows in Paris.

Joe Cook is interviewed almost daily by youngsters from school and college publications. Joe went to the U. of Dayton but that spot is yet to be heard from. General trend of the questions seeks to find out why Cook went into show business. To make money, he answers. He'll get out when he has enough but doubts that he ever will get that much.

Reported that Williamson-Tait, through one of its New York reps, is in on the Dillingham-Erlanger production of "Shylock," starring Maurice Moscovitch.

Moscovitch appeared for W.-T. in Australia and the firm is said to be backing any foreign showings the actor will make in this play.

Mrs. John Balderston, wife of the writer of "Berkeley Square," has arrived in New York with a new version of "Frankenstein," supposedly Americanized enough for local consumption. The play is based on Mrs. Shelly's novel.

Horace Liveright has an option on the play, which expires in February.

Jewish stage has been dealt its severest blow in years. All of the current Yiddish shows but one have cut salaries, with the actors working on half pay.

Only Jewish play that hasn't cut salaries is the one featuring Molly Picon.

Langdon Post, wealthy New York State Assemblyman, is said to be in back of Bela Blau, who will present "Overture" at the Longacre this week. Post is from the silk stocking district which includes the theatre zone. He is regarded as the theatre's friend at Albany.

Car card advertisements used in "Subway Express," mystery current in Chicago, are being paid for by Chicago advertisers at $25 per card per week.

It is said to be a higher rate than New York subway advertisers pay.

Sydney Phillips says the Shuberts have nothing to do with his contemplated stage production of "Blessed Event" and that Osgood Perkins is not engaged for it.

The Theatre Guild has recruited a group of cowboys from among rodeo performers now laying off for "Green Grow the Lilacs," opening in Boston next Monday (8).

Frank C. Page, vice-president of International Telegraph and Telephone, who is concentrating on Postal's ticket agency activities, is the son of Walter Hines Page, war-time ambassador to England.

Immediately after the closing of "Well of Romance" at the Craig, Preston Sturges assigned all his rights in the play to two unknowns.

"Well" may reappear as a Paramount stage unit.

Shuberts are reported having bought in on "You Said It," a revue to be presented by Lou Holtz and Jack Yellen and written by them. Goes into rehearsal this week.

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Plays on Broadway

A Kiss of Importance

Comedy in three acts. Presented at the Fulton Dec. 1, by Arch Selwyn in association with Selwyn Productions, Inc. Adapted by Arthur Hornblow Jr., from the French, "Monsieur de St. Obin," by Andre Picard and H. M. Harwood. Basil Rathbone starred. Staged by Lionel Atwill. $3.85 top.

Fred	Johnnie Brewer
Arthur Dupin	Ivan Simpson
Mlle. Thomas	Allen Jarrige
Comte de Cerlasy	Frank Henderson
Christian Saint Obin	Basil Rathbone
Gilbert Laurent Courcel	Montagu Love
Isabelle De Cormefon	Ann Andrews
Octave De Corquefon	Frederick Kerr
Albertine	Marjorie Hollis
Gardener	George Wright, Sr.

"A Kiss of Importance" is an attractive title, but that it is an important addition to the season as a play is doubtful. Limited class draw indicated. Fine first-night audience, however.

Much too long in developing the story. Nothing very amusing until the last act, where the laugh lines are concentrated, which is hardly enough to carry this play from the French. The native pressmen there may have been more diverting. It doubtless was broader, and had to be toned down for use here.

First act is in the office of Dupin, a Parisian money lender, to whom Christian Saint Obin is indebted. He is the second son of a baron, with a way about him and little matters of owing mean little. His principal aim in life is horses. Senator Courcel, an old friend, calls on Dupin with a commission. He has fallen in love with Isabelle, young wife of the elderly fellow-senator, De Corquefon. But he cannot be involved in a scandal. He seeks a young man to make limitation love to Isabelle, who would then be divorced and they would be able to wed. The sporty Saint Obin accepts the job.

Saint Obin has been a month at the Corquefon chateau without making advances to Isabelle, rather going in for exercise and developing an old mare whom he thinks will be a champion steeplechaser. Prodded to start something, the young wife succumbs to his caresses. Then starts a real love affair. The old senator pretends not to see what is going on, but he discovers, his confrere, Courcel, trying to kiss his wife.

Last act has the old man and the young lover talking things over, and the laughs come in a bunch. Looks like an awkward situation, but when Isabelle explains her new lover was merely acting the part for Courcel, everything is all right. What is more, the old boy consents to the young wife having an apartment in Paris.

A Kiss of Importance" is one of several plays presented by Arch Selwyn with picture names in the cast. Basil Rathbone is starred, but he was featured on Broadway before he went to Hollywood. Rathbone as the dilettante is lively at times and, of course, attractive from the feminine viewpoint. Montagu Love, a film villain, plays the scheming and unsuccessful younger senator. It's not an attractive part; neither is his villain make-up.

Ann Andrews is Isabelle. She went along well enough until towards the latter part of act two, when she suddenly developed something akin to a French accent. She had not used it previously, and it was a surprise. Appears to be a distinct error in direction. The English veteran, Frederick Kerr, is the old senator. It was Kerr's interchange with Rathbone which lightened the last act. Johnnie Brewer is amusing as an excitable clerk to Dupin.

This is one of those French plays supposed to be naughty. That may be so in a way, but it doesn't provide the fun expected of it. *Ibee.*

Scarlet Sister Mary

Presented at the Ethel Barrymore, Nov. 25, by Lee Shubert, a drama in three acts, adapted from Julia Peterkin's novel by Daniel Reed; Ethel Barrymore starred; staged by E. M. Blythe.

Maum Hannah	Beatrice Terry
Mona	Anita Rothe
Tressie	Denise Morris
Sister Mary	Ethel Barrymore
Puddin Dan	Hugh Sothern
Cinder	Estelle Winwood
June	John Roseleigh
Billy	Walter Tilger
Cousin Andrew	Lee Kennedy
Big Boy	Herbert Gentry
Doll	Georgie Drew Mendum
Tussie	Dilmuse Collins
Luke	Burke Clarke
Gadsen	Wilbur Cox
Grieve	Marjorie Main
Reverend Bungamy	Marcel Dill
Brer Dee (an old churchman)	Daniel Reimell
Unex	Albert Hickey
Teddy Cudjoe	William H. Mack
Seraphine	Ethel Barrymore Colt
Phaladin	Manuel Del Campo
Brantah	Alan Campbell
Wade	Charles Quigley
Big Boy	Theodore De Corsia
Unex	Malcolm Sohan

"Scarlet Sister Mary" is not a wise selection for Ethel Barrymore. She gives an exceptional performance, without doubt, but under the dark sepia of a Southern negress her personality seemed lost in a fog. The new play should attract attendance on the strength of the star's popularity, but it probably won't last through winter.

Curiously, "Sister Mary," as they call her (and later "Si May-e"), is spotted across the street from "The Green Pastures," the real thing in colored cast dramas. Miss Barrymore has some grade A players in support, but their dialects are varied, and some anything but authentic. For instance, there is Estelle Winwood playing "Cinder," a husband-snatcher who gets the air. Cinder is a slim person in contrast to the ample bulk of the other women. That wouldn't make much difference, but she can't seem to shake her Piccadilly accent.

The people in this play of poor negroes are interesting in a number of ways, but so quiet is the performance generally that is questionable if the average person out front will be carried along. It seemed that a great deal more fun could have been made out of it all. The first half of the final act is amusing, but that about lets out. "Sister Mary" on the diversion end.

Mary, abandoned after one year by her husband, has had plenty of children in the 20-year span of the play's action, and in one case it was triplets. She has picked her men as she wanted them. On her wedding night she danced and was thrown out of the church, but she feels that when she is through with "sinnin'" she c'n go back to the church.

Mary married the wrong twin brother. She was on her way to motherhood before the ceremony, and so her first child was named "Unex," because he was unexpected. In the play's lapse of time her daughter, Seraphine, grows up. The girl has had an affair with a fellow in the city, has had a child by him and is on her way back to the only at home. Seraphine is played by Ethel Barrymore Colt, the newest of the Barrymore clan to come before the footlights. Under the direction of her mother (who staged the play under the name of Blythe, as usual) Miss Colt is all right in a naturally unimportant assignment.

Another of the family, Georgie Drew Mendum, plays the sister of Si May-e's husband, a good church member and inclined to be a bit humorous—but around the house a nagger; her husband complains. Horace Braham is a deformed lad, always a friend of Si May-e and her children. In the negro makeup, too, is William B. Mack as an old darky who makes love charms. Beatrice Terry is Mary's aunt, an understanding woman whose warnings, alas, fail to keep Si May-e in the ways of the churchly. Some of the makeups seemed streaky, but perhaps most of the cast is strange to blackface playing.

"Scarlet Sister Mary" was doing big business out of town, where it played a couple of months. Miss Barrymore might well have remained on tour, for there her latest show is better suited than to Broadway. *Ibee.*

THIS IS NEW YORK

Three act comedy by Robert E. Sherwood, produced and staged by Arthur Hopkins. Settings by Aline Bernstein. At Plymouth, New York, Nov. 28; $3 top.

Walter	Bruno Wick
Mrs. Krull	Virginia Hewitt
Senator Harvey L. Krull	Robert T. Haines
Hauser	Sam Wren
Emma Krull	Lois Moran
Mrs. Hauser	Allen Atwell
Joseph Gresham, Jr.	Geoffrey Kerr
Lucille	Henrietta Ravenel
Phyllis Adrian	Audrey Dale
Harry Glassmain	Robert Barrat
Jean Doran	Ruth Hammond
Babe Saxton	Alma Adams
Shirley Lawrence	Lola Bonner
Judge Gohagan	Raymond Bramley
Milt Fleisler	William T. Carpenter
Pete	Frank Layton
Conway	Thaddeus Clancy
Elevator Boy	Boris Nicholai
Kavanaugh	Norman Fadden
Szlineck	Martin Noble
Reporter	Charles A. Richards
Cameraman	W. W. Watson

Arthur Hopkins' third play of the season looks like an in-betweener, despite a sparkling second act and a wealth of keen and amusing modern American characters, plenty of shrewd observation on Broadway and Park avenue in relation and contrast to Sioux Falls, S. Dakota, and by inference the rest of the hinterland.

On a background of a western spread-eagle U. S. senator, whose daughter becomes engaged to a rich and broad minded young metropolitan, Sherwood has contrived many rapier thrusts at exalted Babbitt moral pretense and fakery, at the same time—and this is the point and meat of the play—giving the audience a delightful peep at the luscious metropolitan institution of the well endowed "love nest."

It takes a desperately dull first act to plant the story, to the end that the heroine may crash into an apartment in time on Central Park West occupied by an escorting girl, leaving to keep her fiance from an entanglement with the ex-chorine.

It is there in a modernistic "love nest" that the real substance of the play takes place. We have a master racketeer, a city judge, who is attending their gaudy party upstairs, miscellaneous flight ladies and a world champion prig, with the ex-chorine playing hostess and acting as a sort of sophisticated chorus for all the smart cracks that such a congress of metropolitan characters might be expected to evolve in their moments of relaxation.

It so happens in the interest of drama that the racketeer's girl in the flat above, under the spur of too much cocaine, jumps from the 21st story and the police surge in to look into the possibilities of a murder. Emmy, daughter of the most vehemently bumptious U. S. senator from South Dakota that ever appeared in literature, is present in the jam and that is plenty of poison for the Republican ticket in that inland community.

Things are squared because the racketeer is so big a racketeer that he had to be taken care of and the senator gets a chance to pose as the stanuch defender of the American home, besides which the racketeer promises to make his election certain.

On this frame-work there is hung much vivacious smart talk of a distinctly local slant toward Gotham, such as joshing of Walter Winchell, the current political and bootleg situation and other matters of the kind, not to speak of wise observations on morality—not altogether complimentary to the middle western brand.

Lois Moran playing her first feature engagement on the stage—she has done several pictures for Fox to which she is contracted—does moderately well under trying circumstances. Has a tough assignment since she is called upon to play a somewhat conventional ingenue role entirely surrounded by vivid character types. In particular, her best scenes find her contrasted to Aubrey Dale, the chatelaine of the "love nest" and a gaudy sketch of a graceful and fascinating demi-mondaine with the biting wit of a Zazu and played with the svelt elegance of Nazimova. It was no spot for a drawing room ingenue.

Robert Haines is the spread-eagle senator with the judgment and balance one expects from this western. He got his points over and never once stepped across the line of verity, a tribute in the handling of a role that was open for hoking all the way. Jeoffrey Kerr returns to the parts he deals with most successively, the quiet, easy young patrician type in which he excels here as always.

It's all very wise and delightfully jaunty and amusing in spots, but the flavor doesn't spread evenly enough. First act has the saving grace of a capital curtain and so has the second, but the third stanza is rather hard to take, with the playing coming of its finale three or four times before they decide to call it an evening. *Rush.*

ALISON'S HOUSE

Drama in three acts and two scenes by Susan Glaspell. Presented by and at the Civic Repertory Dec. 1. Costumes and settings designed by Aline Bernstein. Eva Le Gallienne, director.

Ann Leslie	Florida Friebus
Jennie Vronsky	Lenore Ulric
Richard Knowles	Robert Ross
Ted Stanhope	Herbert Shapiro
Louise	Josephine Hutchinson
John Stanhope	Walter Beck
Eben	Donald Cameron
Elsa	Eva Le Gallienne
Miss Agatha	Alma Kruger
Hodges	Howard da Silva
Mrs. Hodges	Mary Ward

Since the difference between a live play and a lethargic one is that in the former the characters control the plot while in the latter the plot controls the characters, it is unfortunate that "Alison's House" is so constructed that it suffers from anaesthesia. It is a narrative of suppressions in the American home of a half-century ago with the motivating personality that of a poetess who had been dead for a decade.

The decision of the Stanhope family to sell the old Iowa homestead is sufficient excuse for gathering of the clan. Even Elsa, the wayward daughter of John, returns to spend a last night under its roof. In the midst of the final preparations for a departure on the morrow an off-stage fire of incendiary origin introduces the hope that possibly the piece, which has moved at a snail's pace toward an unseen goal, perchance will resolve itself into a mystery-thriller. Instead the act was merely a last desperate effort on the part of Miss Agatha, aged and feeble, to destroy the place so that certain unpublished poems of her sister, Alison, would be lost to posterity.

Before the second act is well under way the suspicion that this is a chronicle of the life of Emily Dickinson, native poetess who died in 1886 and whose writings were concealed by her family until 1914, has become a conviction.

With the death of Miss Agatha in the second act, much of the spirit of the play departs, for it is Alma Kruger's picturization that lingers long after other members of the cast have been forgotten. As is customary, the gentle old woman changes her mind just before she expires and places in Elsa's hands the treasured oiled-skin wallet containing the innermost thoughts and secrets of Alison's. These, of course eventually are to be published because they reveal the great humanness of Alison who forswore her love for the husband of another.

Throughout the thoughts and memories of Alison guide the actions of the players. It is only a mild surprise when the drama closes on a note of renunciation with Elsa determined to live, broken-hearted, without the companionship of the married man with whom she eloped.

"Alison's House" affords chances for players to establish individuality. This is done, for the most part, in an admirable manner. Leona Roberts, as the housemaid, puts restrained feeling into a part which sometimes verges loudly, and close to hamming, but on the whole is the self-righteous and indignant daughter-in-law.

Howard da Silva and Mary Ward as the corn-husking neighbors who purchase the Stanhope home are convincing. Donald Cameron deserves mention as the elder son and Herbert Shapiro as his younger brother.

There was little enough excuse for the introduction of Robert Ross, as reporter for a Chicago newspaper assigned to cover the sale of the homestead, news of which had somehow traveled to the western metropolis, but he served as an excellent companion for Leona Roberts, the Stanhope secretary, and they made a refreshingly delightful pair of young lovers. Donald Cameron was impressive as the father.

Eva Le Gallienne showed good taste in choosing a role of not too obvious importance which she consistently built up without over-acting. Her direction was without fault. Aline Bernstein's costumes and scenery faithfully reproduced the dignity and charm of their period.

"Alison's House" has been given a chance of importance by the Pulitzer prize to which it is, perhaps, entitled. Resting quietly and securely on 14th street, Miss Glaspell's child is better left undisturbed for it is decidedly over the heads of the average uptowners and its slow, novel-like movement does not spell box office. It is a worthy attempt at something better, and should satisfy the subscribers.

Those who liked "The Cherry Orchard" of Anton Chekov will find "Alison's House" enjoyable. It was produced in England several weeks ago by the Liverpool Repertory Theatre and met with a moderate response.

FIRST NIGHT

Drama in three acts and prologue presented at the Eltinge Nov. 29 by Richard Herndon; staged by Frederick Hatch; staged by Milton Sitzel.

Joe	Tom Dutton
Larry	Walter Downie
Hogan	Al Goin
Joan Reid	Emily Graham
Richard Reid	Donald Hudswell
Warden Ross	Edwin Cushman
Governor Moore	John F. Morrissey
Bartlett Harvey	William Hosier
Inspector Owens	George MacQuarrie
Frank Pisano	Harold Huber
The "Duke"	Wallace Widdecombe
George	Richard N. Gregg
Betty	Ronnee Madson
Mary Reid	Elizabeth Patterson
First Reporter	Spencer Kimbell
Second Reporter	Britton Diller
Third Reporter	Frank Stringfellow
Berg	Jack A. Clifford
Connelly	Louis E. Miller
Barnes	Al Helton
Lena Barnes	Edith Broder
Kerr	Phil M. Sheridan
Hicks	Robert C. Schnitzer
Rizzo	Salvatore Zito
Sharpe	Spencer Kimbell
Convict	Perry Norman

A murder mystery drama which in itself is familiar in type. The effort here is to provide enough novelty in detail treatment to make it seem exceptional. First night impression was that the objective was not attained.

A killing is witnessed, enough evidence is obtained to convict a young man and he is sentenced to the chair. The governor declines to commute the sentence. But the lad's friends believe him innocent. To get new evidence before the governor, the crime and the events thereafter enacted—on the stage of Sing Sing's auditorium. The Eltinge audience includes the governor, warden, other characters, and the prisoners, the pay customers included.

His Excellency arises at each curtain to say he has noted no new evidence and it is useless to continue. He is persuaded that the actual culprit will be disclosed, and so the play goes on. Aiding the friends of the accused youth is Inspector Owens, the very person who had brought out the evidence that sent him to the death house.

Owens is in the lounge room of the Stuyvesant theatre with his right hand dick, Pisano. They are keeping tabs on an English crook, the "duke," who tries to rib the officers by references to Scotland Yard. A door leading from the basement under the stage opens into the lounge. A pistol shot thrust through the door and a man in a telephone booth is shot to death.

Indications are that the young man committed the murder. Owens had even heard him threaten to kill the victim because of his rotten treatment of a girl in the show. The duke had quit the theatre and he provides an alibi by apparently moving; he was in the Bank of America at the time of the shooting. A taxi driver and teller confirm that, while the stage doorman swears the duke did not enter the stage door. Later the old man changes his story and the guilty man is hauled to the stage from the audience, after a shot or two, by Owens.

Novelty carried the first act. First half of the second act slowed up too much, blamable on the long, quiet questioning of witnesses by George McQuarrie as the inspector. Third act carried itself because of the impending solution.

Little romance in this drama. Emily Graham plays the friend of the wrongly convicted boy, but the persons involved are much too busy with other things to develop a love story. Wallace Widdecombe all right as the crafty Duke. Harold Huber got a chance when interpreting the excited chatter of an Italian laborer. John F. Morrissey as the governor was the principal audience actor. He might have changed places with McQuarrie with better effect. Al Helton, a veteran, played the doorman, Edith Broder was a chorister. Only three feminine characters and none important.

Former governor Al Smith was in the audience and they said Warden Lawes was out front, too. However, neither got a further insight on murder cases. Other than the idea of its presentation, "First Night" appeared to be ordinary. *Ibee.*

Phillips-Berg Agency Jams With Phil Berg

Hollywood, Dec. 2.

Phil Berg, local agent, is burning because his cousin, Phillip F. Berg from New York, has incorporated with Murray Phillips. Phil claims similarity of names with new combine, Phillips-Berg, will be confusing.

Berg and Phillips are here to operate generally, including agenting.

On squawk from Berg, Phillips and the cousin agreed to reincorporate if Berg would pay them $350, spent already for that purpose, stationery, etc. Then somebody called the request "a holdup," with that breaking up the cousins and Phillip F. Berg refusing to change the firm name for any amount.

AHEAD AND BACK

Ben Holzman, replacing Jeanne Stevens, as p.a. for "A Kiss of Importance". (Arch Selwyn).

Mac Hilliard, back, "Washington Heights" (Philip Goodman).

Arthur McHugh, p. a. for "Real McCoy" (Sa. Lowett).

Oliver Saylor, p. a., and Sarah Stamm, g. m., for Leo Bulgakov ("The Life Line").

Charles Washburn, p. a. "The Devil Is a Lady."

ENGAGEMENTS

Judith Anderson, "As You Desire Me."

Valerie Taylor, John Williams, "Petticoat Influence."

Larry Vale, Wally Stewart, "The New Yorkers."

William H. Barwald and Allan Davis, "Life Is Like That."

Elizabeth Patterson, Ray Walburn, John T. Doyle, "Rock Me, Julie."

Mary Adams replaced Polly Walker in "Hello, Paris."

CLARA JOEL SETTLES

Clara Joel, recently awarded a judgment of $55,000 against the Yellow Cab Co. in an accident case, has settled her claim against the company for close to the amount of the damages awarded by the court.

Wilstach's First Novel

John Wilstach has contracted for his first novel, "Under Cover Man," to be published in the spring by William Morrow & Co. The book is about the Whalen New York police under cover squad, and a foreword will read "certain of the characters and events are not entirely imaginary."

Wilstach and his wife, who was Evelyn Morton of the "Follies," sailed Saturday (29) on the "Ausonia," and he will write for Street & Smith all winter from the Isle of Capri. He says wood-pulp authors do not get as much per word as are not having it so badly. They slick-paper authors maybe, but their volume more'n makes up for that.

Wilstach was a police court reporter on the old "Sun;" afterward circus, and theatrical press agent, until going free lance.

Hale's Air Doubling

Richard Hale is doubling between legit and radio, rehearsing in Lynn Rigg's "Green Grow the Lilacs" and also on the Radio Home Makers' hour over Columbia network once weekly.

LITERATI

English Dailies' Situation

The present situation of the newspaper business in England is the most amazing mixture of complexity and insecurity ever known in the long history of Fleet Street (London).

Big newspaper syndicates are talking of fusing papers and merging interests. The stranglehold of the tremendous circulation drives started by the Rothermere papers has gripped the entire business and is steadily undermining the finances of many interests.

Journalism in England can be split into three major camps. Allied Newspapers, relatively weak in London and immensely strong in the provinces, the Rothermere papers headed by "The Daily Mail" and "The Evening News," strongest of all in London, and the Beaverbrook papers, led by "The Daily Express" and "The Evening Standard."

The last two are groups running parallel, and there is talk of fusion.

All this affects the working newspaperman in England very badly. Circulations continue to stagger up to huge figures, with advertising revenues dipping on all sides owing to condition.

The proportion of unemployed along Fleet Street is higher than it has ever been. The merger of "The Daily News" and "Daily Chronicle" recently flung something like 160 reporters out of work at once. Every paper along the street has started ruthless economy drives involving the wholesale dismissal of desk and news men.

Newspapers in England have overreached themselves. Circulations obtained by the methods current in England, free insurance, racing coupons, crossword puzzles and free gift schemes are expensive to the papers but useless to the advertisers. Result is the production overheads along Fleet Street are reaching appalling figures, with the advertising revenue steadily slipping.

It is safe to say there is hardly a London paper at present breaking even on its balance sheet.

There is talk of a "gentlemen's agreement" between newspaper proprietors over competitions and circulation drives. This means to say the rags are trying to stop each other cutting each other's throats, but they all hope to reserve the right of a place in the sun for themselves.

"Gentlemen's agreements" between most English newspaper owners is a joke if figured the right way. The only way the dailies can get back to their previous financial stability is by cutting down on the sales drive. The insurance stunts cost thousands, while the free gift schemes are hopelessly expensive.

At present the tendency all along Fleet Street is retrenchment. Papers are scared stiff of the future. Editors are sitting for expensive writers' contract to finish and then regularly decline to exercise option of renewal. It is generally felt London if the papers are to drive back to their old footing the competition to get star names must stop. At present the evil, muchly overdone, is hurting both ways. It is slicing into profit and loss accounts and doing havoc to the ranks of the professional newspaper men.

Another bane of the journalist's life in England is the ambitious amateur. These blights get jobs at cut salaries on leading papers, do precious little, and hold real newspaper men out of work. There are so many amateur journalists in England the profession is mainly made up by 'em.

A few weeks back "The Daily Mail," which ought to know better, engaged six lads fresh from Eton College, and gave then six months' contract at $25 weekly. The money means little to the amateurs, whose only ambition is to handle the sports section. The men on the desks are plenty sore over the whole business.

At present the one topic of Fleet Street, other than the usual question as to where there's work to be had, is the anticipated fusion of "The Daily Mail" and "The Daily Express." Rothermere and Beaverbrook have been getting so close in lately the merger seems a natural result.

As at present outlined the scheme looks like the best thing that could happen for the 'Daily Herald," indie Socialist paper which runs the Titans to third place on the circulation drive. Suggested a new paper, "The Mail Express" emerges from the two dailies, in the hope it cuts the overheads and carries on with the combined circulation, somewhere around 3,700,000 daily.

If this happens the "Express" could give up its Glasgow branch, always a dead loss. Situation was, when the two papers were at cut throat, the "Express" started running a Scottish edition in the hope of catching up on the "Mail's" northern sales, that paper having a Manchester edition with a big sale over the border. "Express" never succeeded in catching the "Mail" in Scotland.

Solution to the present depression along Fleet Street is the stoppage of all stunt circulation drives, particularly the racing coupon and the free insurance ticket.

Some of the papers may be assuming themselves whether $4,000 a page isn't too high, even for a national paper's ad rate.

BEST SELLERS

Best sellers for week ending Nov. 29, as reported by **Brentano's**, New York.

Fiction

Phillippa, ($2.50).....Anne Douglas Sedgewick
Imperial Palace ($2.50).....Arnold Bennett
The Water Gipsies ($2.50).....A. P. Herbert
Twenty Four Hours ($2.50).....Louis Bromfield
Cakes and Ale ($2.00).....W. Somerset Maugham
Vagabonds ($3.00).....Knut Hamsun

Non-Fiction

The Lives of a Bengal Lancer ($2.75).....F. Yeats Brown
Memories and Vagaries ($3.00).....Axel Munthe
Royal Charles, Ruler and Rake ($4.00).....David Loth
The Sins of New York ($5.00).....Edward Van Every
India: Land of the Black Pagoda ($4.00).....Lowell Thomas
Wolsey ($5.00).....Hilaire Belloc

(American News is a distributor; Brentano's a retail book seller.)

Brazen Broker Gyp

One of the crudest authors broker gyps by an author's agent has been gotten away with for months through the agent's laconic reply that if they threw him in jail he'll never be able to pay off. The Authors' League is said to recognize this, although there has been some comment, especially on the west coast in connection with the sale of picture rights, why the League didn't advise all its members for protection.

One writer just learned that the sale of the dialog rights to one of his stories for an additional $20,000 was effected last March. Another learned that one of his stories is being screened, although he, the writer, received no compensation. The broker's jam in the market caused him to thus make use of his client's proceeds.

Sinclair on Awards

Around the offices of Harcourt, Brace, they are reported apprehensive as to what will happen when Sinclair Lewis reaches Sweden to receive the Nobel Prize for literature. The red-headed author said to be not altogether reconciled to the idea of the award, despite his apparent gratification over the news, and to still harbor some ideas about literary awards which he won't mind telling to the committees of organizations that sponsor them.

They say that when the award to Lewis was made known, Harcourt, Brace immediately brought up the author and his wife to its offices, with a hot discussion following. Lewis was for turning down the Nobel Prize, as he did the Pulitzer Prize in 1926, but his publishers and Mrs. Lewis (Dorothy Thompson) talked him out of it. Newspapermen, interviewing Lewis at the Harcourt, Brace offices soon after, found him none too cheerful.

When turning down the Pulitzer Prize, Lewis declared "all prizes are dangerous." How to be consistent and accept the Nobel award was a problem, but Lewis gave out that the $46,000 prize money would enable him to support his family and continue writing. That's a laugh, because Lewis is listed among the wealthiest scribblers on this side of the water.

If the Nobel Prize committee lets Lewis say anything, it will undoubtedly hear some things about literary awards. Sinclair Lewis is that kind of a guy.

The Lief Bros.

Those Lief brothers are writing again. Max, the lyricist, whose novel, "Hangover," was a best seller is completing "Penthouse." It, too, is a Broadway story. Liveright has it.

Alfred Lief's recent volume on U. S. Supreme Court Brandeis is attracting wide attention in literary and legal circles, repeating the click with the same author's book on Justice Holmes.

Nat, the dentist, is leisurely completing "Dental and Incidental," an informative book on the teeth, written in newspaper style. Nat and Max recently completed a musical play book.

Reichenbach Tells 'Em

Addressing the AMPA at a luncheon, Harry Reichenbach said: "Don't waste your time envying anyone. Do your work and if anyone else does a good job applaud him." Another high spot in the informal Reichenbach talk to the picture press agents was: "Never be patronizing, and above all never buy the friendship of a newspaperman. The average journalist is essentially honest, and if he can be bought he won't last long."

Ed. Is Ghost Author

On the coast to see what the studios are doing to his magazine stories, and also to contact about 50 of his more or less regular writers, H. N. Swanson, editor of "College Humor," evidenced express interest in "Big Business Girl," which is in production at Warners.

The story was published anonymously as written "By One of Them." Under pressure, Swanson broke down and confessed to "Variety" he had batted the thing off himself.

Sucker Lists

Receiving clerks in the offices of the book and magazine publishers make a nice bit of change by selling names of writers and would-be writers for literary sucker lists.

Anyone who contributes a bit of writing anywhere soon after finds himself solicited for all sorts of literary merchandise.

Clerks copy names and addresses from all manuscripts coming into their offices, selling them to concerns specializing in sucker lists. Thousands of such names come into the offices of the national weeklies each year.

Back to Back

At a forum of one of the writers' clubs, where they go over things literary, it was proved that William DuBois' play, "Pagan Lady," is a steal from Somerset Maugham's "Rain."

After it had been settled, somebody else proved that "Rain" is a steal from Anatole France's "Thais."

Then somebody else in turn offered to show that "Thais" is a steal from a still earlier work, and the subject was switched before it be made farther continuous.

German Firm Bankrupt

The bookprinting office and stationery concern of Lauser in Germany, one of the oldest and most reputable firms, has been forced to declare bankruptcy with nearly $250,000 in liabilities and only very limited assets.

One of the creditors is the singer, Sigrid Onegin, who entrusted to the owner of the concern about $15,000.

Geo. Harvey's Post

George W. Harvey, formerly advertising assistant to A. P. Waxman at Warners, is now associated with the Agencies' Service Co., Inc., typographers.

Prior to his connection with W.

(Continued on page 68)

European Runaround

By Frank Scully

Vienna, Nov. 17.

If you saw Buster Keaton fall off a roof, and then miss the net, your laugh couldn't be any more hysterical than Vienna's on losing Hans Chlumberg.

Chlumberg was in Leipzig, his home town, for his "Miracles at Verdun" opening. Resting from the fatigue of a final rehearsal, he leaned against what he thought was a wall. It turned out to be a stage curtain. He fell head first into the pit.

A sure laugh in pictures, but a brain, concussion for Chlumberg.

Hours later, while the mob was screaming "Author! Author!", the author was lying unconscious in a nearby hospital.

His play got raves the next morning, but he never read them.

By then he was dead.

"All Quiet" for Chlumberg

Story is Chlumberg was a cavalry officer in the war. You get an idea how desperately young Austrians officers were toward the end of that struggle when you realize that Chlumberg was only 32 when he died, making him 20 when the war ended.

He isn't known much outside of Germany, though London did his "Bolt From the Blue" thing last year in two different productions, one by Sir Nigel Playfair at Hammersmith.

In Central Europe, however, they spoke of him in terms of Hauptmann, Molnar and Schnitzler.

He was to do for the German stage what Remarque did for the German novel. Maybe he has.

Bronx Cheer for a Miracle

This "Miracles at Verdun" is a 1934 piece showing a mob of tourists trekking to the battlefields, 20 years after the opening gun was fired. Big celebrations planned.

Play opens with divine service for peace, and prayers for resurrection of the dead soldiers.

Resurrection miracle happens, but gets Bronx cheer from unbelieving mob.

Reborn Unknown Soldiers soon find that, despite well-phrased hooey since the Armistice, world is still overboard with hate.

It takes 'em 12 scenes to realize that their sacrifice has been useless. They're glad to return to their graves.

Nothing much original in this, yet due to Chlumberg's treatment and dialog, there hasn't been a play in years that has gripped critics more deeply than this mixture of irony and fantasy.

"Frazer" Is "Selby" in Translation

Current Viennese lucky girl is Fritzi Massary in "Die Erste Mrs. Selby." Sounds a little like "The Private Life of Kid McCoy," but it's really that ubiquitous "First Mrs. Frazer" of St. John Ervine's under another billing.

Fritzi Massary like Marie Tempest, is a no-longer young girl trying to get along. She musical-comedied like Marie, and only went straight a year ago in Berlin.

Eric Glass, 22-year-old Austrian son of an English mother, did the translation. He was in London a year ago last summer for a "Variety" job and grabbed off the "Frazer" German rights between phone calls.

After "Abie's" Record

Massary's second legit play puts her in the smash class, for Sinjun's "Frazer" oozes into the sentimental Germans deeper even than the English, if that's possible.

Reports are the Haymarket run of "Frazer" has now broken all records for that house, including "Bunty Pulls the Strings" which ran 69 weeks.

London inside now is "Frazer" will do 10 more before folding.

Getting Away With Merger Again

Felix Salten, to Sinjun at least who was down here for his play's opening, is only a Viennese show critic.

This great guy who writes such exquisite things as "Bambi, a Life in the Woods," "The Hound of Florence" and "Fifteen Rabbits" doesn't deserve to be slammed like that.

Like Eugene O'Neill, Salten's script needs a magnifying glass. He gets 1,500 words on a sheet smaller than a phone pad. Maybe O'Neill and Salten got this way from writing for, or about, the tiny theatres.

Thi mugg suggested once—only once—fusing J. P. McEvoy's "Dixie Dugan" and Salten's "Bambi" under the perfectly dandy title of "Bambi Dugan, a Night Life in the Al Woods," but nobody would buy in, and the scheme was suddenly dropped.

It passed Goldman Sachs on the way down.

Legit As Picture Subsidiary

Two trends in legit life abroad are discernible everywhere—smaller houses and more sets.

The old one-set, three-act idea seems to be giving way to the still older Shakespearean idea of acting all over the place.

It's not uncommon for new shows to have a dozen and sometimes three dozen changes of scenery.

Whether this is done to make subsequent picture treatment easier, or because playwrights realize legit is only a picture subsidiary now, is hard to say.

Probably latter, with midget legit house playing show-window role from now on.

Scene Shifters Get a Break

Latest is "The Sentimental Journey" at the 1931 Theatre, Paris. This brand new 130-seater has produced a new comedy by a new author—Jacques Chabannes.

Ten scene changes in this "Pelerinage Sentimental." To give you an idea of their variety, here are some: Train compartment, theatre of a casino, flop house in the sticks, mineral springs Kurhaus, farm, city of factories, cemetery, and once more a Pullman.

Audience, actors, scene-shifters, scenes and lights so close together they get into each other's hair. One gallery goof yawned and closed his mouth on four factories.

Yet it all moves easily.

Making Stage Hits of Pics

Another instance of the topsy-turvy character of the show biz at present is Jules Romain's "Donogoo," opened Oct. 25 at the Paris Pigalle. Romain wrote it for pictures and then transferred it to the stage with practically no script changes.

It gallops through 25 scenes, thanks to the mechanical speed of things at the Pigalle, with no time out for fouls.

Story concerns a sappo professor who describes Donogoo-Tonka, a non-existent town in his "History of South America." Wise boys kid prof about the bull. Young architect, to square the prof, goes to S. A. to establish Donogoo.

Arrives there only to find a boom gold-mining town actually has sprung up since prof first pulled his typographical boner.

No knockout idea but gay enough to give new Pigalle its first hit since last year's face-lifting.

SONG PLUGGERS REVOLT

N. Y. and Transfer Musicians on Verge of Battle Over Job Scarcity

Local 802, American Federation of Musicians, stirred up a hornet's nest in a statement reported to have been made last week. Report was that 802 was going to start a clean-up of the musical situation in New York to replace transferred men holding local jobs with members of 802. Out of town men, legally here on transfers, claims such a move is illegal and threaten to take the fight direct to Joe Weber and the National board if the edict goes through.

According to National headquarters, any musician, familiar with his laws, knows that the power to place a ban on transfer cards in a town, making it "forbidden territory," lies only with the National board. The same thing applies to refusal of full membership in a local to a transferred man after locating on a transfer job after six months.

It is possible, of course, to give an out of town musician the needles, and not offer him any employment. This is about the only method within the National Federation laws which can be used to keep the outside men away from a town or to drive them out after depositing their transfer cards.

New York is naturally overcrowded with musicians. To alleviate bad conditions now pilling into serious ones, procedure would be to petition the National board to have the entire New York district declared "forbidden territory." Thus by legal means the transfer card menace would be stopped.

At one time Los Angeles, due to the sudden demand for musicians on pictures, became the magnet for hundreds of men who swooped down on the California town, deposited their transfer cards, and went to work. The L. A. local, however, didn't wait like the N. Y. local has done, but applied at once for the "forbidden territory" ruling to the National Board. It was immediately granted and thereby halted what might have been as bad a situation as now exists in New York.

Up to Monday (1) no petition had been received by National headquarters from Local 802.

Best Sheet Sellers

Six best sellers for the week ending Nov. 29, listed by Plaza Music, were:

"Three Little Words" (Harms).

"When the Organ Played at Twilight" (Santly).

"I'm Yours" (Famous).

"Betty Co-Ed" (Carl Fischer).

"Moonlight on the Colorado" (Shapiro-Bernstein).

"Body and Soul" (Harms).

CHI.'S BON TON MOB BUYING NAME BANDS

Chicago, Dec. 2.

Chicago's socially registered are going for name orchestras for their holiday parties, and paying stiff prices. Trend is a complete reversal for the upper crust gang, who, in the other days, were content with any group of passable musicians.

Leading the corn-belt field with fancy figures is George Griffith, builder of Chicago's 1933 World Fair buildings, who is laying six grand on the line for Coon-Sanders for Christmas eve. Adela Whiting, A. Hasseler, Gwethyln Jones, Mrs. James Offield, P. D. Armour, and other handles that mean something in the social register, are all down for various name orchestras.

As a result of the sudden rush the Music Corp. has jumped its December business $35,000 over last year.

ALL ORGANISTS OUT

Portland's All-Sound Programs Have No Place for Them

Spokane, Dec. 2.

Only canned music will be heard in local picture palaces after this week. Orpheum, Liberty, Audian and Granada have given notices to organists.

Cut apparently was expected, as they do but about 15 minutes daily.

No union trouble predicted on the move, as there is no place for organists on the programs of straight pictures.

Ottawa, Dec. 2.

Not one theatre in Ottawa, the Canadian capital, now has an orchestra or organist.

The last orchestral stronghold in the pit of the Regent was vacated Saturday (29), when Orville Johnston, director, and musicians had their final pay-off.

ASCAP's After Coast Copyright Violators

Los Angeles, Dec. 2.

American Society of Composers, Authors and Publishers is hot after a number of spots on the coast which have been violating the copyright law.

Phillip Cohen, local rep for the Society, has started infringement actions against the Swagger Inn, downtown (formerly Coffee Dan's), and the Stanley and Ramon theatres in Long Beach.

Latter houses have persistently refused to be licensed by the Society, according to Cohen.

NO SEATTLE DOUBLING

Seattle, Dec. 2.

Due to the present condition of musicians' employment, Seattle union has ordered a rule enforced against doubling.

This has cut Tiny Burnett from his night club playing in Venetian Gardens, Olympic hotel. Tiny is a fixture at the Orpheum.

Alabamians at Roseland, New York, starting Dec. 3, replacing Chick Webb's orchestra.

New Disc's Plug Line Is "Two Hits for Two Bits"

January will usher in a new popular-priced phonograph record, the Crown, sponsored by four men formerly connected with the American Record Corporation and each having at least 25 years' experience in the recording field.

Principal talking point for Crown is "two hits for two bits" instead of the usual smash tune on one side of a disc reversed with a dud. The new platter will be standard in size and composition and all recording will be done electrically under the supervision of Adrian Schubert.

Charles J. Kronberg is president of the new formed company and has appointed H. Germain head of sales and George Cheney laboratory director.

To stimulate interest different types of contests will be plugged in the monthly folders with $100 in prizes every 30 days. The first is a parody-writing competition with the best parodies on any of the 56 songs issued in January receiving the dough in $50, $25 and $5 pieces. Between 25 and 35 records will be issued each month.

FRED FISHER'S CO.

Fred Fisher, composer, has opened a music publishing office in New York.

Cal Hiller is general manager, with Fred Whiteman in charge of the professional and radio departments.

KORTLANDER'S TRIP

Max Kortlander, pres. of G. R. S., leaves for California early in December to join his wife for a short trip.

BUT WANT IT KEPT SECRET

First Invite "Variety" Then Try to Suppress Story—Open Resentment Against Impositions of Radio Bands and "Theatrical Nights"—Air Their Woes at Chicago Meeting

"WAITER, THE CHECK!"

Chicago, Dec. 2.

STATIC

(Song Pluggers' Theme Song)

Sound, Sound, the Clarion;
Fill the Zenith;
To All the Music World Proclaim
One Radio Band, Say What You Like,
Is Worth a Dozen Without a Mike.

Chicago's song pluggers, 21 in all, gathered on Lindy's Mezzanine in response to signals of distress seen from the belfry of mounting overhead.

It was evidently supposed to be a secret meeting, but by an odd coincidence Paul Revere called "Variety" on the phone and invited this sheet over as a guest. This sheet responded promptly, ducked across on a green light and arrived before the soup was cold.

In particular the boys were in convention assembled for the purpose of denouncing "theatrical nights" as practiced by a growing number of prominent bands in expensive night clubs with important radio outlets.

Outwardly innocent, these theatrical nights were branded clever commercial strategy whereby instead of entertaining a lot of bored waiters on the off evenings the bands are presented with a hand-picked and specially invited audience of famous fellows and lovely ladies from the loop theatres.

Always Out-Fumbled

As affecting the song-publishing fraternity the squawk is simply that they get stuck week after week with the checks for whole roomfuls of

(Continued on page 67)

U. S. MUSIC IS FALLING OFF IN EUROPE

Music men returning from abroad report that less and less American music is being heard on foreign shores. German and English tunes, they say, are now getting the breaks.

They report the biggest nash in England, France and Germany right now are tangoes. These are played in fox-trot time so all dancers won't be embarrassed. European publishing houses are picking up tango airs and publishing as many as possible. These tunes were always popular abroad.

They also state that the trend for home-made music can be witnessed in Germany where publishers are now putting songwriters under contract unheard of over there. Alberti, the biggest German publisher, has along placed several German writers under contract. However, the majority of the German tunesmiths are inclined to copy American hits, merely changing the meter to a slow German waltz rhythm. Sometimes they also change the key. This has been done in numerous tunes abroad.

"Sing Something Simple," hit number of the last White Show, is reported being used in a French revue with the natives believing it a home made tune.

Donaldson Firm Leads Song Trade Through Four Successive Sellers

Publishing Pug

Johnny Green, of Green & Green, music publishers, also does a little ring battling now and then when things get slow in the music biz.

Green fought a guy named Masters out in Cleveland last week and after the fight was over and the mike was raised up to the publishing pug for a word, Johnny took the opportunity to plug a few of the firm's songs.

$790 ONE-NIGHT GROSS IN LOUIS. 2,400-SEATER

Louisville, Dec. 2.

Lack of good publicity was held responsible for a gross of only $790 for the one-night stand of Terrebianca's Tipica orchestra at the 2,400-seat Memorial Auditorium. Originally booked for a matinee also, this was dispensed with due to insufficient advance sales. Prices of $1 to $2.50 were slashed to 50c with a newspaper coupon.

MEYER DAVIS' LINKS

May Establish In and Outdoor Golf String in Key Towns

Broadway's newest indoor golf course is being operated by Meyer Davis, the orchestra boy. It's Davis' first dip into the golf thing and if the New York venture is successful he intends to start a chain of these layouts, both indoors and outdoors, in key cities.

Davis, who still leads his orchestra at swank affairs in the east and south, is generally rated as the richest man in the band field, his wealth being conservatively estimated at $3,000,000.

In addition to orchestras, Davis operates Willow Grove, a Philadelphia amusement park, and the Lucky Strike bowling alleys in Washington, where he also has extensive realty holdings and is interested in the operation of nite clubs. Successful investments in various other businesses, among which are a cloak and suit house in New York, are also on Davis' list.

Whiteman's Midwestern % One-Niters, Jan. 1

Paul Whiteman will go on a one-night barnstorming tour of the middle west after Jan. 1. Until then the band will continue at the Granada, Chicago.

Whiteman will play one-night dance engagements and concerts on guarantee and percentage. Tour is now being arranged by M. C. A. with Jimmy Gillespie.

Better Pit Bands

Hollywood, Dec. 2.

R-K-O is seeing what can be done about improving the standards of pit bands. Dave Mordecai, western musical supervisor for the circuit, is on a tour covering all the pit bands in the territory.

Departure Saturday (29) for New York of Al Greenbaum, secretary of the San Francisco Musicians' local, is now holding up negotiations for settlement of the musicians' trouble. Nothing will be done until he returns.

[illegible] R-K-O [illegible] Cab Calloway's [illegible] go [illegible] Eddie [illegible] band [illegible] Calloway is now in [illegible]

Donaldson, Douglas & Gumble is getting a speed break as music publishers when the rest of the popular price music trade is yelling murder over business. The Donaldson firm has four sellers, all written by Walter Donaldson.

Its star seller, "Little White Lies," that passed the 700,000 sale mark and is still alive, has been followed by "Driving Me Crazy." The latter song started in November with the trade conceding it is already in high. It's the plug song of the firm. The single picture song on the list is "Baby Cares for Me," from the "Whoopee" talker. It's selling in large lots.

"Sweet Jenny Lee" is the other Donaldson number and claimed by the partners to be already established in demand.

The Donaldson firm is now looked to be the leader of the pop music trade in the matter of earned profit. This is mainly due to succession of Walter Donaldson song hits and low overhead. The firm has but three branches, in Chicago, Los Angeles and Boston. Its New York office also has been conservatively operated, mostly through press of circumstances.

$75,000 in Red

It was some time after Walter Donaldson, Walter Douglas and Mose Gumble formed the three-firm that the turn arrived. It obliged them to skimp along, but when the hits started to come they found themselves equipped with sufficient man power to handle them and did not increase expenses.

It is reported that before the Donaldson firm got the break it had gone about $75,000 in the red. That was long since cleared off through "White Lies" alone.

The Donaldson firm is not affiliated with any picture producer or other music publisher.

Coast Shakeup As Music Offices Start Cutting Down

Hollywood, Dec. 2.

Economy wave is also hitting West Coast music publishing offices and shaking up number of the boys here. Sig. Bosley, for the past two years in charge of Robbins, leaves Dec. 15, and probably going East with other connections while Dick Arnold comes down from Frisco to replace him. Robbins is discontinuing its northern office.

Artie Mehlinger has resigned from Harms and is enroute to New York to join the De Sylva, Brown & Henderson. "Lucky" Wilbur, formerly with Red Star, replaces Mehlinger.

Famous is recalling Ed Janis to its home office with the possibility of closing its coast branch entirely. Further changes are expected out here before the first of year with movements due to the extinction of studio music business, although publishers are still holding on to their studio contracts.

Girl Show With Band

A departure in band barnstorming has been inaugurated by Howard Peterson, who carries an eight-girl revue with his orchestra.

The unit opened at Watertown Nov. 27 for a tour of Pennsylvania.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Panama

By Bea Drew

Panama, Nov. 22.

New show at Metropole with Isabelle Van, burlesque. Patricia Murray dancer, Buddy Werd and Vi Tibbits also new arrivals. Music by Mike's Melodians, Alamo and California cabarets are advertising they sell no drink at over 60c. California is under new management for the steenth time.

Colon

Bilgrays opened with Helen Kerle, Gloria Dale, Ruth Dale, May Gerard, Daisy Harris, May Intermaggio Dolores Leonard, Ruth Nagel, Lillian Nettis, Marjorie Norman, Delphine Ottru, Billy Griffin, Pauline Sliverman, Bernice Glowell, May West.

Stella Marls Chilean film actress is star dancer Canal Zoners seeing the show shocked at the lack of clothes on the chorus girls and entertainers. Most of the home folks have not reached the stage where they can consider naked women as entertainment.

Bernice Glowell and Delphine Ottru refused to be vaccinated, but when told they must or return to New York they decided to ruin their beauty with a small scar. A. C. Baker from Hollywood has charge of the floor show and Professor Pardo and orchestra will take care of the music.

Atlantic cabaret bills its show as direct from the "Main Stem" Thelma Seville, Blues Singer, Helen Johnson dancers, Mona Reid prima donna La Doloresa, Spanish dancer Gelbert Sisters Oriental dancers', Dolly White tap dancer and the Lap Zars, Mexican dancers.

Baby Killed

Gloria Arellano two year old daughter of the Lop Zars, Mexican Dancers, was killed by falling off the balcony of her home. The balcony gave way throwing the child two stories to the street.

Victoria Wolf, ex-stormy petrel hostess of Bilgray's now with Dunbar's circus left for France while the circus was playing Panama. Gilbert Ramos, Spanish tenor opened at Bilgray's with two assistants, patrons of the Atlantic were driven to the street when Roscoe Gauther Attorney of New York pulled out his gas pencil to show friends. It exploded and filled the cabaret with tear gas. Twenty dollars said the judge Gauther, still weeping, paid.

Unromantic Order

Hudy Geza, acrobat with the Dunbar circus, fell in love with a Mexican senorita entertainer at the Atlantic and tried his best to jump the circus. Immigration authorities with no romance said get back to the troupe. He did. Flo Trollman, entertainer at the Atlantic, married Alwyn C. Mitchell, soldier of France Field, Canal Zone. She will give up cabaret work.

International Cabaret for sale.

Florence Fairfax, entertainer at Kelley's Ritz who married a Mr. Conaveggio of Panama, sailed for the States under her maiden name, Elizabeth Pieper. She divorced the Mr. "Over the Top" cabaret in Colon has Chararria and Novoa, Rumba dancers, and Babe Darling and Gloria Carpentier.

Mrs. Harper Starts Taxi Accident Suit for $25,000

Arscola Harper, colored, wife of Leonard Harper, who stages the shows at the Lafayette and for Connie's Inn, has started a suit for $25,000 damages against the National Transportation Co., Inc., a taxi company.

Mrs. Harper claims that on Nov. 16, while riding along Seventh avenue in one of the company's cabs, the driver ran into a car parked along the street. She was rushed to the Harlem Hospital, she avers, where 18 stitches were taken in her forehead. Lou Handin represents Mrs. Harper.

Mrs. Harper was on the stage until married.

Harlan's Pom Pom

Hollywood, Dec. 2.

Pearl Eaton has been engaged by Kenneth Harlan to stage the floor show at his Pom Pom cafe for its opening Dec. 4. Talent will be booked in by the local R-K-O office.

Pom Pom is just outside the L. A. city limits in Sherman, where dancing is permitted after one a. m. and on Sundays. Cafe has been closed for some time.

Dallas Muny's Jam

Dallas, Dec. 2.

WRR, Dallas' muny station, will broadcast its swan song Jan. 1, unless town divvy's up $20,000, so sez Federal Radio commish. Which leaves Commissioner Graves in a tough spot.

It will take that much to make stipulated improvements, including moving of transmitter from downtown location and remodelling the studio in the Jefferson hotel. Station has $5,000 surplus, where more than year back it was $12,000 in red. But present depression will make it hard to loosen the extra 5 G's from city dad's jeans.

Station claims to be oldest muny in the world.

61 Weeks

Don Parker band signed for 61 weeks on the Finlay Strauss hour over WMCA.

Radio Restrictions

Radio is bearing down pretty hard in New York on its speakers, on commercial or any other hours.

Scripts as edited after submission must be strictly adhered to, the stations say. In the editing anything unwanted goes out, and there seems enough unwanted. Politics and big business kidding or adverse comment or flippancy is always out.

The networks appear to be especially watchful not to offend official Washington. Probably always recalling that SOS on Senator Reed's speech.

VILLAGE SPOT FOLDS

Katzman Dispossessed at Log Cabin —Had Colored Floor Show

'Twas a case of all set to go but no place to show with "Plantation Nights," colored revue, at the Log Cabin, Greenwich Village, Saturday night (29). When the performers showed up for the usual performance they found that Moe Katzman, operator of the cabaret, had been dispossessed.

Katzman had run the colored cabaret for several months and, according to the Myron Realty Corp., had been several months in arrears on rent. The landlord had given him until Saturday noon to produce some of the coin or else. Katzman had been dispossessed several weeks ago with the landlords failing to execute to give him additional time to get some coin.

The show had gone in two weeks ago and had only received part of the first week's salary when the blow off came.

HOPE TEMPORAL PERMIT LETS VILLAGE DANCE

Despite the possibility of several Greenwich Village cabarets facing a danceless New Year through dance-hall licenses maturing, the props are going ahead as usual with preparations for the annual celebration.

With civic organizations opposing renewal of licenses, the proprietors are sanguine that they will at least be able to obtain temporary permits for New Year's Eve. Most depend upon the evening's intake to take them out of the red for months.

Most of the small cabarets of the Village are scaling the New Year's tariff at $5 and $7.50, which includes cover charge and a light repast. Others are charging a flat cover of $2 and $3 and no pass out on the house for these amounts.

Kabarett der Komiker

Berlin, Nov. 22.

Besides many a new appearance there is this month a reunion with some former performers of the Kabarett der Komiker. Maria Ney is so far the only woman over here who makes a good m. c. Then there is Paul Nikolaus, also an m. c. The two make a good performing couple. Vernier-Ricart, Paris street singers, are good cabaret, while Willy Rosen has always been welcome here. Hans Reimann, this time, attains his success not by his Saxon jargon but by using the real German.

Newcomers are the Five Juggling Mongadors, Salde Jackson, colored songstress, and the dancers Dinah Grace, Grit Michalczowa, and Louis Barrison who dances on stilts.

A short operetta with an abundance of names was produced with much effort.

"Moonbeams" as Act

Charlie Yates is bringing "Moonbeams," the midnight program on WOR, Newark, into vaude. Opens Dec. 10 in Elizabeth, N. J.

"Moonbeams" goes on nightly as WOR's sustaining program closer for an hour. It will double during vaude playing.

Ted Weems 2½-Yr. Deal

Chicago, Dec. 2.

Ted Weems orchestra has signed a two and one-half year contract to alternate in the Trianon and Aragon ballrooms.

Wayne King is also playing at present in the two spots, with a third outfit under consideration for a similar contract.

Weems gets 19 weeks out each year, during which time his contract allows him to play any engagement he wishes.

Disc Reviews

By Bob Landry

Jesse Crawford

(Victor 22551) For sheer enjoyment this couplet right off the contageous console of America's best known cinema organist beats lots of the bands that still seem able to persuade recording executives that they're good.

Particularly in "Confessin' I Love You" is the Paramounter at his fanciest. Therein he both reveals the range of his instrument as well as the scope of his talents. It's replete with trick embellishments, ticklish trills and sassy echoes.

"Little White Lies" furnishes a more restrained contrast.

Ignace Hilsberg

(Brunswick 4931) For the phonophiles rather than the general run of disc-buyers. Still, if by chance a non-fastid should encounter "Aufschwing" or "Cracovienne Fantastique" while the moon trickled through the casement the effect would probably arouse some curiosity as to the player.

Phil Spitalny

(Brunswick 4917) Spitalny is renowned, and justly, for his orchestrations and his advanced ideas on harmony. That renders him superlatively fine for radio and equally in the mode for discs.

It is not known whether this record was done prior to his present Chicago station. It might be either the old or the new for to the credit of this musician is the fact that in a very short space of time with only a nucleus of four men, he whipped the Edgewater outfit into a triple threat.

"Beyond the Blue Horizon" and "Maybe It's Love" possess the inherent rhythm and melody that gives the Spitalny technique lots of area to ramp.

Bennie Goodman

(Brunswick 4968) This belongs to the red hots although only semi-fervid. Because it isn't too belligerently blisterous, it rates somewhat higher from the ear range of non-fans than the regulation boiler factory wah-wah.

"Muskrat Scramble" is the arresting title of one of the items; "After Awhile" reverses.

Ritz Quartet

(Brunswick 4905) Exceptionally fine mechanically as well as vocally.

"Old Man Noah" and "Away to Rio" are strictly Grade A male quartetting.

Four Stars

(Okeh 41457) Another male foursome, this one heavily backgrounded by guitars. In toto quite good.

Included are "My Yesterday With You" and "As Long as You Have Me."

Jacques Renard

(Brunswick 4918) "Sing Something Simple" and "Lucky Seven" are considerably better than the odd crumbs frequently thrown to non-topnotchers.

Renard makes a very nice release, workmanlike and packing a sock.

Palakiko and Paalulu

(Brunswick 4921) These gents with the unpronounceable names also ask mono-linguists to handle the title "Mahina Malaulauna." Its mate is simply "Honolulu March."

Both samples are spirited Hawaiians, very effective in their division.

Rudy Vallee

(Victor 22545) It is probably no coincidence that Yale's most famous recent graduate makes a pretty curtsey to Princeton while at the same time singing about "Poor Old Harvard." Princeton and Yale have a common bond: both annoyed by Harvard.

"Princeton Cannon Song," no more than "Poor Old Harvard," will never overlap the narrow precincts of its native campus. Vallee will look back into the archives many a year before fishing up another "Stein Song."

Old grads will be the pushovers naturally for sales on this release.

If Golfers Dance That's O.K. on Topeka's Sundays

Topeka, Kan., Dec. 2.

Dance and golf is another attempt to get around Sunday closings. It's the innovation of the Old Mill pavilion on the edge of town and owned by syndicate of theatre men, most of whom are with Fox.

Plan is to put the pygmie course around the edge of the dance floor. Band will play dance tunes and if the golfers hoof it's okay. State's Attorney-General has ruled that the Sunday law does not apply to midget "pasture pool."

Broun's 1st Commercial

Heywood Broun has started on his first commercial air experience.

He is now radioing, locally (N.Y.) once weekly for Enos Fruit Salts via WABC.

Previously Broun spoke through the mike as part of a CBS sustainer.

N.B.C. COMMERCIALS

One NBC commercial dropping out for 1931 is Everready, which suspends its radio broadcasts this month.

RCA Radiotrone and RCA Victor, which have shared the same NBC program, will take separate time after the first of the year. Radiotrone will use two 15 minute periods weekly. Victor's time has not been arranged.

DANCEHALL FIRE

Manhattan, Ill., Dec. 2.

County authorities are investigating source of the fire which last night destroyed the Coliseum, dance hall, owned by Eugene Hoerrman, in a $6,000 loss.

It is believed the same gang which fired the Wilmington dance hall last summer set fire to the Hoerrman place.

Richman's New Show

Club Richman, which has been going to spotty trade since opening this season, closed Saturday night, with the reopening scheduled within the next 10 days.

New policy calls for a floor show in addition to Ted Lewis and his band. Con Conrad is writing the numbers for the new revue.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
NEW LOWRY HOTEL
St. Paul, Minn.
(Return Engagement)

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
George Olsen's Restaurant
Culver City, Calif.

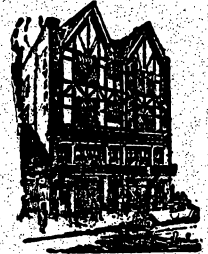
B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Ben Pollack's orchestra, currently at the Hollywood restaurant, Cleveland.

Dick Gasparre's orchestra opened at the Club Montmartre, New York, this week.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
"MIGHTY MONARCHS OF THE AIR"
The famous Coon-Sanders Orchestra broadcasting via the National Broadcasting System and WGN, Chicago, from the Blackhawk, Chicago, knows that great tunes make great orchestras.
That's why they consistently feature
"Here Comes the Sun"
"Go Home and Tell Your Mother"
"And Then Your Lips Met Mine"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
"Anchors Aweigh," "Asleep in the Deep," "Song of the Navy"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.; every Tuesday during Paramount-Public Hour
VICTOR RECORDS

See Benefit From Ad Campaign by Musicians' Union—Cost $700,000

The intense advertising campaign started last January by the American Federation of Musicians, regarding the replacement of living musicians in the theatre by "canned music," has been very satisfactory, according to an official at the national headquarters, 1440 Broadway.

Between six and $700,000 have been paid out for advertising, through all sources of publications in United States and Canada. That the ads appealing to music lovers brought forth fruit is evidenced by replies to the A. F. of M.

Over six and a half million people have signed the coupons incorporated with each ad, stating their mute testimonials for living music in the theatre. Thousands of people from all over the world, including such out-of-the-way spots as Turkey, Arabia, interior of China and others, have written letters praising the campaign of man vs. machine. Many of these people enclosed stamped and addressed envelopes, asking for a reply regarding the course of the campaign. It is almost impossible, according to the official, to answer these letters, much as they would like to. Ten girls have been employed as extras to sort and file the endless numbers of signed coupons received at President Jos. Weber's office.

There is now under consideration a question of continuing the advertising campaign. It will be decided by the meeting of the national board Friday (5). Although the peak of the idea has been reached, coupons continue to pour in by the thousands weekly.

There are 140,000 members of the Federation in U. S. and Canada. A great many have been affected by the mechanical music craze. Some spots around the country, according to this official, since the advertising started, have replaced musicians in their theatres. This is the desired aim of the Federation, he said, and results are looking more rosy for the future of theatre musicians.

When the idea of the campaign was proposed, the Federation officials turned to the Radio as the medium of getting their case before the American music-loving public. They were rebuffed on every side is the claim. Radio did not want to be a part of the idea, and that avenue of exploitation was closed to the musicians, with the result Street & Finney, advertising firm, was called in, and the extensive newspaper, trade paper and magazine ad program put over.

The total expense of this publicity has been met by the nickels and dimes gathered together from a very small salary tax placed upon each working musician over a period of three years.

New Club at Old Pierre's

Restaurant Princesse opened Monday at the old Pierre place on Park avenue. It seats 500. No cover charge. A Bernie orchestra of seven pieces is in.

Ercole Gorini (Henri's) and John Ricca (Embassy Club) are managing. A departure for New York at present may be a table d'hote Sunday night dinner, at either $4 or $5 per plate.

11-Yr.-Old Program

The Hague, Nov. 22.

Idzerda Radio Broadcasting, of Holland, broadcast the same program which marked its debut 11 years ago.

Idzerda is the pioneer broadcasting company in Europe.

10 Most Air-Plugged

Ten songs which received the greatest number of radio plugs in New York broadcasts for the week ended Nov. 28, and times plugged, were:

"Three Little Words" (Harms), 44.

"Cheerful Little Earful" (Remicks), 43.

"Loving You the Way I Do" (Shapiro-Bernstein), 29.

"Baby's Birthday Party" (Famous), 28.

"You're Driving Me Crazy" (Donaldson), 25.

"I'll Be Blue Just Thinking of You" (Feist), 24.

"You're the One I Care For" (Santly), 23.

"Sweetheart of My Student Days" (Feist), 23.

"Little Things in Life" (Berlin), 21.

"Here Comes the Sun" (Robbins), 20.

SONGSTERS' EXODUS TOUGH FOR REALTORS

Hollywood, Dec. 2.

Persons seeking furnished apartments in Hollywood have lowered the average bid from $150 to $75, according to rental agencies.

"I haven't rented a $600 home since the song writers left town," sighed one.

Minn. Lads Holler at City Auditorium's Sat. Nites

Minneapolis, Dec. 2.

With the local municipal auditorium being turned into a huge night club every Saturday, privately owned clubs, cabarets and dance halls are up in arms because of the opposition set up by the city.

G. L. Adams, manager of the auditorium, is staging these Saturday night entertainments in an effort to keep the building self-supporting for the year.

HERE AND THERE

Joe Nesbitt orchestra will stick at the Arcadia ballroom, New York, until the second week in January.

Pep Casson, former Club Calais orchestra leader, goes to the Hotel Victoria, New York.

Witmark's has added Matty Levine, formerly of Berlin's, to the pro staff.

Harold Normanton, formerly Berlin's, now with prof department at Shapiro-Bernstein.

George Simon switched from Forster Music to Joe Davis.

Two British Firms Charge Fox Misrepresented in Music Deals, Cancel Contracts and Will Sue

Charging misrepresentation by Fox Films, Campbell & Connelly, English publisher, and D. Davis, of Australia, have cancelled their foreign contracts with Red Star, the Fox music subsidiary, demanding the return of payments for the foreign rights, and will sue for damages. Julian T. Abeles, of Abeles & Green, is retained by the foreign publishers. Defendants are Winfield Sheehan, Clayton Sheehan, Fox Films and Red Star Music Co.

Campbell & Connelly claim that before Red Star was founded, Clayton Sheehan went to London to arrange for the English releasing rights. C. & C. it is asserted, intended to pay Fox $25,000 a year, up, for the English rights.

C. & C.'s Charges

Complaint declares Sheehan represented the rights to be worth more, saying Fox had acquired an option on DeSylva, Brown & Henderson under which the latter firm was to come into Red Star and Red Star was to publish DeSylva's entire catalog. Sheehan at that time informed C. & C. it is alleged, that Fox had arranged with Warners for the absorption of DeSylva, Brown & Henderson, but that it couldn't be announced. ?

Sheehan is further alleged to have told C. & C. that Fox held options for the contracts of Al Dubin, Joe Burke, Gus Kahn and Harry Warren and that the four would write for Red Star. Also alleged that Sheehan advised that Fox had acquired production rights to 12 Broadway musicals which would be produced shortly.

This occurred, states Abeles, during the fall of 1929.

On strength of the representations Connelly claims he signed a two-year contract for $135,000 a year for the English rights and in March made an initial payment of $100,000.

Want Money Back

Charges of D. Davis are about the same in character. Bert Davis of that company alleges that when he arrived in New York more than a year ago similar statements were made and he contracted with Red Star for the Australian rights for two years at $10,000 per year and made an initial payment of that amount.

C. & C. is demanding the return of $100,000 and D. Davis $10,000.

Eton Boys on Air

A commercial cigar account has engaged the 4 Eton Boys of the Village Nite Club to go on the air. They started yesterday (2) over WOR. The broadcast is for three times weekly, Tuesdays, Thursdays and Saturdays.

"Graphic's" Publicity

Jerry Wald, radio editor, will handle the New York "Evening Graphic's" all-amateur weekly radio feature, which starts over WPCH Dec. 8.

Idea is to give the performers no pay but publicity.

Frank Wright and Frank Bessinger (Radio Franks) have installed a new floor show at their Rendezvous, North Bergen, N. J. Harry Walker staged.

Pluggers Revolt

(Continued from page 65)

people much better able to pay than themselves. It seems that the bandsmen always in all ways rely upon the song pluggers, although sometimes in small ways they pay back.

"Never," said the unaffiliated gavel holder of the convention, "has there been a body of men so insulted and abused while being exploited as song pluggers. They are belittled, kept out, kicked out, stalled, applesauced and treated with general disrespect. It is my hope that this meeting will lead to other meetings, and that by getting together on this present theatrical night nuisance we may learn how to cooperate among ourselves in the future and be treated with the respect we should get."

A suggestion that the financial nerve was lacerated from persistent nicking of private salaries because the New York allowances on expense were insufficient was denied by some of the boys. These patriots wished to disassociate themselves from any hint that their bosses were niggardly.

Lordly Radio Bands

Expressed in plain speech, the meeting was devoted to considering ways and means of discouraging theatrical nights, or at least that part of it that calls for most of the arrangements, social and financial, to be borne by the publishers. Radio bands, in their lordly fashion, were making demands beyond which the boys felt that they could not and should not go, and they wanted to stop it.

Some of the radio impresarios are reported functioning on the frank principle, "My Bandee Just Plays for Dough!" Not necessarily direct, but sufficiently so as represented by percentages on cover. None of the chump pluggers ever get the covers knocked off, even when everyone in their party had been "invited" by the management via Postal Telegraph.

Somewhat Scared

Every publisher's representative in town, with the exception of Willie Horowitz (Robbins) was present. No question about it being representative. And it was fairly typical, in that most of the boys were experiencing qualms-of-fear lest taking a too prominent position in the movement might antagonize some radio potentate and bring down the wrath of the New York office.

This undercurrent presently was manifest when Nervous Nellie, the delegate from Peoria, stood up and said that "Variety," the conventions' invited guest, should promise not to print anything about the meeting. The gavel wielder thereupon proposed, unquestionably without thinking, that the question of whether or not "Variety" might print the minutes should be voted upon.

At this point "Variety" reached for its silk-lined beaver hat, declined to have "Variety's" rights established by referendum, and bolted the convention.

College Jim, hearing of the burn up, issued through Frank Bering, managing director, a flat statement that cover charges are always lifted for theatrical celebs.

Within the last week several new theatrical nights have been announced.

Inside Stuff—Music

Bad Days for Wavy Haired Boys

With the jazz band craze dying standing up in our U. S., it looks like those wavy haired band boys with the big bottomed trousers, now lounging around street corners waiting for a break, will be waiting for a long time. Most of this type of musician got into music business by leaving school and grabbing a sax when the jazz habit was on. They are not, with few exceptions, schooled musicians. Few can read at sight and are no good for standard musical compositions. They cannot play in a theatre pit and seem only fit for snake tonguing a sax or caressing a drum with a wire brush.

The taste in this country, according to signs, is returning to good music. Old fashioned ballads are selling again. Standard overtures are once more welcome. Folks are renewing their acquaintances with their old friends, the strings, and are passing up the brasses. Looks like the boys will have to go back to school or work.

Traveling Religious Orchestra

A five piece mixed band, each member of which plays all of the 20-odd instruments carried by the organization, is a feature of the gospel "act" given in churches and schools by Dr. W. Leon Tucker of New York City, editor, publisher, Bible teacher, lecturer and musician.

Dr. Tucker has covered the entire United States and a good part of the world with his musical-religious turn.

He and Ralph Powell, of Syracuse, N. Y., are the male members of the band, the feminine members of which are Neva Johnson, Ohio, Ruth King, Endicott, N. Y., and Helen Miller, Oneonta, N. Y., and a Miss Johnson. The musical-gospel troupe travel in automobiles.

Oldest Commercial

With NBC and CBS taking nearly $30,000,000 in advertising for 1930 from commercials, it is recalled that the first commercial program was that of the Queensborough Corporation, a realty firm which bought the first time from WEAF on Sept. 7, 1922. That was four years before NBC was formed.

The oldest commercial currently on the air is the Metropolitan Life Insurance Company, which has broadcast six days a week since Jan. 27, 1923, and is now on NBC. Its programs are the Tower Health setting up exercises each morning.

"Special Arrangement" Slip

Apropos of the situation between certain band leaders in spots with a "wire," and some music publishers regarding the cut ins on song royalties, is another fast one pulled by the band boys for special orchestrations. Although the gag brings in less than the straight pay each week, or the cut in on royalties, it is being worked regularly on certain publishers. A few of the music men are wise to it and so far the band boys have not gotten far with them.

The idea is that a band sitting behind a broadcasting wire is supposed to be the ace plug of plugs for a song. Knowing this, the leaders agree to play certain plug songs, providing the publisher gives them $35 for a special arrangement. The arrangement is to be made by one of the leader's men. If it goes through, the leader puts the $35 in his pocket and the arranger in the band, who is under a salary to the leader, gets his usual weekly pay. Sometimes, if the get is large enough, say around $50, the leader may slip his arranger a five spot extra.

It don't look like heavy sugar for the band leader, but when one considers that one leader may hook up with five or more publishers each week at $35 per special arrangement, it amounts to $175.

Buncoing Bands on Club Dates

A spreading practice against which orchestras have little or no recourse is that of engaging "name" talent for social functions and then forgetting to pay-off.

The affairs are usually staged under the auspices of a club with a political-sounding name and the most expensive orchestras obtainable are booked for the date. Frequently there are from one to four bands that sell for $1,000 a night each.

These irresponsible clubs stage their dances in centrally-located but inexpensive ballrooms, relying solely on the pulling power of the orchestras' reputations to fill the floor at $1.50 a head.

Whenever possible no deposits are paid for either the ballroom or band, but if pressed the operators make a small down payment. By 11 p. m. the bands have usually filled the hall and the promoters have their cash for admissions. It doesn't matter if the bands decide to walk when the rest of their money is not forthcoming at the time agreed upon.

Sometimes the orchestras prefer to play out the rest of the night and either believe the stalls handed them or feel that they can collect through the courts later. The stalls are, of course, just that and the operators often turn out to be gangsters instead of gentlemen so whether it stays or leaves the band gets nothing.

To provide against all of their name attractions walking the club men hire a small and inexpensive local orchestra which is used to furnish any sort of music after the regular attractions quit. Even this "alternate" orchestra is seldom paid in full.

So far the idea has been velvet for the unscrupulous since the name bands always show up on their deposits believing the dates to be legitimate and 99% of the take is realized before these bands balk.

Probably the most successful group to work this racket to date is a club in Newark, N. J.

Wage Scale Not Salary

If Local 802 had proposed that 5% of the wage scale of a working musician be taxed weekly for the benefit of the unemployed musicians instead of 5% of the salary, there would have been a possibility of that being adopted, it is said, instead of the Local being forced to rescind it because of the strong objections of the musicians.

To the wage scale, it is reported, the musicians hadn't much objection but they squawked because if a better band and in a position to make more was no reason why they should be taxed more.

As an example of this, Rudy Vallee, working stage band leader at the Brooklyn Paramount, is getting $4,000 weekly. He would, therefore, were the 5% rule adopted, have to pay 5% of his net, over $100 weekly. Whereas, were the 5% proposed for the wage scale, Vallee would only have to pay $7.50 per week, since the wage scale for Vallee's job as leader is $150 per week.

35-Year-Old Tune

"Spring, Beautiful Spring," the standard instrumental number written about 35 years ago by Paul Lincke, has been modernized somewhat, lyrics have been added by L. Wolfe Gilbert, and is being published by E. B. Marks as a pop tune. Its new title is "Chimes of Spring."

Rudy Vallee takes credit for the modern version of this old piano fav and was instrumental in having Marks decide to re-publish it as a pop.

Obituary

WILLIS P. SWEATNAM

Willis P. Sweatnam, 76, blackface comedian and old-time minstrel, died Nov. 25 in the Lambs Club, where he had made his home. Mr. Sweatnam had been on the stage for 50 years.

Featured with many big minstrel organizations, he had also appeared in the legit. Two notable roles were the head porter in "Excuse Me" and the Negro role in George Ade's "College Widow."

He first appeared on the stage when seven years old, doing a rattle-bone solo. Later he became a famous minstrel end man.

He started with Frank Clark's Lilliputian Aeolians (blackface) when 15 years old and later was with shows bearing his own name such as Sweatnam, Fagan & Rice's Minstrels.

His first N. Y. appearance was with the Birch, Backus & Wambold Minstrels at Niblo's Gardens and it was there he succeeded Birch as endman. He later joined the John H. Haverly Minstrels and went with them to London in 1884.

G. E. MORRISON

G. E. Morrison, 70, until 1925 dramatic critic of the London "Morning Post," died there Nov. 19. He was one of the leading critics of his day and was an accomplished author and journalist.

Morrison had been on many of the leading papers in London, having served on Fleet St. for over 40 years. He was on the "Post" 32 years.

He co-authored with Robert Stewart on "Sixteen Not Out," produced in 1902. Among his many literary activities was a volume of poetry.

Morrison was one of the most popular critics of a few years back and was for three years chairman of the Critics' Circle.

JACK GIBSON

Jack Gibson, actor, died Nov. 23 in the Home for Consumptives in Chester, Pa., where he had been under the joint care of Actors' Fund and N. V. A. Interment in Philadelphia.

Gibson had been in vaude with teams including Sully and Mack and Kearney and Gibson and had also been a principal in burlesque shows, "Follies of the Day," Mollie Williams' company, "Look Us Over"; Hurtig & Seamon's "Talk of the Town," and Lou Kelly's "Mr. Sharp."

He married Isabelle Dean, actress, who, with two daughters, Dorothy and Marjorie, survive.

Gibson's family name was John T. Tumulty.

LADY HAWTREY

Lady Hawtrey, widow of Sir Charles Hawtrey, actor, died in London, Nov. 17. She was once a friend of the late King Edward and was a contemporary of Lily Langtry.

Although 70 years of age, she won a prize in a dancing competition at Monte Carlo five years ago.

A leading figure in London stage and general society of a generation back, her home was famous for its interior decorations.

MINNIE M. SHARP

Minnie Meyers Sharp, 75, actress, an invalid for many years under care of Actors' Fund and N. V. A., died recently in Chicago.

She had been in vaude, her last being known as Sharp and Sharp (her daughter Jessie appearing with her), and in legitimate she had been with A. H. Woods' "Across the Continent," "Bertha, the Sewing Machine Girl," Joseph Grismer's "Sky Farm," C. D. Hess Opera Co., and the Jules Grau Opera Co.

Interment in Chicago.

KITTY PELHAM

Mrs. Kittie Pelham (Aryman), 69, actress, died in Yates, Pa., where she had been an invalid for four years, care of Actors' Fund.

Some years ago Mrs. Pelham headed her own repertoire company and had been with traveling stocks.

A daughter, Mrs. Una Lavant, survives.

THOMAS WRIGHT

Thomas Wright, 80, one time light opera tenor, died Nov. 28 in Bridgewater, Mass. He was one of the first employees of B. F. Keith.

Mr. Wright was a pianist as well as a singer. When his voice became impaired following an operation on his throat, he did general theatrical work. In addition to singing in operettas, he was with Lew Dockstader and other minstrels.

He is survived by a nephew, Frank Hollis, Fitchburg, Mass., theatre manager.

WILLIAM DORFMAN

William Dorfman, Yiddish actor and father of Nat Dorfman, general press representative for Florenz Ziegfeld, died Nov. 26 at Port Chester, New York, from a heart attack.

Mr. Dorfman was on the Yiddish stage for more than 25 years. He retired several years ago. His wife and four children, Nan, Jack, Sydney and George, survive.

Interment in Mt. Judah Cemetery, Cypress Hills, L. I.

W. A. HAHN

W. A. Hahn, 50, member of the Emperors of Harmony quartet, appearing with Panchon and Marco's "Way Back When" idea at the Fox theatre, San Jose, died suddenly from a heart attack Nov. 26.

Mr. Hahn had appeared with various quartets in vaudeville during the past 20 years. He is survived by his wife and one child.

JOHN MAX

John Max, 80, vaude and burlesque actor, died Nov. 14 in Cincinnati where he had been cared for by Actors' Fund for 10 years.

He had appeared with different acts on the Gus Sun circuit. His last stage appearance was in burlesque with Jack Reid's "Record Breakers."

WILLIAM A. CARSON

William A. Carson, 76, character comedian, died recently at his brother's home in Wheeling, W. Va., following a brief illness.

Mr. Carson had been with different traveling companies for many years and was professionally known as "Kit" Carson.

FRANK WESLEY

Frank Wesley (Frank Holligan), 49, comedian, died Dec. 1 in the Hospital for Joint Diseases, New York, where he had been under the care of the N. V. A.

Mr. Wesley had been in both vaude and legit and had been identified with principal comedy part in "Dr. Joy's Sanitarium" in vaude.

The funeral will take place at 10 o'clock tomorrow morning (4) from the Wesley home, 130 East 123d street, New York.

JOHN C. WEST

John C. West, 32, for 10 years with stock companies in New England, New York and Canada, died recently in Everett, Mass. He made his first stage appearance in stock in Boston, directed by Henry Jewett.

In recent years West played juvenile roles and leads in traveling stock in New England and eastern Canada and also with resident groups in Salem, Lowell and Lynn.

William H. Burke, 70, stagehand, died in New York of a complication of diseases. His home was at 20 St. Marks Place, N. Y. He had been receiving aid from the N. V. A. (although not a member) for some time.

A son, George Burke, survives.

Fred C. Fisher, 61, owner, Strand, Seneca Falls, N. Y., died Nov. 22 in Flagler hospital, St. Augustine, Fla., of injuries received in an auto accident. He built the Strand (then the Fisher) in 1914 and operated it as a film house for several years. He leased the house about a year ago and retired.

John Kirchmayer, 70, who when a youth played the role of Joseph in the "Passion Play," at Oberammergau, died recently in Cambridge, Mass.

Mother and father of Dean Fosler, organist at the Chicago theatre, Chicago, died Nov. 17 and 18, respectively. Burial in Chicago.

Convictions Triumph

Rae D. Meeklo, book publisher, who picks only manuscripts that do not conflict with his Christian Science beliefs, is again active in the publishing business after going through bankruptcy last year.

News From the Dailies

(Continued from page 54)

confessing his life with her was just a "mass of lies."

Stafford C. Campbell, legit, convicted of vagrancy. Girls testified he advertised for models and couldn't paint.

Second court victory in three days for "Prince" Alexander Light. Insanity complaint charged he regards himself as one of the five greatest Shakespearean actors of the day. He admitted it and the judge dismissed the charges.

Charges of conspiracy to steal the "Dawn Patrol" script from Warner Bros. studio dismissed. Joseph Marsh, scenarist; Forrest Easley, detective and Edith Higgins, studio secretary, freed. Case grew out of Caddo's copyright suit over "Hell's Angels."

Beverly Hills jury acquitted House Peters of throwing rocks at the house of William H. Simon and failed to agree on a charge he had called Simon's daughter and her playmates "a bunch of brats." Simon is the husband of Fanchon.

CHICAGO

Mari Sava, Russian nite club entertainer, was ordered deported last week. Sava was brought over with the Agrineva Slaviansky on a $500 bond. She scrammed the act and went out on her own.

Another loop theatre faced guns last week, when the Erlanger turned over $300 to bandits.

Circuit court ruled that Jack Kearns, flstic gent, must pay his wife, Mrs. Legna Kearns, former vaude performer, $500 monthly for temporary alimony.

LONDON

"Nippy," one of the few musicals in London making money, is playing three matinees weekly to meet demand.

Sir John Martin Harvey's season at the Savoy ends Nov. 22, to be followed by his son, strutting dancing programs at matinees.

Edgar Wallace has started a newspaper, "The Bucks Mail," circulating in a provincial spot where he is shortly to stand for Parliament.

A new British musical, "Daphne," by Myles Clifton is in the suburbs with the West End in sight.

Frederick Jackson, American author of "Her Past," has written a new play shortly to come to London with Alice Delysia starring.

Western Electric, which now has 1,122 installations in this country, has 173 of them in London.

Sybil Thorndike and Lewis Casson will appear in a new play, "The Matchmaker," by Ashley Dukes, starting in Scotland next month. Comes to London later under the Daniel Mayer banner.

First of the new RCA Photophone newsreel trucks, now being tried in the States, to come to this country is for a Pathe unit interest feature controlled by First National, Pathe, and British International.

Under the title of "The Mystery of Life," Wardour (British International) has succeeded in getting the censor's sanction for the screening of "Cosmos," a German film dealing with evolution. Picture was previously banned and has been sliced some.

Laddie Cliff's musical will push "The Love Race" from the Galety around the new year. George Clarke and Jean Colin principals.

Opening show by the People's theatre, playing at the Fortune, will be "The Man From Blankley's," Maurice Evans in the cast. This society has over 20,000 members.

"An Object of Virtue" (Duchess) and "Lucky Dip" (Comedy) finished last week. Both short runners.

Charles Cochran's production of "Evergreen," at the Adelphi, suspended due to house alterations not being finished.

"The Queen Bee," comedy produced recently by the Repertory Players, takes over from "The Man Who Kissed His Wife" at the Prince of Wales. Iris Hoey has the lead. Start scheduled Dec. 2.

Jack Buchanan has planned "Stand Up and Sing," musical, for production in Jan. Douglas Furber collaborating on the book.

"One Day More," by Conrad, and "Lady Julie," by Strindberg, forms the opening program at the small Faculty theatre, run by the Faculty of Arts. About to start off on the first floor of a spot in Piccadilly.

Questions were asked in Parliament whether the publication of "Green Pastures" in the "Evening Standard" constituted blasphemous libel as the play had been banned for production by the Lord Chamberlain. Answer was there appeared no intention of giving offense to religious convictions.

$100,000 Fire in Peru; Robinson Show Burns

Indianapolis, Dec. 2.

Fire of unknown origin razed a John Robinson circus barn at Ringling Brothers' winter quarters in Peru yesterday (Mon.) with an estimated loss of $100,000.

Twenty buildings, housing three circuses valued at millions, were threatened. Property carries partial insurance.

Several dogs died, 100 horses escaped, 300 tons of hay and harness equipment were destroyed. Favorable east wind saved the other buildings.

RURAL SENTIMENT

County Fair Communities, Which Fought Pari-Mutuels, Grab Aid

Springfield, Ill., Dec. 2.

Rural communities of Illinois fought legalized pari-mutuels, but there is now available from funds derived from race track revenue $243,743 for state aid to county agricultural fairs.

Sixty fairs have filed claims for $251,396, or something in excess of the revenue from tracks. Deficit is less than estimated, according to a preliminary survey by Stuart E. Pierson, director of the department of agriculture.

Heth Escapes in Child Attack with $100 Fine

Louisville, Dec. 2.

A criminal court jury fined Floyd R. Heth, 23-year-old circus man of Racine, Wis., $100, for attempting to attack Lavinia Elizabeth King, 15, when the Heth Greater Carnival shows played here last July.

Judge A. T. Burgevin and Assistant Commonwealth's Attorney George J. Mayer branded the verdict ridiculous and relieved the jury from further service. Earlier the same day one D. M. Smith was sentenced to a year in jail for stealing $30.60.

Heth's attorney before the trial offered to plead guilty and take a fine of $300, but the prosecutor rejected the offer. After the trial Mr. Mayer pointed out that Heth's own admissions made him liable to a sentence of from two to seven years.

Dust Off Old Title

Chicago, Dec. 2.

Robbins Bros. circus, owned by Fred Buchannan and wintering this year at Lancaster, Mo., will be known as the World Bros. Circus in 1931.

Six years ago Buchannan titled his trick World Bros.

LITERATI

(Continued from page 64)

B. Harvey was advertising and publicity chief for Pathe.

Trade Paper Control

With its acquisition of the Gehring publication, the "National Hotel Review," the Ahrens Publishing Co., now controls the entire trade paper business covering the hotel industry.

Bitter competition between Ahrens and Gehring, when the latter was alive, with numerous offers on the part of each to buy out the other. Death of Gehring made it only a matter of time when Ahrens would dominate the field for, with the passing of its founder, the "National Hotel Review" had been deteriorating.

Ahrens hotel mags are in addition to the "National Hotel Review," "Hotel Management" and the "Hotel World."

Real Names of Authors

Marian Keith, author of "The Forest Barrier," is Mrs. Mary Esther Miller MacGregor, but who is Eleanor Scott, author of "The Forgotten Image"?

Rosa Riley, Ed

Rosa Riley, writer, has been made associate editor of "Screenland." Her husband is Bill Riley, former editor of "Moving Picture World."

CHI CONVENTION DRAWS A CROWD

Chicago, Dec. 2.

A large attendance at the outdoor convention which got under way yesterday (1) at the Bismarck Hotel. Carnival owners and fair managers showed, all looking for a ray of hope in the future. With conditions tight the only chance of raising money for carnies next year is to secure negotiable fair contracts this week.

William Jennings O'Brien, special agent for Rubin and Cherry during the past several seasons, is switching to the Johnny J. Jones carnival, in what is considered one of the big changes of the present convention.

Lack of brotherly love among carnie owners is Ruben Gruberg's explanation of why the contemplated carnival merger flopped at the recent meeting in Montgomery, Ala.

Charley Sparks and Ringling Talk Terms

Chicago, Dec. 2.

A deal is pending between John Ringling and Charles Sparks, former owner of the Sparks circus, for Sparks to buy back his property and name.

Ringling had previously announced the Sparks circus would be placed on the shelf for 1931. Under the new arrangement it may go out over its regular territory.

Charles Sparks at present owns the Downie Bros. outfit, a truck show, which has netted him about $15,000 this season. Cliff Sparks will handle the Downie trick if the buy goes through.

THOSE UNION RULES

(Continued from page 42)

or five-act vaude bills on percentage in present straight picture theatres for one, two or more days a week—and saw its way clear to materialization but for one angle—the stage hands.

"Variety" was then asked by Fox to present the proposition to the stage hands. William Canavan, their national president, was interviewed for his reaction as representative of the stage hands nationally. Outside of having some personal sympathy for the plan, Canavan stated, he could do nothing to help it along, for the following reasons:

As the proposition tendered by Fox involved a limit of one stage hand for each house playing the percentage bills, it would be entirely optional with the various locals to accept or spurn the proposition; most locals' normal demands are for more than one man in stage-playing theatres and a departure from the rules would be strictly up to them.

Risk Too Big

Canavan stated that in view of this he would be in a tough spot if sanctioning or recommending adoption of the Fox offer, as it was strictly for local decision and out of his direct jurisdiction.

On a basis of 50 theatres entered by one or more circuits and indies as the total of houses to play the percentage bills, the one man per house terms would mean only 50 jobs all told for the stage hands, against the hundreds or thousands laying off at the present time. For that number of jobs the risk possibly taken by setting of an entirely new precedent and wage classification for national use would be too great, the stage hands' president estimated.

In view of that, stated Canavan, the I.A. would be forced to take a stand against the percentage bill idea as regards the stage hands' end of it, if or if not included as employees.

That, it is believed, drops the circuits from consideration as possible sponsors of the idea.

R-K-O booking office declared the plan held possibilities as the way to alleviation of the present severe scarcity of break-in time for new acts.

It now appears as though the idea is permanently cold, unless another way around the union labor angle is struck.

The musician union's angle would have been avoided through acts using a travelling piano player.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Neither storm nor snow can keep the southsiders away from this house and its full Tuesday diet of 10 vaude acts. Town's first wintry blast cut down business at all the film palaces around this theatre but failed to make any difference at the Englewood, except the pews filled slower. At 8:15 disgruntled customers, who couldn't find a seat, were asking for their dough back, a part of the regular Tuesday program.

Gang wasn't disappointed in the offering that opened with the Six Tip Tops, four men and two girls demonstrating what the human frame can stand. An opener of this kind is always interesting when injected with a bit of comedy. The Tip Tops is one of those acts that gives the impression they are glad to be working, and they romped about in wild daring leaps to strong applause.

Dolcet and McCormack, two crooning youths, have added a femme piano player to the turn. She slides in on the harmony with a fair pair of pipes. The two boys are so overflowing with this crooning idea it flows out in their swaying bodies.

Galucci and Lewis into third place with some pit falls by the man and singing by the girl. Turn, weak on the music end, develops into slapstick, with the man's military dance a neat bit of hoofing dropped into a weak routine that saves the offering from total oblivion.

Hayley and Moore is a team that bears watching, one of the men having a tenor voice. Only immediate fault the two boys overdo. Song, "Swinging in a Hammock, with mosquito slapping great. Marcella Hardie and Friends, the latter being a creditable tab orchestra of five pieces, is good vaude. Miss Hardie is a neat dancer with exceedingly shapely legs and the ability to send over the lights that elusive personality that makes for charm. This is combined with a rather sweet voice. The show is built around Miss Hardie, the supporters carrying their end creditably.

Walter and Mary Austin, policeman and girl, open with a neat line of fast timely chatter that makes a fair enough impression and routine good for many ha ha's. Man sings pop tunes in bass, an unusual thing, and gets away with it. Gal a fair enough comic, with the last half showing up badly.

Harry Lord, with his shouting style of comedy interpolated with pop songs, sung in a pleasing enough voice in the seventh spot. His material slows up after the opening, the garbled comedy failing to click.

Vogues of 1931, a class turn from opening to close, with the male singer, male hoofer and two femme dancers all going over strong. Use of a semi-adagio, in full dress, a sweet bit of work. The male singer has a real voice, one of the surprises of the evening. Offering stood out with neat scenery and the contortion dancing of one of the girls.

Briscoe and Delorto, in hoke built around the Knights of the Bath pulling the usual laughs, ending with a banjo and violin bit that brought a couple of bows and set the act in the eyes of the gathered agents as worthy of consideration.

Closing was Busang and Fox and Mary Ann in a routine acrobatic turn, which is saved by the skillful work of the trio. Mary Ann being a child and clicking. Femme in this turn a real seller who pushed the act over the apron to success.

Picture "Worldly Goods" with biz piled into the rafters.

Margaret Wycherly added to the Goodman theatre company, joining for "Hay Fever," to open Dec. 9.

Crank stock company, Montgomery, Ala., has closed.

Earle Larimore, now here with the Theatre Guild's "Month in the Country," made a guest appearance at the Goodman theatre last week, taking over his old role in "Hotel Universe."

Three theatres turned over part of their night's receipts to bandits. The Ellington, the Crown Hippodrome and the Marshall Square, all contributed to the gunmen's maintenance fund.

Hyde and Burrell closed at the Oriental Nov. 26, jumped to Detroit for Thanksgiving and back again to Chicago for a Friday opening with their unit at the Uptown.

Robert Todd appointed chief artist for R-K-O by George Brown. Rose Cohen returns as Brown's secretary.

World, at Omaha now changes vaude bills Thursdays instead of Fridays as in the past.

Music Corporation has three bands represented on one Victor record. Ted Weems does "One Man Band" and Johnny Johnson does "Ding Dong Daddy." Both tunes written by another M. C. A. bandsman, Phil Baxter.

SPOKANE

By RAY BUDWIN

H. W. (Nick) Pierong, Pan house manager here for seven years, has opened the Pantages in Minneapolis.

Ray A. Grombacher, director Spokane Theaters, Inc., named trustee of Allied Amusements of the Northwest, F. C. Weskil, Sandpoint, Idaho, is new president.

The Ritz, newly wired, reopened by Lew Keeler. Second-run films and shorts. Keeler former exploitation man for Spokane Theaters, Inc.

With the closing of "New Moon" in Seattle, this town has been cut from the road map. Show was booked for the Post Street Dec. 13-14. Heavy advance sale refunded.

WASHINGTON, D. C.

By JOHN DALY

National—"Apple Cart," Theatre Guild.
Belasco—"The First Mrs. Fraser."
Constitution Hall—Beethoven Music Festival (four days).
Fox—"The Dancers."
Metro—"Outward Bound" (2nd week).
Palace—"Sea Legs."
Keith's (R-K-O)—"Sin Takes a Holiday."
Rialto—"See America Thirst."
Earle—"Man to Man."
Columbia—"Feet First."

Robert Milton, who directed the stage production of Sutton Vane's play, "Outward Bound," came to Washington for the premiere at the Belasco some four years ago. This past week Milton was in Washington again for the screen showing of the same play—which he also directed—at the Metropolitan. This picture started this house on the two-a-day schedule, with reserved seats.

Though President Hoover does not frequent the theatres he had as his house guest last week Ignace Padderewski, pianist. Of course, Mr. Paderewski is a politician on the side, having had the title Premier of Poland attached after his music degree. A special gold piano was placed in his suite at the White House so the musician-premier could practice between concerts. He drew a capacity crowd at Constitution Hall, with Mrs. Hoover the outstanding auditor.

Suzanne Pollard, daughter of the Governor of Virginia, stepped on the Belasco stage last Saturday morning (29) as star of J. M. Barrie's play, "A Kiss For Cinderella," put on by the National Junior Theatre, serving drama to youngsters in Baltimore, Philadelphia and Washington.

Jos. M. Gaites has become a commuter between Washington and New York, making the distance each time by airplane, and flying here every week to look over new plays, having first productions in the Belasco.

DES MOINES

By R. W. MOORHEAD

Berchel—Dark.
Casino—Burlesque; picture "Rain or Shine."
Des Moines—"The Big Trail."
Family—Change.
Garden—"Anybody's Woman."
Orpheum—(Vaudfilm) "Cat Creeps"; "Portable David."
Palace—Change.
Paramount—(Fpublix) "Moby Dick"; "Remote Control."
President—"Other People's Business" (stock).
Strand—"Up the River"; "A Widow from Chicago."

Henry Prather's "Honeymoon Limited" Co. at Casino replacing Jack Root.

Ward Hatcher's 10, 20, 30 shows at President proving a draw.

Boyd Trousdale players from Sioux City to Ft. Dodge in hope of better business.

Iowa Edr Managers' association in annual convention here Dec. 8, 9, 10.

Arthur L. Mayer, newly appointed director for central west, with Jack Barry, personal director for Publix, on inspection trip here. Mayer supervises Iowa, Nebraska, Indiana, Illinois, Ohio, Minnesota, North and South Dakota.

Margaret Streeks now secretary of Des Moines Film Board of Trade coming from board at Winnipeg.

NEW HAVEN

By H. M. BONE

Shubert—Dark.
Roger Sherman—"Life of the Party."
Fox-Poli—Min and Bill; F. & M.
Paramount—"Derelict"; Publix idea.
Fox-Bijou—"Billy the Kid."

Kearney Walton, originally engaged for one week as m. c. at the Paramount, is now on his 14th.

WDRC, Hotel Taft radio station transferred to Hartford and is now a member of the Columbia Chain.

Fox has discontinued a number of 24-sheet billboards, confining advertising to 3-sheet boards and newspaper space.

Near-panic resulted when explosion blew door off boiler of Whalley Theatre as house was jammed with Thanksgiving day patrons. Prompt work of ushers averted trouble when smoke penetrated auditorium.

Ruth Draper booked for Shubert three days commencing Dec. 11.

Local Elks Club to spend $20,000 for big-time acts for six-day circus held here next month.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—Dark.
Indiana—"Half Shot at Sunrise."
Circle—"Laughter."
Palace—"Min and Bill."
Apollo—"Old English."
Lyric—"The Dancers"; R-K-O vaude.
Ohio—"The Santa Fe Trail."

Charles K. Long, asst. at the Indiana, succeeds Maurice Gable as Circle manager. Gable goes to Philadelphia to manage group in Warner chain. James Walker, chief of service, succeeds Long.

Earlham College Players to present three one-act plays Dec. 5.

Decatur, Ind., assured of new theatre and office building with incorporation of Decatur Theatres, Inc., by R. B. Troutman, B. E. and R. E. Saunders.

Cascade Garden amusement hall near Bloomington destroyed by fire. Loss, $15,000.

Government to accept bids on talking picture equipment for local veterans hospital Dec. 15 in Washington.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"See America Thirst."
Davidson—"Dracula" (legit).
Garden—"Hell's Angels" (2d week).
Gayety—Stock-burlesque.
Majestic—"Doorway to Hell" (return date).
Pabst—German stock Sunday concerts.
Palace-Orpheum—"Sin Takes a Holiday."
Riverside—"College Lovers"; vaude.
Strand—"Big Trail" (2d week).
Wisconsin—"War Nurse"; stage show.

Fire and Police Commissioner Stein pinned medals of honor on eight Strand theatre ushers for bravery during recent fire scare in basement of the building during a show.

Alice Ward, Milwaukee entertainer, one of two girls shot by a nervous burglar during holdup of Chicago roadhouse, was buried here. Miss Ward was well known in Milwaukee night clubs and had only recently gone to Chicago.

Sudden drop in temperature put a crimp in theatre attendance last week. First really cold spell of the season combined with a young blizzard from the west.

Looked like old times at the Alhambra during "See America Thirst," when replica of Milwaukee's old favorite Palm Garden was incorporated into the decorative scheme.

The Princess cafe in the Alhambra building, where many stage folk used to dine, has gone out of business.

SEATTLE

By DAVE TREPP

Blue Mouse—"Third Alarm."
Follies—"Marlon" (Reyne).
Metropolitan—"The Rebound" (Stock).
Music Box—"Rat Whispers."
Orpheum—"The Pay Off"; vaude.
Fifth Ave.—"Just Imagine"; Stage.
Fox—"Big Trail"; Pit Band.
Paramount—"Sea Legs."
Liberty—"Sunny."

Rube Wolf, brother of Earnlon & Marco, opened Thanksgiving as m. c. at the Fifth.

Joe E. Brown will fly from L. A. on Dec. 16 to appear at charity show of Orpheum midnight frolic. Joe Cooper, manager, hopes to raise $3,000 for the Christmas fund. Acts, Brown, orchestra and employees will all donate services.

Joe Cooper now manager of Orpheum, handling publicity for division as well. Succeeds E. C. Bostwick, resigned.

Bainbridge Players, with Alice Brady as guest star, resumed after a ten-day interim, transferring to the Moore from the Metropolitan. E. C. Hostick has become associated with Bainbridge, while Carl Reiter, dean of Orpheum managers, is house manager.

Alice Brady, as guest star, will appear in "Lulu Belle" for her second week, while following Miss Brady, Pauline Frederick will be guest star. Bert Lytell and Florence Reed are under negotiation.

A group of business men guaranteed the company a certain amount of business for a period of six weeks. That will carry through the worst season of the year. Four weeks at the Met were encouraging. Prices to prevail, with guest star policy, 50-75-$1.

Bill McCurdy, formerly Duffy manager here and in Portland, now has the Duffwin, Portland, under his wing, and with his own company is getting away to a good start.

Carl Reiter, for 22 years Orpheum manager, is back in the biz again after a year in banking business.

Marie Gale, leading lady with Bainbridge Players, has returned to the Minneapolis company.

Will King opened with revue at Follies theatre, Seattle, to good biz. King had previous long run in Seattle.

Lindy's new eatery in the Hollywood theatre building is the new rendezvous for songwriters back from the coast.

Robert, headwaiter, at the Beaux Arts has been there 18 years, starting as a bus boy. Threatens to write a book covering his experiences.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

BIRMINGHAM	70	NEW HAVEN	69
BRONX	70	OKLAHOMA CITY	70
BROOKLYN	70	OTTAWA	71
BUFFALO	70	PITTSBURGH	71
CHICAGO	69	ROCHESTER	71
DALLAS	71	ST. PAUL	70
DENVER	70	SAN ANTONIO	70
DES MOINES	69	SAN DIEGO	71
DETROIT	71	SAN FRANCISCO	71
INDIANAPOLIS	69	SEATTLE	69
LOS ANGELES	70	SOUTHERN TIER	71
MINNEAPOLIS	71	SPOKANE	69
MILWAUKEE	69	SYRACUSE	71
NEWARK	70	TOLEDO	70
NEW ENGLAND	70	WASHINGTON, D. C.	69

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HOLLYWOOD and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

Phone Hollywood 6141

The following assignments were made at the Coast studios last week:

Ray Shrock, dialog, "Comrades," U.

Regis Toomey, "Haddocks," Par.

Ken Maynard, "Two-Gun Man," Tiff.

Wynne Gibson, "June Moon," Par.

Victor Potel, "Scandal Sheet," Par.

George Chandler, "Inspiration," Metro.

Maude Turner Gordon, "Ladies' Man," Par.

Ray Cook, "Girls Demand Excitement," Fox.

J. Grubb Alexander, adaptation "Trilby," WB.

Lupe Velez, Spanish version of "Resurrection," U.

H. J. Warner, "Children of the Streets," Radio.

Tom Dugan, Betty Pierce, "Single Sin," Tiffany.

Dot Farley and Will Stanton, untitled shorts, Sennett.

John Holland and Gilbert Emery, "Ladies' Man," Par.

Margaret Livingston, "Children of the Streets," Radio.

Harold Beaudine to direct "Vanity," comedy, Christie.

Martha Sleeper, Emerson Treacy, "Neck and Neck," Fox.

Natalie Moorhead, untitled Buster Keaton picture, Metro.

Reginald Denny, Walter Merrill, "Parlor, Bedroom and Bath," Metro.

Lloyd Hughes, Hale Hamilton, Bill Powell, "Drums of Jeopardy," Tiff.

Malcolm Stuart Roylan dialoging "Shipmates," Metro.

Marjorie Rambeau, Clark Gable, "Easiest Way," Metro.

Fred Niblo, Jr., to collaborate with Tom Reed on "Up and Up," U.

Francois Razay (Mrs. Jacques Feyder), Marie Dressler part in French "Let Us Be Gay," Metro.

Fox decided Crauford Kent better suited for a spot in "Squadrons" than Ronald Goetz and made the switch.

Marjorie White, George Brent, John Garrick, Jason Robards, J. M. Kerrigan, Marguerite Churchill, Peter Cawthorne and Arthur Clayton, "Charley Chan Carries On," Fox.

An automatic street announcer projecting street names from motion picture film synchronized with the car wheels is being tested by Hollywood surface lines.

Ruth Roland has been given a permit to establish a public trout stream in the Wilshire district.

William Cullen replaced Robert Greenleaf as manager of the Hollywood Playhouse.

"Steppin' Sisters" follows "The Bad Man" into the Playhouse, May Robson and Max Fisher head cast.

Eddie Peabody opens at Loew's State next week for a stay of a fortnight at least. Gene Morgan moves to the Westlake, succeeding Dion Romandi, who went in to get house under way for stage shows. Rube Wolf stays in Seattle six more weeks.

T. W. Armentrout, assistant business manager of the operators' union, with four others was held over to trial in Superior court on conspiracy charges brought by the Rialto theatre. A stench bomb discovered in the house led to Armentrout's arrest. Rialto is on the union's unfair list.

The coast obviously has intentions on the Playhouse at Salt Lake City. Sixth proposition for the house in six weeks is Ben Ketcham's. He's hiring leads here for dramatic stock to open for the holidays. Previously mentioned as planning the same thing are George Ebey, Ralph Cloninger, the MacQuarrie brothers, Cyr Forrest, and Harry Holden.

Permit to build a $150,000 theatre and store building in Westwood, where Fox Movietone City is located, has been secured by the Beller Construction Co. Fox West Coast will operate.

Three-story dance studio on Western avenue to be occupied by the Belcher School of Dancing will be built by Cecile B. DeMille Productions, Inc.

Edgar Reeves to Seattle for second leads with Bainbridge stock.

Ernest Gordon, president of the Gordon Trading Co. of New York, says he will organize a Spanish picture producing unit here.

Stanley Theatre Co. of Long Beach was sold by Robert H. Cohen to Nicholas Karoly. Has one 900-seat grind.

ST. PAUL

By GEORGE N. BRADLEY

R-K-O Orpheum—"Sin Takes a Holiday," vaude.
Paramount—"Feet First."
Shubert—"Virtue's Bed" (stock).
Riviera—"Big Trail."
Metropolitan—Dark.
R-K-O President—"Pay Off."
Tower—"Renegades."

Clarence Darrow was a sellout Monday night (1) at the municipal auditorium where he upheld his agnostic views against a local Protestant, Catholic and Jew. Top $2.

St. Paul Players, little theatre group, opened their second show of the season last night (Tuesday), presenting "The Jest," to run through Saturday night under direction of Milton Roberts.

Met relights Monday (8), when Chicago company of "Death Takes a Holiday" opens for six days. Piece is last of three subscription plays Shuberts sent into the Twin cities.

"Name bands" mean something in St. Paul the Hotel Lowry found out. As result Ted Weems started second two-week engagement of the season here Saturday at the Terrace cafe.

R-K-O President cut prices from 50 to 35c and went into split weeks in effort to bolster business. House in the red continuously since opening, being off the Rialto.

OTTAWA, CAN.

By W. M. GLADISH

The Royal Household Band of His Excellency, Viscount Willingdon, Governor-General, played a benefit concert at Keith's, direction Manager Joe Franklin, Sunday evening (30).

Robbers failed to bore through the terra-cotta walls of the Palace, Cornwall, Can.

F. R. Lennon, pioneer Canadian film exchange man, is critically ill. For several years he has been the buyer for the Canadian Exhibitors Co-operative Society, which specializes in bookings on a mutual basis among the independents.

"Whoopee," after two weeks at the Centre theatre, is booked for a repeat Dec. 20.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"War Nurse."
Capitol—"Derelict."
Midwest—"Big Trail."
Liberty—"Outside the Law."
Orpheum—"Last of Lone Wolf."
Empress—"Girl of Golden West."

Ben Greet players in "Hamlet" in Twelfth Night at the Shrine auditorium Monday afternoon and evening (24) to capacity.

R. & R. Palace, Sweetwater, Texas, reopened with sound.

The Grand, Mineral Wells, Tex., reopens with sound soon.

The Palace, Lampassas, Tex., purchased by Judge Roy Walker and associates.

Mike Segel has taken over the Ritz theatre at Baird, Tex.

BIRMINGHAM, ALA.

By ROBERT H. BROWN

Ritz—"The Dancers"; vaude.
Alabama—"Whoopee."
Strand—"Billy the Kid."
Empire—"One Night at Susie's."
Galax—"Man Hunter."
Trianon—Change.
Pantages—Musical tab.

Burglars broke into Rialto Thanksgiving night and escaped with $500 in cash after prying open the safe.

Terrapin race is booked for the Auditorium Dec. 19.

Vaudeville goes out of Ritz, R-K-O house, Saturday (6), because of the present business. House is packed tight at every show but thrift tickets calling for two admissions for one is the main reason. House seats about 1,600 and by the time half of these are thrift tickets and the other half paid admissions, there is not enough left.

Trial of Vernon Reaver, mgr. of Ritz, on a charge of violating child labor law was continued last week until Dec. 12. Reaver was arrested and released on bond in connection with the personal appearance of Baby Rose Marie.

TOLEDO

By M. C. GEORGE

Toledo Paramount—"Morocco"; stage show.
Alta Temple—"Soldiers' Plaything."
Pantheon—"Sunny" (2d week).
Princess—"Third Alarm."
R-K-O Rivoli—"Sin's Holiday"; vaude.
R-K-O Palace—"Big Money"; "Missing Men" (double).
Loew's Valentine—"Hell's Angels."
Cameo—"Madame Satan."
State—Split week.
Ohio—Split week.
Empire—Burlesque.

"The Dancers" lasted only two days at the Cameo. Replaced by "A Devil With Women." "Extravagance" at Greater Princess lasted until Wednesday, replaced by "Third Alarm." First time in Toledo a holiday bill was pulled.

Marsh Gollner, manager of the Toledo Paramount, has booked Buddy Rogers for a personal.

Lamsden Kumler, manager of the Pantheon, has secured Richard Barthelmess in "Adios" for his Christmas and New Year's booking. Pantheon is doing nicely with "Sunny," the first good house in some weeks seeing the picture.

Eight girls and a man given workhouse sentences on fines last week for conducting an indecent show in Moose Temple here.

Local R-K-O houses, Howard Feidley, manager, put 200 people to work in accordance with national R-K-O policy for ticket sellers. Feidley says jobs good until Feb.

Sixth City Investment Co., Cleveland, has put $8,200 on the line as down payment on property in Fostoria, O., for new theatre.

Cotton Club, local, raided and three patrons arrested on liquor charge. Mazie Kinder, blonde hostess of colored club, offered to take the rap but patrons wouldn't let her. The three men were released by Det. Art Langendorf, head of the liquor and vice squad, who said that he was not interested in nite clubs if they did not sell liquor. Hostess now in hospital for nervous breakdown.

BUFFALO

By SIDNEY BURTON

Erlanger—"Ladies of the Jury."
Buffalo—"Tom Sawyer."
Century—"Whoopee."
Hipp—"Girl of the Golden West."
Great Lakes—"War Nurse."
Lafayette—"Brothers."

Cole and Rogers Circus (two ring), carrying about 80 persons, has taken up new winter quarters at the DeMarco Farm in Springville near here.

Buffalo Studio of Theatre Players present "Paris Bound" for 10 performances beginning Dec. 8.

Edward L. Cullen, with Mrs. Fiske's in "Ladies of the Jury" at the Erlanger this week, formerly attended Lafayette High and Hume Dramatic School here.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"Sisters of the Chorus."
Boulevard—"Frankie and Johnnie."
Flatbush—"A Smart Woman."
Paramount—"Feet First"; Stage Show.
Fox—"Oh, For a Man!"; Stage Show.
Albee—"Fatable David"; Vaude.
Strand—"College Lovers."
Met—"Whoopee"; Vaude.
Star—"Powder Puff Revue" (Mutual).
Gayety—"Big Revue" (Mutual).
Oxford—Stock Burlesque; Pictures.

One tryout this week: "A Smart Woman" (Brady) with Alan Dinehart and Katherine Alexander at the Flatbush.

Late changes at the Fox in publicity department. L. A. Blaufox, out, with Robert Doman taking his place. Doman hails from the coast. Blanche Livingston remains as Doman's assistant.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Artists and Models."
Broad—"Bird in Hand."
R-K-O Proctor's—"Sin Takes a Holiday"; vaude.
Loew's State—"Feet First."
Newark—"Morocco"; Vaude.
Branford—"Life of the Party."
Mosque—"Outward Bound."
Capitol—"Doorway to Hell."
Fox Terminal—"Just Imagine."
Little—"Freedom."
Playhouse—"Extravagance."
Empire—"Take-a-Chance Show."

Two men held up the Hollywood (WB), East Orange, Nov. 27, tied up the manager and cashier and got away with over $1,300.

The Rialto reopens very shortly. If Warners do not lease it they will open the house themselves.

The Newark Art theatre is staging "The Romantic Young Lady" for three nights this week with part of receipts for the unemployed.

The Little, in receivership, has got back to English enough to offer "Freedom," the Martin Luther picture.

DENVER

Aladdin—"River's End."
Denver—"War Nurse"; stage show.
Paramount—"The Bat Whispers."
Rialto—"The Way of All Men."
Tabor—"Up the River."
Broadway—"Just Married" (stock).

In an effort to keep stock at the Broadway, Manager A. M. Oberfelder is cutting top night prices from $1.50 to $1 and mats from $1 to 75c. Mitzi, playing leads the past two weeks, has left for New York.

Fritz Kreisler (concert) in city auditorium packed the house and $3,400 worth of extra chairs were sold.

Joe Deitch, Publix division booker, New York, here changing district bookers. Bert Turgeon, Des Moines, succeeds Clayton Bray.

NEW ENGLAND

A syndicate of Boston men seeking possible locations at Provincetown, Mass., for an extensive amusement enterprise.

Publix's Olympia, New Bedford, Mass., has cut vaude to Wednesday, Thursday and Friday, and plays double features rest of week.

"Just Imagine" moved from Fox-Poli theatre, Springfield, Mass., to Fox theatre for second week.

Adolph Goebel is new organist at the Paramount, Springfield, Mass.

The C.-B. Theatres Corp. of Springfield, Mass., and the Superior Credit Corp. of Worcester, Mass., are involved in suits over the Regent theatre, Worcester. C.-B., which had a lease of the Regent, sued Superior for $50,000, charging it was forced to vacate because a mortgage given by the New England Holding Co. was foreclosed by Superior. Superior seeks $25,000 for its alleged share of profits from the theatre, claiming C.-B. operated the Regent under a profit-sharing agreement.

SAN ANTONIO

By W. E. KEYS

Empire—"Sunny."
Palace—"Double Cheek."
Texas—"Morocco"; stage show.
Aztec—"Madame Satan."

Municipal Auditorium has booked "Cherries Are Ripe," Rod LaRocque and Vilma Banky, for Christmas night with "Flying High," White's road musical, Feb. 2.

Vic Insirllo, formerly m. c. at Texas, now at Keith's Georgia in Atlanta. Publix now rotating m. c.'s in Texas.

Plaza hotel roof remodeled and called El Mirador is pulling them in with aid of a Jean Goldkett unit. St. Anthony roof opened Saturday (29) with Earl Hatch's band. Gunter running nite club with Henry Lange and ballroom now called Pleasure Isle with Hymie Waldman and band drawing nicely.

BRONX, N. Y. C.

Independently booked vaude at the American lasted barely two weeks. House now playing sex picture.

After two Sundays at the Windsor, Nathan and Rose Goldberg moved their Yiddish legit Co. out, with Max Gabel and troupe in last week.

Fox will not resume vaude at the Park Plaza. Loew opposition not the reason, but that with straight picture policy house's profits equal that of previously.

Construction work starts soon on 1,500-seater (pictures), at Lydig and White Plains avenue, first theatre in the class Pelham Parkway section.

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SYRACUSE

By CHESTER B. BAHN

Loew's—"Bat Whispers."
Keith's—"Big Money"; vaude.
Warners Strand—"Life of Party."
Paramount—"Tom Sawyer."
Fox-Eckel—"Just Imagine."
Empire—Dark.
Syracuse—Vaudfilm.

Paramount's first birthday with "Morocco," which opens Friday (5), Fox-Eckel currently marking 17th anniversary with "Just Imagine."

Neighborhood houses, whose standby in the past has been juvenile trade, particularly over the week-end, will fight to hold the kids, for whose patronage the de luxe downtown chain theatres are angling with special Saturday matinees and "clubs."

Lawrence Carkey, operating the Olympic, Utica, hopped to the stunt of utilizing unemployed to sell theatre tickets. He has 125 of the jobless peddling the Olympic pasteboards on commission. Mayor Donnelley in a personal letter of indorsement gave Carkey a pat on the back.

Leo Rosen, managing the Strand for Warners, pulled a fast one in his newspaper copy when he boxed the question, "Have you seen our new 3d dimension projection?" House, of course, hasn't a third dimension picture, but has $12,000 worth of new booth equipment, which Rosen determined had to be "sold" some way.

Free voice tests are the rule at the Paramount. Raymond B. Jones, managing director, tying up with the local Victor distributor, has installed one of the new record-making outfits on the mezzanine, and voice tests of patrons are being turned out at the rate of one every two minutes. Test records are a gift to the patrons after the play back to the theatre.

"Tom Sawyer," which opened at 6 p. m. last Wednesday at the Paramount, up to Monday had established a house attendance record. On a monetary basis it was a slightly different story, for the picture has been a strong matinee bet but weak at nights. Kid trade has been great, although earlier local films supposedly with a juvenile appeal—"The Big Trail," "Abraham Lincoln" and "Feet First"—failed to get the youngsters.

James McPeek is the new assistant manager at R-K-O Keith's, succeeding John D. Appleton, transferred to Proctor's at Troy. McPeek comes to the Keith circuit after three years with Publix in New York.

Loew's State will shelve Grace Moore's "A Lady's Morals," despite the fat advertising the Cosmopolitan production would have received in the local Hearst sheets. The house will probably play "Way for a Sailor."

Raymond B. Jones, Paramount pilot, was all set to cover local board fences with "Tom Sawyer" play dates, hand painted by his house staff, only to discover that the city was entirely without the old fences that were the rule in Tom Sawyer's day and later.

Jones did, however, put over an elaborate campaign for the picture. Local interest in Jackie, whose dad was born and raised here, was capitalized by inviting the Coogan clan to the preview.

The schools were intensively cultivated via telegrams, letters and heralds. With the approval of the school authorities—a plum in Jones' cap, for the educators here are cold—Jones invited one student from each English class in each school to see the picture; in return, the student gave an oral review before his class.

Picture was also used to give a send-off to the Paramount Booster Club, kid patron organization, formed on Saturday morning. Jones made a good tie-up for the club when he enrolled the fife and drum corps of the House of Providence as honorary members. The corps will attend each Saturday morning kid show and provide the musical numbers. No charge either way.

DALLAS

By RUDY DONAT

Majestic—"Reliable David"; vaude.
Palace—"Min and Bill."
Melba—"Passion Flower."
Old Mill—"Moby Dick."
Capitol—"East Is West."

Forest (suburb), increasing capacity to 1,000 seats.

"Strange Interlude" (road) here Dec. 10-11, with heavy advance buildup as second legit of season. Usual top, $2.50. "Strictly Dishonorable," first show, did good biz.

Doug Hawley, new dramatic critic for Times-Herald, replacing Jack Boal. Latter in Hollywood, free lancing.

Noel Francis, local girl, now under contract to Radio (films), beginning Dec. 15, completing her first year in pictures with Fox.

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DETROIT

By LEE ELMAN

Michigan—"Fast and Loose."
Fox—"Lightnin'."
Fisher—"Tom Sawyer."
R-K-O Downtown—"Sin Takes a Holiday."
United Artists—"Hell's Angels" (3d week).
Paramount—"Sunny."
State—"Min and Bill" (2d week).

"Sons o' Guns" pushed ahead a week to current week at the Cass due to house being dark. "June Moon" slated Xmas week.

Civic theatre produces revival of "Little Women" with Jessie Bonstelle personally appearing.

Flo Kelly (F. & M. production) adding Niagara Falls to her territory. Her other spots are Detroit, Chicago and St. Louis.

Four Marx Bros. here week Dec. 12 at the Michigan. Moran and Mack play the same house the following week.

MINNEAPOLIS

Metropolitan—"Death Takes a Holiday."
Lyceum—Dark.
Shubert—"Rose of Picardy". (Bainbridge stock).
Minnesota—"Tom Sawyer"; Publix unit, "Harem Hokum."
R-K-O Orpheum—"Sin Takes a Holiday"; vaude.
Gayety—Stock burlesque.
Century—"Hell's Angels."
State—"The Life of the Party."
R-K-O Seventh St.—"See America Thirst."
Lyric—"The Virtuous Sin."
Pantages—"The Third Alarm."
Astor—"College Lovers."
Grand—"Laughter" (2d loop run).

"Hell's Angels" at the Century opened with a midnight show Thanksgiving eve at regular 75c scale.

The Metropolitan, with "Death Takes a Holiday," has no legit opposition at the Lyceum. Next show at latter house is Nazimova in the Theatre Guild's "A Month in the Country," New Year's week.

The State (Publix) adding a featured organist, Jake Malerich, to its programs, formerly straight film entertainment.

Clarence Darrow with two local clergymen and Quin O'Brien, prominent Knight of Columbus, at the Auditorium for a one-night stand last week. Drew over $5,000 at $2 top.

SAN DIEGO, CALIF.

By LON J. SMITH

Spreckels—"Rich People."
Fox Orpheum—"Big Trail."
Fay—"Rejuvenation of Aunt Mary," with May Robson (stock).
Fox—"The Perfect."
Fox California—"Fast and Loose."
Cabrillo—"Half Shot at Sunrise" (2d week).
Superba—"Sunny."
Broadway—"Honey."
Mission—"Animal Crackers."
Plaza—"Hell's Angels."
Fox Egyptian—"For the Defense."
Fox North Park—"Her Wedding Night."
Fox Fairmount—"Follow Thru."
Liberty—Stock burlesque.

Business in picture houses moderately good this week with "Hell's Angels" (Plaza) and "The Big Trail" (Fox Orpheum) leaders at the box office.

Balboa, dark some time, being remodeled by Fox West Coast in preparation for showing Spanish talkers. Work under supervision of Lester Fountain, Fox manager here. No date for the opening.

Jamie Erlson now at the console of Fox Orpheum organ.

Economy wave has hit Mission Beach Amusement Center. Tom Armstrong, manager for five years, is out. Bathhouse closed and ballroom struggling along.

PITTSBURGH

By HAROLD W. COHEN

Alvin—"June Moon."
Nixon—"Garrick Gaieties."
Pitt—"She Got What She Wanted" (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Penn—"Hell's Angels"; stage show.
Stanley—"Big Money"; stage show.
Warner—"Just Imagine."
Fulton—"Sin Takes a Holiday."
Harris—"Brothers"; vaude.
Aldine—"Devil With Women."
Enright—"Truth About Youth"; stage show.
Sheridan Sq.—"Sin Takes a Holiday."

Post-Gazette's benefit show for unemployed at Stanley grossed $6,000 (capacity). Ed Lowry acted as m. c., and bill included Fred Stone, Dorothy and Paula Stone, Phil Baker, Aileen Stanley, Shaw and Lee and Henry Santrey.

"Hell's Angels" goes into Aldine for run after present week at Penn. First time this has ever happened here.

Larry Jacobs now managing Fulton, following resignation of William B. Conklin.

SAN FRANCISCO

By WALTER RIVERS

Earl Crabb with Fox West Coast as division manager for Seattle district, replaced by Robert Lender, formerly with Universal.

Ralph Fincus will produce "Lost Sheep" at Erlanger's Columbia here shortly.

Fred Talbot was caught red-handed after looting the safe of the California theatre in Petaluma, near here, last week. Three of Talbot's companions escaped. James Ayres, theatre employe, heard the robbers and called the police. Talbot reported to have had $900 of the theatre's money in his pocket when captured.

"The Green Bottle" booked for Erlanger's Columbia direct from its Vine Street Hollywood run, to follow Mrs. Pat Campbell in "Ghosts," has been cancelled.

Junior League (society debs) instead of its annual show "or charity has closed with Publix whereby latter will buy a special preview performance of "Morocco," scheduled to open at Paramount here this week.

SOUTHERN TIER, N. Y.

By PAUL M. WILDRICK

An ordinance permitting Sunday picture shows became effective Nov. 23 in Binghamton, N. Y.

The Crescent, Ithaca, N. Y., closed to install talker equipment; Lyceum also closed for the present, leaving Cornell Theatres, Inc., with a clear field, State, Strand and Temple.

Fred Albert Atwood, 56, father of Betty Atwood Jordan, New York film actress, was instantly killed when a splinter of wood hit him on the head while he was operating a turning machine in a Hornell, N. Y., woodworking plant.

Warner Bros., who control the Majestic and recently took a 25-year lease on the Shattuck, Hornell theatres, contemplate rebuilding the Shattuck.

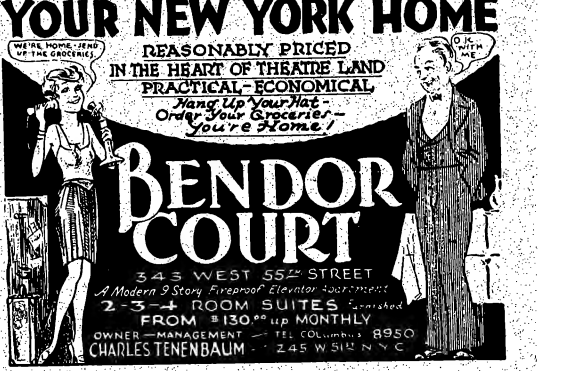
Mutual Wheel

Weeks Dec. 1-8

Arlingtons Rev.—Hudson, Schenectady; 8, L. O.
Big Rev.—Gayety, Brooklyn; 8, Empire, Newark.
Dimpled Darlings—Garrick, St. Louis; 8, L. O.
Fine Feathers—Gayety, Baltimore; 8, Gayety, Washington.
Flapper Follies—Gayety, Detroit; 8, Columbia, Cleveland.
Frivolities—Orpheum, Paterson; 8, L. O.
Girls From the Follies—L. O.; 8, Trocadero, Philadelphia.
Girls in Blue—Trocadero, Philadelphia; 8, Roxy, N. Y.
Hi Ho Everybody—Academy, Pittsburgh; 8, L. O.
Jazz Babies—L. O.; 8, Gayety, Boston.
Kuddling Kuties—L. O.; 8, Hudson, Union City.
Lame Thru Gayety, Boston; 8, Lyric, Bridgeport.
Legs and Laughter—Modern, Providence; 8, Gayety, Boston.
Let's Go—Fox's Jamaica, N. Y.; 8, Irving Place, N. Y.
Nite Life in Paris—L. O.; 8, Modern, Providence.
Novelties of 1930—Columbia, Cleveland; 8, Hudson, Schenectady.
Opening Act—Empress, Cincinnati; 8 Garrick, St. Louis.
Peek-a-Boo—Hudson, Union City; 8, L. O.
Pretty Baby Rev.—Star, Brooklyn; 8, Howard, Boston.
Raisin Queen—Howard, Boston; 8, L. O.
Record Breakers—Irving Place, N. Y.; 8, Star, Brooklyn.
Sin Stockings—Rialto, Chicago; 8, Gayety, Detroit.
Step Lively Girls—Lyric, Bridgeport; 8, H. & S. Apollo, N. Y.
Step Along—Apollo, N. Y.; 8, Fox's Jamaica, N. Y.
Speed Girls—L. O.; 8, Rialto, Chicago.
Speed and Sparkle—L. O.; 8, Empire, Cleveland.
Sugar Babies—Gayety, Washington; 8, Academy, Pittsburgh.
Take a Chance—Empire, Newark; 8, Orpheum, Paterson.
20th Century Rev.—Route 1; 8, Gayety, Baltimore.
Watson Show—American N. Y.; 8, Gayety, Brooklyn.

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MUTUAL STOCKS

(Continued from page 54)

Minskys, who also are in on the H. & S., now Apollo, playing Mutual shows.

Brooklyn—Oxford, indie; reported Star and Gayety, Sam Raymond's present Mutuals, will install stock if the Mutuals withdraw, with denials that such a move is contemplated.

Detroit—Loop, indie, managed by Harry Abbott; Avenue, operated by Arthur Clamage, former Mutual operator; National, indie, with Vic Travers at the helm.

Chicago—State-Congress, one of the Mansbach & Frelich houses, indies; Haymarket, former Mutual stand, now an indie with Warren Irons controlling; Academy, indie, managed by N. S. Berger; Gem, also running independently.

Indianapolis—Mutual theatre, former Mutual wheel stand, owned and managed as indie by Duke Black; Colonial, indie under local direction.

Boston—Waldron's Casino, now indie stock, but former Mutual.

St. Louis—Liberty Music Hall, local indie.

Buffalo—Palace, Dewey Michaels.

Dayton, O.—Lyric, indie; James Morrison managing.

Milwaukee—Gayety, indie, Bob Simons, manager.

Kansas City—Gayety, indie, Jack Dickstein, manager.

Toledo—Empire, indie.

Los Angeles—Follies, indie, Grover Welsh, manager.

San Diego, Cal.—Liberty, indie.

San Francisco—Capitol, indie, Johnny Goldsmith, manager.

Minneapolis—Gayety, indie.

Scranton, Pa.—Gayety, indie, Spiegel Bros., managers.

Philadelphia—Trocadero, indie, John Beck, manager.

Fort Wayne, Ind.—Majestic, indie, Joe DeRita, manager.

Society Welcomes Actor

(Continued from page 1)

and talkers. But more important than these in bringing about the new regime is the billowing of Broadway chatter reaching the ears and creating an interest in the affairs of the people of the stage. They are now looked upon by the native as most interesting and vital people in the community.

Mel Shauer of Par cut-short biz stay on the Coast to hurry back east because of the illness of E. E. Shauer, undergoing an operation for appendicitis in NY.

VARIETY BILLS

(Continued from page 46)

2 Rascals
Rob Cinsee
The Decardos
Hyden Curtis
Geo Hetton

NEWCASTLE
Empire

Scott & Whaley
Albert Saudler
Jean Kennedy
Betty Stafford
Austal & Arthur
The Bostons
The Kirks
Norman Clare

SWANSEA
Empire

Samson
Sweet & Curtis
Victoria, Carmen
Stan Stafford
Aston Bros
Nikolai Sisy
Antinette & Kibl
Mr. & Mrs Toby

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch

Benny Aris
Katherine Parsons
Roger Fercier
Gladys Ivanova
Wilma Cox
Marihare's Orch

Central P'k Casino
Ethel Merman
De Marcos
Leo Reisman Orch

Chateau Madrid
Joe Lewis
Kahl
Anne Bolan
Al Jackers Orch

Club Abbey
Jean Malin
Lester Lamont
Billy Reed
Jerry Freedman Or

Club Argonaut
Texas Guinan
The Cronadiers

Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Bruns Orch

Club Lido
Libby Holman
Moss & Fontana
Bobby Brooks Orch

Connie's Inn
A'da Ward
Edith Wilson
Louise Cook
Earl Turner
Dooty Rhodes

F Henderson Orch

Cotton Club
Isabelle Wehlingt'n
Maude Russell
Sherman Robinson
Letitia Hill
Mordie & Taylor
Swan & Lee
Henri Wessels
Duke Ellington Or

El Patio
Gomez & Winona
Emil Coleman Orch

Hollywood
Marion Sakt
John & Mary Mason
Heidel Sis
N T G Rev
Katz Orch

Paramount Grill
Kay Lazell
Hal Leroy
Jackie Ellers
Jerry Kendall
Vilma & Buddy Ebsen
Chas. O'Connor
Benny Dams Rev
Flo Richardson Or

Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch

The Nest
Hannah Sylvester
Zottie Gee
Gwendolyn Posey
Clyde Parks
Mamie Smith
Villa Vallee
Eddie Peabody
Rudy Vallee Orch

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
R-K-O Palace—"The Master Cradle."
R-K-O Temple—"Brothers"; "A Devil With Women."
Loew's Rochester—"Min and Bill."
Eastman—"Three Live Ghosts."
Regent—"Tom Sawyer."
Piccadilly—"Hell's Angels."
Capitol—"Coffee, Wife."
Apollo—Change.
Strand—Change.
Family—Change.

When "Heads Up" failed to click at the Regent, shift made to "Tom Sawyer" to draw school kids over the holiday.

Martha Atwell, former head scenario department for Eastman theatre stage shows, has joined the Sound Studios of New York as creator of radio program presentations.

Apollo remodeled Victorial dark a year, reopened Thanksgiving day with second-run talkers at 10-20c.

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ROBERT HALLIDAY
and EVELYN HERBERT
Famous Operetta Stars

•

TODAY at the
I. MILLER BROADWAY SHOP
(Broadway at 46th Street)
HERBERT RAWLINSON
Idol of the Movies
and MIRIAM HOPKINS
Famous Stage and Screen Star

•

TODAY at the
I. MILLER 34TH STREET STORE
(opposite Hotel McAlpin)
CLAIBORNE FOSTER
Famous Stage Star of "The Patsy"
and ALEXANDER KIRKLAND
Theatre Guild Star

•

TODAY at the
I. MILLER FIFTH AVENUE STORE
(450 Fifth Avenue, below 40th)
FRANCES STARR
Famous Belasco Star
and RICHARD TABER
Author and Actor of "Is Zat So?"

•

TODAY at the
I. MILLER BROOKLYN STORE
(498 Fulton Street, corner Bond)
DONALD McDONALD
Famous Star of "Paris Bound"
and RUTH HAMMOND
Famous Star of "Saturday's Children"

•

Sponsored by the
ACTORS' EQUITY ASSOCIATION
In co-operation with I. MILLER

MEMBERS of the Theatrical Profession have always given their time and talents gratuitously to worthy causes and movements, that have needed their help in the raising of funds for public welfare.

Even now they are being called upon to lend their services for the relief of the unemployed — and everywhere they are responding willingly and gladly. This they do regardless of the fact that within their own ranks there exists a condition which taxes their own resources and makes immediate action for relief a necessity.

Recognizing this condition and need, a plan has been devised whereby the public, without tax to itself, can materially assist not only the unemployed of the Actors' Equity Association, but also a number of other organizations engaged in welfare work.

The plan was conceived by I. Miller and the Actors' Equity Association, and was readily accepted by both because of the long and intimate friendship which has always existed between these institutions, and because of the extreme urgency of current conditions.

Here is the Plan:

I. MILLER HAS AGREED TO SET ASIDE **10% OF THE SALES** OF HIS FIVE METROPOLITAN STORES as a Special Unemployment Fund. This arrangement will be continued until an appreciable sum has been realized.

During this time the entire sales supervision of these five I. Miller stores will be turned over to the Actors' Equity Association. This Special Unemployment Fund is to be distributed as follows:

50% to be donated by the Actors' Equity Association to the Actors' Fund, a fund for the unemployed.
20% for other organizations carrying on relief work among the unemployed.
5% for the Jewish Theatrical Guild.
5% for the Catholic Theatrical Guild.
5% for the Episcopalian Theatrical Guild.
5% for the Equity Emergency Fund.
5% for the Chorus Equity Emergency Fund.
5% for the N.V.A. Benevolent Fund.

Well-known celebrities of the stage will act as Sales Supervisors, Hosts, and Hostesses in the various I. Miller stores during this campaign. Announcements will be made daily giving the names of these actors and actresses, together with the addresses of the stores in which they will be present on particular days.

It is sincerely hoped that the public will recognize the timely significance of this praiseworthy effort, and respond with its immediate, spirited, and whole-hearted cooperation.

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ACTORS' EQUITY ASSOCIATION IN COOPERATION WITH **I. MILLER**

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 100. No. 22 NEW YORK, WEDNESDAY, DECEMBER 10, 1930 72 PAGES

CHINATOWN GONE B'WAY

No. 2 Night Club Furnishes Cheap Revelry to Femme Wall Flowers

By Cecelia Ager

Perfect ladies who like to dance between bits of their lunch hour sandwich don't have to depend on chop suey parlors any more. They can take their pleasure now in a most respectable tea room at Broadway and 52nd street, which has a nine-piece orchestra for just such a purpose.

These girls with a yen for noontime dancing always felt just a little demi-mondaine when they'd resort to a Chinese spot to satisfy their urge for revelry. Something about the dim lighting and faintly suggestive privacy of the dining booths didn't seem quite decent to young women who would dance with each other. They had to dance with each other, since their unfortunate lack of personal charms forced them into the very proper class which doesn't seem to attract many boy-friends. Not the type of gals who go places unescorted by males with the purpose of collecting some before the day is over, perfect ladies have found a refuge in a Broadway tea-room that is run for just the likes of them.

The 65c lunch is not too steep and the orchestra plays often. Although it doesn't bother to dress in uniform, the band is a singing bunch with megaphones to swell their already resounding tones. It gets hot, it croons, it does all the things that bands should do today. If it does seem to suffer from an excess of pep, it is only trying to make up for the dejection of the crowd it has to play to. The floor

(Continued on page 30)

PANSY PARLORS

Tough Chicago Has Epidemic of Male Butterflies

Chicago, Dec. 9.

World's toughest town, Chicago, is going pansy. And liking it.

Within the past six months some 35 new dim lit tea rooms, operated by boys who won't throw open the doors until at least two hours have been spent adjusting the drapes just so, have opened on the near northside. The southside of Chi, always reputed to be ready for battle any minute, also has had an increase of these sort of joints.

All have waitresses who are lads in gal's clothing. They are strong on the urge for single young men to sip tea in the little booths that line the walls of the spots.

Men with femme companions are welcome in these joints. Likewise all have duke readers. The readers pass for femmes in the dark.

Racketeers, who have made the near northside their playground for some years, have gone strong for these boy joints in a big way. It's evidently something new for these gun toting lads and they are supporting them nobly for the laughs.

Critic's All-American

Rochester, N. Y., Dec. 9.

George David, film critic for the "Democrat and Chronicle," printed the following as his All-American team:

Ends—Dorothy Mackaill and Clara Bow.

Tackles—Gloria Swanson and Ilka Chase. Guards and center—Marie Dressler.

Quarterback—Ann Harding or Ruth Chatterton. Halfbacks Claudette Colbert and Nancy Carroll.

Fullback—Winnie Lightner.

Sub—Buddy Rogers.

'Alimony' Magazine for Alimony Sufferers in Alimony Cash Deals

Group interested in altering divorce laws, with particular respect to alleviating the alimony evil, is behind a mag called "Alimony." Might be the official organ of the "Alimony Club" in New York, in view of its contents.

Uses numerous articles each issue from various states with reference to the injustice of the domestic relations laws. Most of them funniest when intended to be most serious, though serious enough in their implication.

Mag insists contributors be all-mony-sufferers, but perhaps without realizing that money so paid out may go towards alimony payment, which it particularly agitates against.

Fannie Ward's Age

With no one but Fannie Ward knowing just how old she is, General Pershing came nearest to finding out.

Miss Ward was telling the General of the dismay she underwent on her first flight in a plane from London to Paris.

"How do you think, Fannie, you would have felt with Columbus on that little boat to this country?"

"I came over with him," answered the evergreen.

Girls Will Be Girls

Toronto, Dec. 9.

Imperial theatre invited the inmates of an old people's home to a free film performance, but the feminine inmates requested that the invitation be postponed until Maurice Chevalier in "Playboy of Paris," is current.

The "girls" range in age from 75 to 90.

TONGS LED BY COLLEGE GRADS

Marcelled Haired Yellow Waitresses in the Chinese District of New York—Beauty Shops, Too—Plenty of White Wives

ORIGINAL GANGLAND

Chinatown has gone Broadway. Even little yellow waitresses are having their hair marcelled in the best American fashion. Beauty shops are more numerous than joss houses.

Opium costs $300 a pound, triple that of a few years ago. Clay and briar pipes and an abundance of good 10c American tobacco are to be found everywhere.

Privately, the Asiatics indulge their taste for a 118-proof vintage that put Broadway's best pre-war stuff above the table. Three thimblefulls of this and a Broadwayite is ready to join any Tong. Four and he's demanding classification as a machine gunner.

Those Chinese tongs no longer have greybeards ruling their destiny. High powered young men, a lot of them college bred, have the big secret service jobs. One just back from a long trip over the country is a graduate of the University of California. Another, this one with cane, spats and camel's hair coat, remembers Hollywood and a job he had there as a chauffeur.

Chinatown's real denizens look with askance at the breadline which mars one of its thoroughfares late each night. A survey revealed not

(Continued on page 30)

100 WOMEN DIG HIT TICKETS FOR GYPS

Over 100 women employed by ticket specs to "dig" tickets on hit shows are earning $5 or more per day sniping seats. Working on a regular schedule, the women make the rounds of every hit box office, brokers and Postal offices and Joe Leblang's central agency. It is estimated by the manager of a hit that each woman buys upwards of 50 tickets daily.

The women are paid 10c per ticket.

In addition to the 52d street laundry now selling seats for "Girl Crazy," restaurants and a tailor shop on 40th street are specializing on tickets for "Grand Hotel."

Holiday Liquor Prices Drop 40%, Supply Over Demand—Uncut Stuff

Xmas Quotations

Rye—Golden Wedding, William Penn, Silver Dollar: $65 a case as against $95 last year.

Scotch—John Haig, Black and White, Bobby Burns, Peter Dawson, Dewar's White Label: $55. Last year's price, $85.

Gin—Booth's House of Lords, Gilbey's, Gordon's (frosted bottle), Burnett's White Satin: Now $55 and plentiful. Was $90 last year and hard to get.

Champagne — Pommery (1920), Lanson (1921), Dry Monopole (1921): currently $85, and was quoted at $135 a year ago.

Cordials and liqueurs—Benedictine, Cointreau, Apricot, Chartreuse: $75 as compared to $115 a year ago.

Cognac and brandy—Hennessey Three Star, Biscuit Dubouche, Martell Three Star, Otard: Now $70. Listed at $115 last year.

CALIF. THEATRES TRY ADMISSIONS ON CUFF TO OFFSET DULLNESS

Hollywood, Dec. 9.

Theatre admissions on the cuff are a new indication of the times, reported here by film salesmen from the small towns in northern California.

Exhibitors are now taking their place with the corner grocer and the doctor. They have installed bookkeeping system to keep tally on the trust customers.

Trust gag is only working for families known to the theatre man. In some cases the exhibs send out weekly bills, while others let the credits go a month. Film salesmen now look forward to a new type of squawking from the house owners, along the line that "business is fair but collections are terrible."

NBC Fires 50 Off Staff; Benefit for Unemployed

In a cutdown affecting every department, about 50 employees were pruned off the NBC radio payroll last week. While execs placed the number fired at 30, others set the higher figure. No execs were released.

Reason offered is that the company is running too close, despite a greater intake than ever before.

NBC is shortly to broadcast a football game for the benefit of the unemployed.

Wholesale bootleggers, who figure their only chance of getting out of the red this year depends on the Christmas and New Year's trade, have again slashed prices on case lots to the consumer to stimulate early buying. With the holiday season only two weeks off, those who regularly keep up a supply of liquor in their homes or offices are beginning to show some interest, but most of the New York trading is being done on credit.

Those who pay cash can now get the better grades of rye for $65 a case scotch for $55, gin for $55, champagne for $85, cordials and liqueurs for $75 and cognac and brandy at $70. The entire list averages about 40% under the prices quoted at this time last year.

With the supply of New York liquor now far in excess of the demand, those bootleggers who have built up a solid clientele, through handling only quality goods, are doing their utmost to move the stock they have on hand and eliminate carrying charges. As a result, "McCoy," or original liquor of all kinds, is selling at $5 a case less than the prices quoted for the same brands last month. In previous years, with the demand heavy, the case lot prices quoted in November

(Continued on page 56)

Mary Garden Quitting Opera for Pictures

Chicago, Dec. 9.

Mary Garden, Chicago Civic Opera's best-known star, may retire from opera at the end of the present season in February. Miss Garden has been with this Chicago organization since its inception in 1910.

It is understood that Miss Garden has made successful screen tests in Hollywood and will star in a film to be made next summer.

The name of the producer of this picture is not mentioned.

Line Up for Poison

Chicago, Dec. 9.

Last week police discovered a druggist in the flop house district who was selling the down-and-outers wood alcohol, although he knew they were going to drink the stuff.

Bottles were plainly labeled poison, but the mugs were standing in line for the privilege of paying 50 cents for the suicide drink.

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1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Dane-Arthur Met Rockne, Who Told 'Em to Bet on U.S.C., and They Did

Karl Dane and George K. Arthur started out on a vaudeville tour, got as far as Chicago and found themselves without a job. They were prepared to go home to Hollywood and tell the folks that at least they'd met Knute Rockne, and as he had told them Southern California was sure to win, they'd bet their shirts and lost. However, in their moment of deepest despair, five weeks bookings came along and they wended their way east.

The pair met with one other mishap when they played Madison, Wis., and were entertained by the Kapa Kapa girls of Wisconsin University—entertained so well that Dane has hardly been on his feet since. Altogether, a big fellow like Dane is a hard partner to travel with Arthur says. He always has to have the lower berths and, besides, wants to sing in the act.

Dane hasn't been in New York in 10 years but doesn't see much difference outside the traffic. When he was here last everyone stayed down around 36th street. When he found no one down there he went up and stopped at the Alamac.

He says he finds the same offices around town, same people in them. Eschner of the William Morris office, who is booking him now, gave him one of his first jobs about 10 years ago. The same group of people are sticking at show business he finds. Dane, who always plays a Swedish character, is actually Danish. He'd be insulted to be called a Swede in private life.

Arthur's Side

And Arthur is rather glad to get out of Hollywood for awhile because he thinks the people and the life there is not sincere. No one sticks to anyone because of a genuine regard he feels. If a gas station starts giving away boxes of candy, everyone goes to that station instead of the one they had been patronizing. It's all pretty sad to Arthur. Also it is a relief to Arthur to talk to newspaper people in the east rather than on the Coast, where the picture people have gotten so in the habit of flattering and catering to the sob gals that relations with the press are almost sickening.

Performers on the Coast even try to discover the tastes and preferences of newspaper chatterers before they converse with them. Arthur had been told that the last sob sister who came to see him on the Coast liked a dirty story. He didn't know any but he asked someone to tell him one that he could relay. Later, he discovered that he had told the sobbie the same story that William Haines had told her the day before.

Dane and Arthur never mix socially because Arthur likes Ovaltine and Dane prefers other beverages.

Anderson Still Seeking U. Story at $3,500 Wkly.

Hollywood, Dec. 9.

Universal is still without a story for John Murray Anderson. The director has been scanning scripts for the past four months, but neither he nor the studio can decide on one.

Meanwhile Anderson is getting $3,500 weekly.

Dud Nichols Acting

Dudley S. Nichols, former New York "World" feature writer, now under contract to Fox, may turn actor.

His first attempt is as a reporter in Fox' "The Man Who Came Back."

Wayne-Cherrill Team

Hollywood, Dec. 9.

John Wayne and Virginia Cherrill have been teamed again by Fox for the leads in "Three Girls Lost."

Production is still being held off pending story revamping.

"Never a man so good but what a good woman will make him better."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Dusting the Attic

CLARK and McCULLOUGH
Comedy
13 Mins.; One
Hammerstein's
(From "Variety," Jan. 24, 1913)

Clark and McCullough might be technically termed a comedy acrobatic turn in "one." They introduce acrobatics among other things, but the act (and the best part of it) is made up of laughable nonsense. The two men dress as tramps. Each seems a good comedian.

The best thing they can do for themselves and the act is to have some real friend sit out front several shows, pick out the deadwood, pull the meat together more closely, and perhaps add some new matter.

The no-sig reviewer probably didn't think it necessary to mention the friend might also do some applauding.

Clark and McCullough were just out of burlesque when caught at the Hammerstein's almost 18 years ago. They've done all right since.

SPEAKER FINDS WHAT PUBLIC WANTS

Hollywood, Dec. 9.

Public interest in Hollywood's morale is more acute than ever, according to the findings of Dr. Clinton Wunder, executive manager of the Motion Picture Academy. He is back after a speaking tour in behalf of pictures.

Dr. Wunder's trip included 18 cities, where he spoke before exhibs, women's club, and business organizations. He is preparing a report for distribution to producers and others in the academy.

Points gone into the Dr's report are as follows:

Public wants less dialog and sound effects.

Pictures appealing to children and the whole family are desired.

Family nights sugested.

Public has shown little interest in wide film.

Generally believed pictures are advertised as being much hotter from the sex angle than they actually are.

There is much misinformation about Hollywood extant with public thinking people still cavort as they did in the pre-Hays era.

People judge shows by the entire bill rather than the feature.

Women's clubs want to "co-operate."

Dr. Wunder notes the general belief that talking pictures are still on trial.

Judge Kelly Free

Hollywood, Dec. 9.

Walter C. Kelly, "The Virginia Judge," is off the Fox lot, after completing his original three months' term. Kelly only worked in "The Seas Beneath" while doctoring the script of "Women of All Nations."

Kelly is now considering an offer from the Chevrolet Company in Detroit to broadcast over a national hook-up on a 26-week tie-up.

Two Off Via Chop

Hollywood, Dec. 2.

Another chop has been made in Metro's scenario department. Mildred Cram, novelist, and Wells Root, who adapted "Southern," are off.

Chaplin Fiddling

Hollywood, Dec. 9.

Entire musical score for "City Lights," Charlie Chaplin's picture, is being written by Chaplin, turned composer and showing signs.

Chaplin is reported walking around with a violin and breaking in on all kinds of meetings to find out "what do you think of this tune."



WILL MAHONEY

On Tour with
Earl Carroll's "Sketch Book"

"Variety" said, "Will Mahoney inserted a sensational new dance in "Sketch Book." Going on after eleven o'clock, he stopped the show cold and had to beg off to permit the show to continue. The dance is done on a xylophone and Mahoney has the idea completely protected, having patented and copyrighted the idea and instrument throughout the entire world."

Direction
RALPH G. FARNUM
1560 Broadway

W. B.'s ST. LOUIS STOCK FOR BUILDING STARS

Warner Bros. will open a stock company at the Grand Central, St. Louis, Dec. 20. This is a Skouras house.

This may be the first of a string of stocks for the film co. The idea is to open up dark houses and take a chance that the casts may develop some picture talent. As it is generally known, Warners would like to freshen its lists of femme names at its own studio and that of First National.

The stock idea was first tried by Fox some time ago. It will also be depended upon by WB to line up new plays as prospective screen material.

Joseph Hayden will be in charge of the stock venture for WB.

STUDIO SANTA DUCKS COAST'S CHATTERERS

Hollywood, Dec. 9.

Bad conditions this year take a Christmas slap at chatter writers, trade paper muggs and miscellaneous correspondents. Mob will be passed up entirely by the studio Santa Claus and his sleigh of electric clocks, cigs and happy water.

Studios will also save the trouble of meeting the usual pack of grafters who around this time of the year suddenly start to write studio stuff that never sees publication.

Foreign Talent West

Seven of the foreign talent bunch imported by Metro for version talkers left New York late last week for Culver City, after arriving from abroad.

They were Jean Blanchon and Roger Ferdinand, writers, and Charles Boyer, actor, all French; Maria Ladron Guevara and her husband, Rafael Rivalles, and Maria Luz Callejo, actors, and Benito Peroja, director, all Spanish.

WEATHER

Washington, Dec. 9.

The Weather Bureau furnished the following outlook week beginning tomorrow:

Fair Wednesday, and Thursday fair in eastern and rain in western sections. Friday, rain; Saturday, probably fair, slightly colder.

London, Dec. 9.

A great deal of fog last week with the condition this morning (Tuesday) the worst of the season. Objects were visible for only a yard or two. Street traffic just crawled.

Business was affected seriously with shipping almost at a standstill. Effect on the theatres was less disastrous than might have been expected.

Paris, Dec. 9.

Weather is normal and seasonably cold.

Blue Noses at Studio Gates Pan Hollywood Films as Kid Menace

How It Works

Ralph Morgan, legit player, returns to films for a part in Paramount's "Strictly Business," with Claudette Colbert, at the Astoria, L. I. studio. He is described by Par as "Frank Morgan's brother."

Before talkers Frank Morgan was generally known as "Ralph Morgan's brother."

Hollywood Nerts Over Art, but It Must Be on Cuff

Hollywood, Dec. 9.

Portrait artists and painters coming to Hollywood in hope that they will strike a responsive chord in the hearts of the picture names are finding out that the picture mob is not interested in art if it costs anything.

Painters with both national and international reputations have been flocking to the Coast for the past six months and have been doing canvasses of everyone prominent in pictures. Every class hotel has stage exhibitions of the paintings and drawings, but there have been no sales.

When the mob visits to the shows there are plenty of "Oh's" and "Ah's," but there the enthusiasm stops. When it comes to digging down, their artistic appreciation stops with a trick camera angle.

Great Ballyhoo

One painter who has exhibited successfully here and in Europe came to Hollywood with a fanfare. He made 20 paintings of picture stars, then exhibited them at both the Roosevelt and Ambassador hotels. Plenty of breaks from the art critics on the dailies, and that was three months ago. Artist still has the 20 paintings.

The artist claims that everyone of those whose portraits he had made invited him to their homes or the studio. When he got there they told him what an honor it was for him to paint them and that it was going to do him a lot of good. When he replied that he expected to get paid for his work the chill was on. He said he was perfectly willing to keep the pictures for exhibition, but he was not giving them away. One star in dismissing him called him a sap.

Same goes for a Russian sculptor who made several busts of film stars.

Del Rio Ill Again

Hollywood, Dec. 9.

Dolores Del Rio is laid up again, although for a while it seemed she was on the road to recovery.

Miss Del Rio, recently dropped from the United Artists line-up, is suffering from an aggravated kidney condition.

LILA LEE BACK FEB. 1

Hollywood, Dec. 9.

Lila Lee, who has been resting in Arizona for some time from a run-down condition through overwork, is expected back Feb. 1.

On returning Miss Lee will go back with First National.

ERWIN ON STAGES

Hollywood, Dec. 9.

Stuart Erwin, Paramount featured player, starts a Publix tour next week at Denver.

He will do a comedy act with a girl, probably Pauline Gaskins.

Slipping In

Chicago, Dec. 9.

Sue Carol and her husband, Nick Stuart, were due in Chicago Wednesday (10) on a "surprise" visit to Miss Carol's parents who live here.

Nobody knew they were coming except a dozen or so newspaper reporters.

While Paramount, through "Tom Sawyer," and other studios are angling to get kids back into the theatres, a religious publicity organization known as the Free Tract Society is carrying on an opposition campaign right in Hollywood.

Churchmen are distributing thousands of pamphlets. They work right at studio gates and have pretty thoroughly covered Hollywood and downtown Los Angeles.

Studio workers seem to be their mark. Stars coming out of clubs or theatres are handed the printed denunciations. The workers are obviously looking for conversions among Hollywood's gilded mob.

"Watchman, what of the night?" is the way one publicity sheet starts. Then it tells about sins kids are committing because of tricks learned on the screen. It also takes exception to the way the youngsters here do their tumbling, toe dancing and other tricks learned in dancing schools right out on the front lawn.

So far the publicity has been a loss.

HARRY AKST AS PIANO PLAYER IN 'JUNE MOON'

Hollywood, Dec. 9.

"June Moon" went into work today for Paramount with Harry Akst, songwriter, doing Harry Rosenthal's stage role.

Akst was chosen on his test above Rosenthal, Harry Green and Murray Smith, who played in the No. 2 company.

Harold Walridge was en route to the station to take the train east when Par recalled him for the nut role in "Moon," played on the stage by Philip Loeb. Walridge was slated to do the same part in the road tour of the stage play.

"Marius" with Colbert As French Film Only

"Marius," the Pagnol play which Gilbert Miller recently stage produced in New York as "Marseilles," will be done into a film by Paramount in its Joinville (France) studios.

Claudette Colbert will make the picture there.

Since a flop in New York, folding in less than two weeks, it is not thought an English version will be made.

SAILINGS

Dec. 27 (Paris to New York), Huguette (Mauretania).

Dec. 16 (Paris to New York), Mr. and Mrs. Messmore Kendall, Arthur Hornblow, Jr. (Olympic).

Dec. 16 (New York to London): Renee Macready (Mauretania).

Dec. 16 (Paris to New York) Laudy Lawrence (Paris).

Dec. 16 (London to New York) Henry Sherek (Leviathan).

Dec. 16 (Berlin to New York), Mary Wignan (Bremen).

Dec. 16 (Paris to New York), Dr. Julius Klein (Leviathan).

Dec. 16 (London to New York) Noble Sissle and Ambassadeurs Orchestra (Paris).

Dec. 11 (New York to Berlin), Seven Nelsons (Deutschland).

Dec. 10 (Paris to New York) Viola Brothers Shore, Wilma Shore (Lafayette).

Dec. 9 (Paris to New York), Galli Curci, N. B. Reid (Mauretania).

Dec. 8 (Paris to New York), Johanna Gadsky (Europa).

Dec. 7 (Paris to New York), Pola Negri (Europa).

Dec. 6 (New York to London), Dr. W. H. Schlesinger (Leviathan).

Dec. 6 (Berlin to New York), Arda Mae Edington (Europa).

Dec. 6 (New York to Berlin), Otto Allison, Three Allisons (Stuttgart).

Dec. 6 (New York to Buenos Aires): Guy P. Morgan (Southern France).

Dec. 5 (New York to London), Samuel Goldwyn (Bremen).

5,000 THEATRES FOR KIDS

Bank of Hollywood Closed With Show People's Money Tied Up in It

Hollywood, Dec. 9.

The Western Union Telegraph office and the Owl Drug store opposite the Bank of Hollywood, which failed to open its doors Monday (8), both did a bullish business due to the bank's not opening. New York actors were wiring for money and bromo seltzer was the most popular beverage.

Situated prominently on the corner of Vine and Hollywood, the bank was heavily patronized by picture people. Its frozen assets had been reported off and on with several insiders, notably Edward Small, the agent, finally withdrawing his account before Saturday closing and influencing his client, Jack Oakie, to do ditto.

Others arrived too late at noon when the word got around but were not permitted to make withdrawals.

The bank's assets and deposits are reported equal at about $4,000,000. Will C. Wood, State Superintendent of Banks, stepped into possession when the bank could not pay off against checks.

Wood's statement was optimistic, and said that even if the bank were forced to liquidate, losses, if any, to depositors would be small. In typical sunshiny California spirit he declared this bank represented one-quarter of 1% of the total banking assets of Los Angeles.

In line with the bank's embarrassment, the Guaranty Building and Loan Association, one block away on Hollywood boulevard, had a run, through G. H. Blesmeyer, chairman of the board, and Samuel C. Kress, vice-president of the Bank of Hollywood, being also in on Guaranty. Latter bank exercised its prerogative of 30 days' withdrawal notice, thus stalling its clamoring depositors.

George R. Dexter, president of the Bank of Hollywood, issued a statement of optimism that within seven days everything would be adjusted. Wood hopes for a reopening to avoid liquidation but if unable within a week he would place the bank in liquidation. The bank was founded in 1922. It has a branch at Santa Monica boulevard and Vine.

Depositors

List of depositors reads like Hollywood's "Who's Who." A flock

(Continued on page 16)

Streger With Goldwyn

Paul Streger, young legit producer, has been engaged by Samuel Goldwyn as production assistant.

Streger, indie producer, produced "Sweet Stranger," a flop, this season. He had taken another show for production with Erlanger's but has called it off. Also associated with Bela Blau in producing "Overture."

Fairbankses Head East

Hollywood, Dec. 9.

Doug Fairbanks, Jr., and his wife, Joan Crawford, will spend the holidays in New York. They leave here Dec. 15 and will vacation in the east until late January.

TALLULAH'S CAMPAIGN

Paramount will give Tallulah Bankhead a "Marlene Dietrich build-up" for her first American talker, "Her Past."

Miss Bankhead is due in New York from London about Jan. 20, with production to start at the Astoria lot immediately.

DELL OPTION LAPSES

Hollywood, Dec. 9.

Warner Bros. will not exercise its option upon Claudia Dell.

Miss Dell originally came out from New York where she was a musical comedy player.

Big Hearted

(Reprinted from the "Hollywood Bulletin.)

Hollywood, Dec. 9.

A Boulevard barber shop has announced that layoff actors can get a free haircut and shave if they are up for a part.

Hollywood Layoffs Chisel 12 Mos. Free Rent—And Legally

Hollywood, Dec. 9.

Several picture actors unable to get work are taking advantage of the California state laws protecting the buyer of a home against eviction.

Those who have been out of work for some time and can't meet the mortgage payments get sufficient protection from the state to keep them in their homes one year after they've quit digging down.

Out here it takes 60 days to serve the delinquent home owner and another four months to foreclose. After that the householder can hang on for another three months before he is tossed out.

When the sheriff finally knocks on the door, all the house owner has to do is get a statement from a doctor that any one member of his family cannot stand the rigors of eviction and he is set for another two or three months.

Weak-hearted Wives

Two leading men who have been out of work for nine months are taking advantage of the law and remaining in their homes in Beverly Hills, while the bloke holding the mortgage is whistling for his dough. Both claim their wives have weak hearts.

A former femme star has been living in a home valued at $45,000 for the past 11 months while a bank has been marking off the charges on its cuff. The lady claims she has been so affected physically through her inability to secure work that she is in danger of becoming a permanent semi-invalid. The last crack has the bank trying to get a part for her so it can get the house.

Maybe It's the "Von"

Hollywood, Dec. 9.

Burned at her constant printed reference to him as "Joe Stern," Josef vonSternberg ordered Florabelle Muir, Hollywood correspondent of the New York "Daily News," to leave his "dishonored" set on the Paramount lot.

Josef stated his name always has been Sternberg and anybody claiming to remember him as the "Stern" person is in wrong with him right away.

Miss Muir was seeking an interview with the director. When told to scram is reported having snapped back, "Listen, buddy, I'll be in this business long after you are out."

Gilda Gray Announces Engagement to Brent

Hollywood, Dec. 9.

Gilda Gray announced informally at a party that she is going to marry George Brent.

Latter is brother-in-law of Victor Watson, Hearst publisher.

Mexican Legit in Lead

Hollywood, Dec. 9.

Virginia Fabregas, considered Mexico's foremost legit actress, arrived here Sunday (7), under contract to Metro or the Marie Dressler role in the Spanish "Min and Bill."

Miss Fabregas will return to the Mexican stage upon completion of this picture.

FILMS AND SHOWS FOR DARK HOUSES

Fox Lead in Jersey May Be Followed by Other Circuits—20,000,000 From 4 to 16—1,000 Houses Expected Now Available

IN DAYTIME ONLY

The kids between 4 and 16 have a weekly buying power of 20,000,000 tickets at the box offices. At an average of 20c per ticket it means additional revenue to filmdom of around $20,800,000 yearly.

The kids also hold the key to solving all censorship worries, and the reopening or placing on a profitable basis of some 5,000 darkened theatres.

What Fox has started in Jersey City is revealed inside to be actually the test cast of a new campaign to end, by satisfying the kid, censor clouds, dark houses and that fear of not having a good crop of fans from the next generation.

Not just running one kid picture a week will do it. Exhibitors have and are trying that angle with comparatively poor results.

The new idea, expected to be in 1,000 all-kid houses within the next six months, is to show only kid pictures in certain theatres. To widely publicize the fact throughout the country that such a house is all for the kiddie and his four or 16-year old screen palate. It is intended to run the show only in the daytime and to close the house at night.

Boundary Line

Big minds of the industry predict that before the end of 1931 filmdom in the United States will for the first time have two decided tastes—a boundary line between adult and child.

Already producers see where they can build up the adult trade with such demarcation. With kids out of the grown-ups' theatres altogether, adults can be treated as adults on the screen. In other words, it is admitted high on the inside, Hollywood is preparing to turn out really sophisticated dramas and at the same time westerns and nursery rhymes.

Parents of the nation will shortly be asked to co-operate with the industry; to steer their children to the specialized theatres. After that it's up to a round 10,000,000 youngsters of the important age period to do the rest. This co-operation will, it is anticipated, meet any local regulations concerning children entering a theatre by mutual arrangements with officials.

Film executives projecting the idea are certain that, once the child gets to know that a certain theatre in his locality is catering to his likes, he will prove himself 100% child.

The $400,000 a week which is the lowest gross estimated the child wave will wash up is practically pure gold, it is revealed. Those dark houses, many of them perfectly okay but antiquated by nearby competing palaces, can realize new life at no cost. In fact, the taxes being paid on them now would be worth the venture at first if paid by kid trade, it is pointed out.

Bancroft Renewal With Par Still Hot

Hollywood, Dec. 9.

George Bancroft's contract with Paramount expired Friday (5). Negotiations for a new contract continue, with the probability company will get together satisfactorily with Bancroft in a few weeks.

Meanwhile Bancroft is en route to New York for a week's engagement at the Paramount. He may also play a week at Paramount, Brooklyn.

"Scandal Sheet," Bancroft's last under the expired contract, was completed last week.

Tom Mix Forced to Clean Up His Son-in-Law When Sonny Got Fresh

Hollywood, Dec. 9.

It's just out in the inner circles that the last thing Tom Mix did before leaving here for the east, was to wash up his son-in-law when the latter got fresh, trying to show up Ruth's pop.

Tom had taken a bungalow near his daughter's and her husband, Douglas Gillmore, actor, of large stature, was with his wife. The western film ace had been in a hospital having his left shoulder braced up after an accident with the Sells-Floto circus last fall. Gillmore visited his father-in-law in the hospital and the two men seemed to be cultivating a mutual admiration for each other. This led to Tom spending his time in the Gillmores' home a good deal of the while.

One evening while Tom was in his own bungalow, Gillmore called with a man friend. A couple of fellows were visiting Tom at the time. Douglas seemed to have developed a grouch against Mix, and taunted Tom, saying he had heard he wasn't as nifty as reputed.

Mix accepted it as banter until Gillmore, towering over Mix, and 28 against his father-in-law's 47 or so, issued a boxing challenge. One of those tonight or never things made itself manifest and Mix decided it had to be.

Knocked Out 3 Times

After Gillmore was knocked cold and recovered, he was told by Tom to go home, behaving himself thereafter. Instead Gillmore went outside but returned for another bout. Again passing out with Tom exercising with the damaged left to see if it had fully recovered, Gillmore still wanted to fight when he went after his father-in-law for the third time.

The third was Gillmore's finish, for Tom wishing to return to the bridge game with his two friends, used both hands the last time.

The only reason ascribed locally as the possible cause of Gillmore's delayed rage is said to have been Mix's upheld application to court to relieve him of a $200 monthly payment to his 18-year old daughter, Ruth, by his first wife, following Ruth's recent marriage. At the time his application was granted, with Mix otherwise obligated to for the monthly payment to Ruth until she became 21, unless previously marrying, Mix declared he but wanted to be relieved of a court order and intended paying Ruth the amount regularly nevertheless.

How Mix feels now on the subject only he knows.

On Both Coasts

It happened.

Four or five guys lounging around a table in the Friars' grill, on 48th street, slumped back in their chairs, hats pushed off puckered brows, nothing to do but grouse about conditions, guessing what to do, wondering where to go.

After an hour of it, mumbled one:

"Geez, wish I was in New York tonight."

FAIRBANKS-PICKFORD PLAN OWN FINANCING

Hollywood, Dec. 9.

Douglas Fairbanks and Mary Pickford may return to producing their own pictures now and then instead of letting Joseph M. Schenck do the backing. After making their own films for years the two stars contracted with Schenck to finance them. Fairbanks made "Reaching for the Moon" and Miss Pickford is to do "Kiki" under this arrangement.

Through possibility of a future clash over stories the two stars and Schenck now have a new agreement. If Miss Pickford or Fairbanks find stories they like they can back themselves. There'll be the risk, but a chance for a bigger cut in on the profits.

If Schenck finds what he thinks is a good story he'll put up the money. Arrangement is expected to keep everybody happy.

Hollywood Famine on English Flap Players

Hollywood, Dec. 9.

Swedish, Parisian and dark-eyed Spanish women are plentiful among the contract players in the studios, but English engenues are as scare as W.C.T.U.'s in a speakeasy.

Hollywood is flooded with English players, but most of them are men or character women. Girls who can act and deliver an English accent are in demand. Producers haven't been able to find enough of them, while English men and juves work on a bearish market.

Casting here for "Lost Sheep," old English play, was an easy matter except for leading femmes. Agent filled these parts a week after others were in the bag.

Sex Show Fine of $500

Calgary, Can., Dec. 9.

W. M. Davidson was fined $500 and costs here when he presented a sex-psychology show consisting of models on the stage, lecture and sex films.

Davidson later tried to open at Edmonton but was warned by the Alberta government that a larger penalty would be imposed.

Peggy in Hollywood, But Film Deal Cold

Hollywood, Dec. 9.

Peggy Hopkins Joyce arrived here last week, apparently on spec. Miss Joyce had been reported submitted to Universal for the lead in "Fires of Youth" and "Lady of the Orchids." These deals may be cold now.

While under consideration, she decided to come west and take a chance.

RENEE MACREADY'S HOLIDAY

Hollywood, Dec. 9.

Renee Macready, legit actress brought here by Radio Pictures and later released, is going to London for Christmas.

On returning Miss Macready will go into Metro's French version of "The Divorcee."

INDEX

Pictures	2-38
Foreign	6-7
Picture Reviews	15
Film House Reviews	46
Talking Shorts	15
Vaudeville	39-43
Vaude Reviews	44-46
New Acts	44
Bills	47
Times Square	48-51
Editorial	52
Women's Page	52-53
Legitimate	58-62
Literati	64
Music	65-67
Obituary	68
Correspondence	69-71
Radio	67
Night Clubs	66
Outdoors	68
Letter List	71
Inside—Pictures	53
Burlesque	54
Foreign Show News	56-57
Inside—Legit	65
Legit Reviews	62
News from the Dailies	54
Inside—Vaude	55

ROXY LEAVING BY JAN. 1ST FOR NBC AT $5,000 PER

Roxy (S. L. Rothafel) will sever his connection with the Roxy theatre and Fox theatres by Jan. 1. At that time the showman is expected to assume his new work as head of the broadcasting end of NBC, radio circuit and RCA subsidiary, until the Rockefeller Radio City is completed, when Rothafel will move over to direct that project.

Construction of Radio City is now under way, with demolition of certain buildings on the lots selected for the new venture.

Roxy will draw an increased salary at NBC of $5,000 weekly. Under his present contract the director of the Roxy theatre draws $3,000 per. The cancellation of the Fox contract was at Rothafel's request and mutually agreed upon. No financial emolument is included. The contract had over a year to go, not expiring until April, 1931, with a 5-year option from that date in favor of Fox.

Roxy's departure from the Roxy Theatre, which was built under his direction and which he developed, will send that theatre under the direct wing of Harry Arthur, general manager of Fox's eastern circuit, who managed the house during Roxy's vacation in Europe. M. Marco of Fanchon & Marco, will be in charge of the stage.

Whether this will bring about any changes of personnel or otherwise is not noted, although unlikely, as that being one of the specific conditions insisted upon by Roxy.

Roxy Title

The question of the house title was left sort of open. As it is given the Roxy Theatre will stick as is, but Rothafel may use the same name on any venture in which he may be interested, providing a distinguishing appendix such "new" or "own" is added.

Roxy is due as the guest of honor at the A.M.P.A. luncheon at the Dixie Hotel tomorrow (11), when he may or may not speak about his new plans. The luncheon, while planned as a personal tribute without knowledge of the contract settlement, now looms as a farewell gesture by the film boys to the showman, and it is being prepared on the big swing. All picture and radio editors have been invited, including the executives of NBC and RCA. The luncheon is at 1.

Le[illegible]'s Higher UA Spot As Goldwyn's Exec. Ass't

Hollywood, Dec. 9.

With Sam Goldwyn's assumption of the general production duties of the entire United Artists studio, Abraham Lehr moved up as general executive assistant to Goldwyn.

Al Brentinger continues as v. p. and g. m. of the studio corporation, but with Joseph M. Schenck bowing out of production to concentrate on the new U. A. circuit, and with Goldwyn stepping up into general production charge, Lehr's duties expand proportionately.

CONFIDENT

Ex-Film Salesman, Now Actor, Drops Contract for Freelancing

Hollywood, Dec. 9.

Kane Richmond, featured in Universal's "Leather Pushers" series, is out at that studio. Richmond asked the studio to tear up his contract when his second option was up last week, believing he has a better chance as a freelancer. Contract called for five years with options.

Prior to being engaged by Universal, Richmond was a film salesman.

Metroites Resting

Hollywood, Dec. 9.

Louis B. Mayer left last week for a fortnight's rest at the San Bernardino mountain resort.

Irving Thalberg and his wife will trip it to Europe after the holidays.

Pete Smith, Metro publicist, is resting at Santa Barbara. Smith has been on the sick list for the past month.

Some Reactions

A composite high school class of all grades was asked its theory of the public repeatedly lining up outside theatres at openings to watch the stars arrive, and often the same luminaries.

Some of the answers were as follows:

"To see if they looked as good off as on"—(girl).

"To watch the clothes they're wearing"—(girl).

"A chance to see stars without having to pay"—(boy).

"Just curious"—(boy).

"To try and find out what they've got to get so much money"—(boy).

JAIL HOLIDAY FOR PICTURE DIRECTOR

Hollywood, Dec. 9.

New idea for part time work is being carried out here on a two-reel comedy director. He works at one of the major studios during the week and spends his week ends in jail.

All came about because the director behaved himself while doing a six months' stretch for drunk driving. Reward was a trustyship. He whispered to the probation officer that he had some good comedy ideas, and the p. o. whispered to an agent.

"Safe" During Week

Agent sold a studio on using the director. He then went to bat for the prisoner, telling the authorities that the director's binges always came on week ends, therefore it would be safe to release him during week days.

Promise was made that the remainder of the two months would be served on Saturdays and Sundays. County agreed. Now every Friday night the director hangs his mug on a studio hook and saunters jailward.

In view of this, the director's agreement is that he'll mug no picture in which location jaunts figure.

MacARTHUR DIDN'T DELIVER

Radio Pictures Starts Recovery Suit for $7,500

Charles MacArthur has been sued in the N. Y. Supreme Court by Radio Pictures for $7,500 on the ground that he accepted the money as advances on royalties from F. B. O. Productions under an agreement made Jan. 2, 1929, that he would write an original story for F. B. O. suitable and satisfactory for sound or silent films. He was to receive $3,750 on singing the contract and $3,750 when delivering the manuscript. He never delivered, the plaintiff says, and got the second $3,750.

Process servers have tried without any success to find MacArthur. Plaintiff secured a court order permitting the papers to be left at his home, 25 East End avenue.

Dove Picture Third On Hughes Schedule

Hollywood, Dec. 9.

Howard Hughes is going ahead on three pictures to be done after the first of the year.

Besides "Front Page," starting Jan. 1, and "Queer People," going in later, Hughes has a new one on the schedule in which he will star Billie Dove.

Joseph M. Marsh has been commissioned by Hughes to write an original for Miss Dove with sophisticated New York as the background. Marsh has been company manager for Hughes. Through switch to writing assignment, Reggie Callow succeeds as company manager.

Story Searcher

Hollywood, Dec. 9.

Betty Roberts, head of Radio's scenario department, left here last night for New York in search of story material.

She will return west after the holidays.

Two-Way Sherman

Hollywood, Dec. 9.

Irene Dunn has been assigned the femme lead opposite Lowell Sherman in "Bachelor Apartment" at Radio.

Sherman will also direct.



THE LEADERS

Len Maculoso of Colgate University holds the honor of being the highest scorer in the country. Notre Dame an undefeated team for two years. Geo. B. Shaw in literature, and "THE ORIGINATORS OF TINTYPE" in show business

(CHIC) (ROSE)
YORK and KING

Week Dec. 6: R-K-O Orpheum, Minneapolis.
R-K-O Direction **LEE STEWART**

DIETRICH BURNS UP CHI REPORTING LADS

Chicago, Dec. 9.

"I've posed grand opera stars dunking doughtnuts," was the classic remark of a Chicago newspaper photographer to Marlene Dietrich, German star, who refused to give the photographers some "action" on the plea that it was silly.

Miss Dietrich consented to see the press on her stopover, but showed such bad grace that the city desks of several of the dailies did a burn-up when their representatives carried back accounts of the German star's condescending attitude. With the newspaper people showing up at 9:30 in the morning without breakfast, Miss Dietrich kept them waiting while she took a bath and had her own breakfast.

Miss Dietrich was sufficiently emphatic in her replies to questions. She hates California which she stated dries up people physically and mentally. She also hates photographers and showed it. She stated that she is enroute to Germany and that when arriving there she will shoot any Germany newspaper photographers who try to copy American methods.

American Rules N. G.

When it was suggested that being nice to photographers was one of the penalties for being a film star in America, Miss Dietrich affirmed she wouldn't pay such a penalty.

About the only thing the German actress liked about Hollywood was Josef Von Sternberg. Joe was okay, according to Marlene. He's her idea of a genius.

It was noted that nobody from the German daily, "Abendpost," was present to see Miss Dietrich. In the past this paper which reaches the enormous German colony of Chicago has always given much prominence to the comings and goings and sayings of any film talent from the Fatherland.

Radio Renews Spence

Hollywood, Dec. 9.

Ralph Spence starts a new six months' writing term with Radio Jan. 1.

Spence has just concluded a half year with the studio. Leo Morrison handled negotiations.

Johnny Walker's Solo

Hollywood, Dec. 9.

Johnny Walker has purchased the rights to "His First Million," by David Silverstein. He will produce it independently in January with himself featured.

No release has been set.

BOLESLAVSKY SET

Hollywood, Dec. 9.

Richard Boleslavsky received a term contract to direct at Radio. First assignment not yet settled.

Boleslavsky, former stage director, co-directed two features at Pathe recently and merged "The Last of the Lone Wolf" for Col.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

U is rushing the last four of 20 on its program with a view to closing down in January from three to six weeks.

With Sam Goldwyn's purchase of "Greeks Had a Name for It" at $110,000, Norma Talmadge will do it as a play in Los Angeles next spring before doing it as a talker.

El Capitan may go pictures as a two-a-day house. Sound equipment is being installed.

Dancers averaging $50 a week at studios responded 300 strong to the call of R-K-O for dance partners-hostesses for a smart country club affair at $3 for the night.

A $15,000 payroll cut at Par on orders from Adolph Zukor lets out among others Cornell Woolrich, Salisbury Field, Norman Houston, Robert Terry Shannon and Albert Shelby Levine, writers.

With 10 new multis under the wire by the holidays, Metro's foreign production will exceed the domestic for two months.

Wanting public reaction on following week's feature, R-K-O theatre is trying midnight previews of coming picture Saturday nights.

Paul Fejos instead of Arthur Robinson will direct Metro's German "Cheri Bibi."

Max Steiner, assistant to Victor Barravalle, former musical director for Radio, was made head of the department.

Trem Carr will put two westerns for Syndicate Pictures into production. "West of Cheyenne" and "Riders of the North" are the titles.

Story difficulty is holding up production on Fox's "Three Lost Girls."

Eugene Pallette is using a parlor, bedroom and bath trailer for location trips.

A two-story addition to the United Artists' publicity department has been built for the accommodation of the Howard Hughes unit.

Alan Mowbray goes into the cast of "The Devil Was Sick" at Warners.

Samuel Ornitz has been assigned by Metro to adapt Edward Knoblock's "The Lullaby."

Franklin Pangborn will do six shorts for Pathe. Harry Sweet and Fred Guiol will direct, alternately.

Una Merkel goes to Fox for "All Women Are Bad" on a loan from UA.

Grover Jones and William Slavins McNutt will write another original for Richard Arlen. Bartlett Cormack is adapting "The Glass Key" for Par.

Virginia Cherrill, suffering from a bad cold, held up production on Fox's "Girls Demand Excitement."

Irving Kaye Davis, Broadway playwright, has a three months' trial contract with Metro. Wm. A. Drake, who adapted "Grand Hotel," is also on the lot.

Al Jolson's "Some o' Guns" is set for March production at United Artists.

John Barrymore is back from a Central American sea trip with a load of tropical fever.

Lester Cohen, author of "Sweepings," has been dropped by Metro and will return to New York with a play for Belasco.

Six Hoot Gibson pictures will be made by Liberty.

Joe Reilly, chief of police at Fox, is technical advisor on "Charlie Chan Carries On." Reilly was formerly on the N.Y. strongarm squad.

Coast production of the legit, "The Shyster," is in rehearsal at UA. Harry Green is starred. Joseph Schenck owns half of the play and will later produce it as a picture.

Joe Marks, recently casting director of Warners, is now spotted in the leasing department. Bill Mayberry returned from Fox to the FN plant as assistant to Rufus Le Maire, new caster for W.B.-F.N.

Dorothy Herzog is on Columbia's writing staff adapting "Virtue's Red."

Radio has borrowed a director and star from Warners for "Kept Husbands." Former is Lloyd Bacon, and player is Dorothy Mackaill.

Settling for 64½% on his contract as a Metro songwriter, Harry Woods and his wife returned to New York.

Harold B. Franklin has moved his Hollywood headquarters from the Chinese theatre and has taken a two-story building.

Before taking a trip to Europe, William Sistrom went into the hospital to lose his appendix.

Pathe tore up the contract of Paul Stein, director, and passed out a new one calling for more jack. Same studio renewed on Bill Boyd and Eddie Quillan. New tickets at Radio go to Max Ree, art director; Pancho Berman, asst. to William Le Baron; Jane Murfin and Ralph Spence.

Inside why Clarence Brown won't direct Greta Garbo in "Susan Lenox" is friction which existed between the two during the shooting of "Inspiration."

Sanford Greenberger, from WB story dep't in the east, is here as story editor for First National.

Gag to get rid of scenario writers not wanted is to assign them the "lumps." These are stories lying around the lot that the studio dares anyone to make a picture from.

Universal has postponed production on "Mississippi." Difference of opinion between Erwin Gelsey, set to produce, and Carl Laemle, Jr., is the reason. Gelsey's contract extends to April, but he is not expected to stay after then.

After in legit with "On the Loose," Colleen Moore is heading back this way and hoping to re-enter pictures. Her asking price is $12,000 a week.

Pathe will use an all-silent player cast on "Lonely Wives." Top spots will be filled by Edward Everett Horton, Laura La Plante, Esther Ralston and Patsy Ruth Miller.

Moe Mark and his family are here. M. A. Silver of Warner's came with them.

Universal is trying to get a second story to fit the title "Barbary Coast." One yarn had been tried but discarded.

Cliff Reid is here from New York to conclude William J. Burns' Detective Mystery shorts for Tec-Art.

Bud Barsky is through at Tiffany after finishing supervision of the Ken Maynard picture, "Fighting Through."

Montagu Love will make a picture for Tiffany on an old contract he holds.

Harry Arthur will arrive here about the same time Oscar Oldknow and J. J. Sullivan get in from a trip to the middle-west. Arthur will spend the holidays with his family and at the same time will get together with Oldknow.

Hal Neidas, formerly manager of the Egyptian, has been made asst. to Jack Frost, L. A. division mgr. for Fox West Coast. Stanley Chambers replaces Neidas at the Egyptian.

R-K-O Coast managers meeting took place here at which arrangements were made for the sale of theatre tickets to help the unemployed.

Radio is holding off "Ladies for Hire," new title for "Children of the Streets," pending the recovery of H. B. Warner, ill with a severe cold.

United Broadcasting Co., with 11 stations on the Coast, is out to expand. Frederick C. Dalquist, g. m., is out on the road trying to line up more stations.

Frank Tuttle instead of Ernest Venturini and Edwin Knopf will direct "It Pays to Advertise" for Par.

New batch of Metro foreign imports are Charles Boyer, Jean Blanchon, Roger Ferdinand, Maria Guevara, Maria Callejo, Rafael Rivelles, Valentino Rero and Benito Peroja.

Radio is starting "Private Secretary" ahead of "White Shoulders," unable to connect with Thomas Meighan or Jack Holt for the latter picture. Melville Brown slated to direct "Shoulders" has been switched to "Secretary."

"NUDITY" BALLY OVERDONE

English Maker's Lesson on B'way Enough—Foreigns No Go at Cohan

The average foreign picture won't go on Broadway and British International, the one foreign company that decided to show the world with its own show window, now has the George M. Cohan for the remainder of the BIP lease up for whatever American producer wants to pay the rent.

United Artists is the first to make a move for the house, negotiations having been started whereby Charlie Chaplin's "City Lights" may in the next few weeks return the Cohan from a lowly two-bit grind to Broadway-American $2 top.

Foreigners, particularly the British, have, since fairly early in the silent days, raised the cry against the American industry that a lot of overseas product was and is okay, but that it didn't get the break here simply because Hollywood interests were afraid of an invasion.

Actually, it was just the reverse as frequent inside relations proved. What BIP considered its ace picture" Atlantic" was privately shown to Paramountites and turned down because of the same reasons that have flopped BIP pictures in their own house, the Cohan, since the big move to enter America on its own.

Too Far Behind

For a time American picture men took an interest in Briton's bold move on Broadway. Even independent exhibitors, however, after looking at some of the all-British product, agreed with reviewers that England is as far behind in the art of casting and direction now as in the silent days.

The six BIP pictures, all shown at the Cohan and not considered good material for any American box office, that Columbia agreed to distribute, are admitted inside the Columbia organization to have been taken on with the idea of paying a few salesmen. Radio Pictures is delaying closing its negotiations with BIP for some more pictures.

Where it was figured the British outfit could go in the red for the national ballyhoo its pictures got in the Cohan, the opposite is proving the case. Through its Broadway show window BIP has advertised, according to American showmen, the dire need of some Hollywood transportation to Elstree.

Marbro-Granada May Be Forced Into Flesh By Its Stockholders?

Chicago, Dec. 9.

Stage shows are reported set to return to the Marbro and Granada, Publix-B. & K. neighborhood spots, by the first of the year.

B. & K. headquarters deny the move, but it is understood that they will be probably forced back to flesh at these houses due to the demand of the stockholders in these two former Marks Bros. houses about the consistently weakening grosses.

When the houses were operated by the Marks', it was the stage show that proved the b. o. attractions, with both theatres shut off from drawing film product.

WEEK OF OLD CLOTHES AS CHARITY SCALE

Newark, N. J., Dec. 9.

Warners has about decided not to re-open the Rialto. The leasing of the house for foreign pictures is off.

A proposal was made to the unemployment committee to open the house for a week and accept old clothes, etc., for admission which would be turned over to the committee but it was not received with enthusiasm. The plan was successfully used in Paterson. It may be done here.

Gilded Lilies

New York law firm defending a legit producer against an injunction suit brought by an author over a similarity of titles, put several of its young lawyers on a research job that revealed that 700 original plays and books, some of them by famous playwrights and authors, had been made into pictures in the last ten years.

In practically all instances the author's title was discarded for one that the picture execs thought held more box office value.

'Ben-Hur' Every Few Yrs. in Try For Even Break

Hollywood, Dec. 9.

"Ben Hur," most expensive production in Metro's history, is being groomed for a second appearance.

Plans call for a release as a synchronized silent in all countries, using the original negative. No new scenes will be shot.

Execs feel that the market will stand for "Ben Hur" every few years and by musicalizing and shipping it out in a new dress they hope to get another crack toward pulling the picture out of the red.

DEFICIT IN TREASURY; THEATRE TICKET TAX

Washington, Dec. 9.

As the Treasury Department puts it, the government at the close of business the last day of November had collected $1,137,115,513 for the first five months of the year. During the same period it had disbursed $1,426,543,076. Figure it out for yourself. The figures show that for the same period in 1930 the government collected $1,334,597,930 and paid out $1,542,703,914.

There is no fooling about this theatre tax. Of course, it is now in operation, for all tickets priced over $3. Several congressmen, whose constituents are not theatre-goers, are reported planning bills to put back the old post-war tax. All revenue bills must originate in the House.

No theatre tax will be imposed without a fight. The theatre has many friends in Congress. But, the situation is serious, according to the figures.

Women 10% Canvassers

Worcester, Mass., Dec. 9.

Warner's theatre has adopted the R-K-O house to house sale of tickets, employing 20 young women.

They receive 10% of the sales. Offer books of tickets worth from $3 to $10.

Zukor in Frisco

Hollywood, Dec. 9.

Before returning east Adolph Zukor stopped over in San Francisco to confer with Herman Wobber, apparently in line with the new plan by which all Par coast houses excepting the Paramount, Los Angeles, will be operated by Fox-West Coast.

From Frisco Zukor returned direct to New York.

PHONEY SPLURGES WEAKEN SEX LURE

Producers Now Put Faith in "Unusual" Themes Backed by Compelling Advertising Ideas — Specific Novelty Pulls Trade as Fans Pass Up Routine

STUDIOS AD. CONSCIOUS

Hollywood, Dec. 9.

The public must be given "unusual" pictures is the analysis of Louis B. Mayer and Irving Thalberg, speaking for the Metro objective right now in production standards. General conditions no longer make theatre patronizing a matter of after-dinner routine. They go to pictures these days because there's something specific they want to see. Everything else gets the go-by.

As picture makers, these execs opine that despite all the stars on the M-G-M lot, if the "unusual" element doesn't figure in their product they will not get a box-office play.

Studios Ad-Conscious

An aspect on advertising and exploitation presented by Thalberg indicates anew how publicity-conscious everybody out here is right now. Heretofore the advertising or pre-premiere "campaign" was taken as a matter of course, but latterly every production manager, studio executive and even directors and stars, are talking advertising men's slang, bandying terms like campaigns, tie-ups, ballyhoo, etc., in familiar fashion.

Thalberg, as an example, in discussing the disappointing business done hereabouts by two pictures from a rival studio blames it not on the picture but on the advertising —that it has been his observation and experience of late that almost all the "campaigns" went in for the usual pose of the extremely decolleté or semi-nude woman with the man in pash pose and with the same caption, in one form or another, about "should a woman pay" or "was she to blame?" etc. The phraseology may be different but substantially it's all the same formula, opines Thalberg. The same superlatives are attributed to every formula flicker opera so that when the adjectives finally fit, and the picture is intrinsically meritorious, advertising men and exploiters find

(Continued on page 10)

MORE PAR STK. TAKEN UP AT $80

Paramount is taking up 14,500 shares of its own stock today at $80 a share, the guaranteed price at this time. On the Stock Exchange yesterday Paramount was quoted at around $43 a share.

The present lot of Par stock was given over a year ago in exchange for theatre properties in and around Arizona jointly held by Rickards & Nace and Universal. The 14,500 shares were equally distributed between them.

This is the third time so far during 1930 Paramount has taken up outstanding stock under a guarantee, without asking or accepting a postponement of the maturity date and regardless of the market quotation on Paramount.

The last time was about two months ago, when Par paid $80 a share for 12,000 shares to the Leeches of Miami, when its stock was quoted around $49.

Actual cash Paramount is paying today for the 14,500 shares is $1,160,000.

No Promise of Dividend at W. B. Del. Meeting—Five Directors Are Re-elected—Questions Asked

Newsreels' Wrong Man

Washington, Dec. 9.

All of the newsreels guessed wrong last week over the reading of the President's message to Congress. The cameramen had studioed Tyler Page, Clerk of the House, as the reader, as he has done for many years, and he did it on the screen.

When the reading was actually done, however, on the floor, James Halligen, reading clerk, did it.

The error won't be detected.

U'S NEWSREEL OF TALK ONLY—NO SOUND AT ALL

Hollywood, Dec. 9.

Another big newsreel, with the most complete world-wide distribution and coverage, is being materialized by Universal. U is breaking away from Kinograms, a running mate in the McNamee-newspaper reel combination, having served notice on that company it will handle the service itself within another month.

The U reel has been grossing $30,000 weekly of which around $5,000 is velvet for Universal. Under the term of the contract entered into a year ago either U or Kinograms could have control of the reel by serving notice on the other. The Luemmle organization, satisfied the experiment is a profitable one, is making us of this unique clause in the working agreement.

U's Own Cameras

Although Kinograms has been providing most of the news shots, U is now preparing to have its own cameramen in all parts of the world. Practically every key city in the U. S. will be covered from local depots according to present plans.

Under the new alignment Sam Jacobson will be promoted to editor-in-chief. Jacobson's rise from a press agent of little more than a year ago is one of the most rapid in the record of the organization. Lou Pollock will benefit by the change, becoming assistant to Jacobson.

Graham McNamee now becomes a permanent fixture in the newsreel. His weekly salary is reported at $750 for the newsreel comment.

No sound will be injected other than the announcing and incidental music. U figures that maintaining the present status of the reel eliminates not only a great expense, which has put most of the other reels in the red, but also removes multi-lingual complications.

The Universal reel had one of the oldest births of any department in filmdom. It is hooked up with the biggest daily newspapers in the United States which share in profits and reciprocate with ballyhoo.

Tuxes and Passes

New orders to all Fox houses places the free list responsibility on the managers and also includes a new routine that makes the house chiefs wear the tux.

It's an idea to dress up the atmosphere of the circuit as a whole. Up to now only the deluxers carried that routine.

The order on courtesies went out sometime ago and is simply following the policy of other circuits to cut down the non-paying clientele.

Washington, Dec. 9.

Directors of Warner Brothers received a vote of confidence, and five vacancies were filled by re-election at the annual board meeting held here yesterday (9). Total of 238,298 votes were cast by proxy.

While the officials would not commit themselves, it is understood the meeting was held here to try to get duPont or Raskob, or both, elected to the board. Many of the company's heaviest stockholders are local residents and attended the meeting.

Abel Cary Thomas, secretary of the corporation, acted as chairman in the absence of Harry M. Warner. During the session he remarked that "there are certain people here he would like to have on our board. They are influential gentlemen and large stockholders."

Asked following the meeting who those persons were, he declined to specify. There has been considerable talk in well-informed brokerage circles here for the past several months about electing Pr S. duPont and John Raskob to the board.

The five directors re-elected without opposition for the two-year terms each were Lewis J. Warner, Moe Mark, Morris Wolf, Walter E. Sachs and Richard F. Hoyt.

A brief flurry developed over the receivership application made last summer here and dismissed. When questioned about this, Mr. Thomas characterized all of the allegations made in the suit as lies. Demands were that action be taken by the Bar Association against the lawyer

(Continued on page 12)

INCENSED OVER OHIO'S CENSORS

Columbus, Dec. 9

"A day is coming when every picture theatre in Ohio will close, unless the present film censor board is removed."

That is the statement made by Jack O'Connell, manager of the Vita Temple here. O'Connell is burning up because of the censoring done by this board.

The Ohio censor board's headquarters was lately the centre of a state scandal through exhibiting scissorized clips from picture at an admission price for private exhibitions in the board's projection room, as previously reported in "Variety."

U. Dickers in Advance For World Flight Film

Hollywood, Dec. 9.

Roger Q. Williams, former navy aviator, contemplates a non-stop flight around the world. Universal is dickering with him for production of a picture written around the flight. If the deal goes through, the picture will be produced here before he starts on the trip, except shots of the plane refueling.

Rogers expects to have the plane refueled 10 times during the trip.

Universal has assigned Henry McCrea, in charge of shorts, to prepare a story for the flier.

Colony's New Daily

Hollywood, Dec. 9.

Dell's Daily Dozen," new local trade paper, appeared this week.

Dell Davenport, formerly of Radio's publicity department and editor of "Hollywood Filmograph," is ed.

Original Stories for Foreign Markets Look Like General American Production Policy

Hollywood, Dec. 9.

Original stories for foreign countries instead of multi-lingual versions of pictures produced in English, as now, is on the way. As 1930-'31 programs for foreign distribution are prepared it is more than likely all producers will keep English talker material in English-speaking countries, using entirely different stories for other foreign fields.

Paramount from all indications will be first to swing away from remaking of its domestic talkers for the foreign markets. With some experimentation now under way, it is said in Inner Par circles that the company will in all probability abandon use of stories made here for the multi-linguals next season.

Other major producers turning out foreign versions of domestic product are similarly interested in distinct originals for all countries excepting English-speaking nations, and are expected to follow up Par's lead.

Using Shelved Stuff

One of the principal angles on originals for foreign markets that interests producing companies is the saving on play, novel and other rights to cover Germany, France, Spain and other countries. Up to now, studios have been forced to pay high prices in some instances for foreign rights to certain properties bought for filming in this country and later made into versions.

Meanwhile, it is pointed out, all studios have their shelves filled with material that was purchased years ago, with much of it including plays and novels that were purchased from foreign countries and foreign authors. These stories, never made, would go to make up material schedule on foreign production.

Native Stories

Part of the Par plan is to purchase French stories in France for distribution in that country; Spanish material for Spanish talkers, etc.

Foreign version insiders claim that many native stories in foreign countries are also more valuable for distribution in those countries as talkers.

Included in Par's plans is the making of Spanish originals at the Paris studio.

Out here, Par has made a talker version of "The Sea God," with the story so changed that it is being tagged a Spanish original by the studio. As a follow-up, studio is going over shelf material with a view to picking material it owns that was never done in English.

Darrin's Circuit

Paris, Dec. 9.

Henry Darrin, American, announces his intention to open a circuit of cinemas with houses in Paris, Nice, Cannes, Biarritz and Letouquet.

Spots will offer talker product in English. Plan of operating as a circuit, it is explained, is made necessary to cover the cost of importing special product, which would be impossible for a single house.

Conference Postponed

Paris, Dec. 9.

Paramount's conference on its production schedule was postponed until next week when Graham was suddenly called to London by the illness of Mrs. Graham.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

PAR REVUE STOPPED

Binitchki Complains and Police Seize Print

Belgrade, Dec. 9.

The police seized the print of "Paramount On Parade" at the Edison Palace and decreed that a substitute print could not be used, all because of a legal dispute over details of the production.

Alexander Binitchki, well known producer, who says he made 12 sketches for the production, has applied to the courts for heavy damages on the representation that Paramount changed his ideas over his protest and his reputation and prestige have been injured because the film reviewers have condemned the work.

Although the picture ran for a few days in Belgrade, it is now banned for the entire state of Yugo-Slavia until the court renders judgment on the controversy.

This is the first case actually to be tried under the new copyright law for films.

CZECH FILM CLUB ASKS STATE SUBSIDY

Prague, Nov. 28.

A memorandum which the Czechoslovak Film Club has sent to the government, demands financial support for domestic made films having cultural value, as is now received by other art activities from the State.

The Czech films of this kind shall be relieved of all luxury taxes and considered in the awarding of the annual State prizes.

It is also asked that a new film law shall be enacted to relieve present film difficulties, and the number of sound films of foreign origin to be shown to be fixed by new regulations.

GIRL SHOOTS DIRECTOR AS HE DRIVES IN AUTO

Paris, Dec. 9.

Fernand Heurtzur, a director for Pathe-Natan, was shot and killed as he was driving along the street in his auto.

Slayer was identified as Rachel Mery, non-professional, with whom Heurtzur had been on intimate terms. The director had recently announced his intention of breaking with the girl.

UFA'S Hit

The Hague, Dec. 9.

The UFA picture, "Rosen Montag," is a great hit at the Luxor, Rotterdam. Film is based on the German play by Hartleben, produced by Hans Steinhoff.

The Dutch screen star, Lien Deyers, appears in the picture as heroine.

Politically Patriotic Kids Tear Down Theatre Screen

Paris, Dec. 9.

A group of students, followers of the reactionary element in politics, took exception to the picture 'Age d'Or' ("Golden Age"), and organized a raid on the Montmartre (surecseater) where it was current.

They crashed in while the show was going on and tore down the screen. Damage amounted to about $4,000. Showings were soon resumed when the damage had been repaired.

BROWN'S NEW BOARD

London, Dec. 9.

William Brown, member of the Gramophone board and also of Radio Pictures, English subsidiary of R-K-O, has now gone on the RCA Photophone board here.

Move is part of a plan to have the directors of the R-K-O subsidiary serve for both companies in order to more easily co-ordinate the working of the parent concern.

UA'S FRENCH FILMS

Doing "77 Park Lane" and Await Results on Mourre's Short

Paris, Dec. 2.

United Artists is at work on French films and will shortly begin in London on a French adaptation of "77 Park Lane." Murat, Suzy Pierson and Leon Barry head the cast. Another French production will soon follow.

The first short, which Antonin Mourre was to make for United Artists, has been completed. On its success depends whether UA will take up an option for five more. Exact date of release not yet decided.

Mourre, as an independent French producer, has been partly backed by Maurice Barbour.

Am. Crews for Russian Films As Release Bids

Hollywood, Dec. 9.

The Russian government, according to insiders, may make a raid on Hollywood with a view to importing directors, cameramen and technicians for production of pictures especially designed for release in the English-speaking markets. Government has its own film producing adjunct, Sovkino, and would make and release product, under plans, through that agency.

First American director going over is said to be Robert J. Flaherty, who was engaged through a deal with American representatives of Sovkino in this country.

Flaherty produced "Moana of the South Seas" and "Nanook of the North." Both were silents and released through Paramount.

Russia, through its Sovkino company, has been shipping its silents to America for several years, releasing through Amkino, Russian government's own distributing agency in this country, headquartering in New York.

Most of the Sovkino product has been absorbed by artles, but outstanding productions like "End of St. Petersburg," given two weeks at the Roxy, "Ten Days That Shook World," "Potemkin," and others, have gone into regular runs around the country.

Pictures will be silents with sound effects and synchronized scores.

"Trail" Opens Light

London, Dec. 9.

"The Big Trail" (Fox) was shown Dec. 5 at the Piccadilly, where it had a lukewarm reception.

Picture is regarded as too episodic to make much of a stir in England.

SUEDFILM'S DIVIDEND

Berlin, Dec. 1.

Suedfilm Company, after having passed its dividend for four years, proposes a 15% dividend this year.

French Disdain for Foreign Versions Becoming Stronger Than Any Quota

Paris, Dec. 1.

Two facts relating to films are serious current menaces for the American industry.

First is the increasing competition of native production since the advent of sound. Second, and quickly developing, is psychological. The natives react adversely against all imports camouflaged for local consumption.

Whether the situation should be met by producing foreign versions in Hollywood, like Metro, or abroad like Paramount, will not be clear until results have been proved and tabulated. But whether produced at home or abroad, foreign versions will more and more have to be strictly foreign in compliance with the growing psychological reaction of audiences here.

This reaction applies to every commodity. American cars, specially dolled up for the Continental market, are at a discount here. Films with a strictly local story and background are preferred to those "adapted." Casts with the slightest trace of a foreign accent are absolutely taboo.

Result is that the public is erecting a barrier against foreign product stronger than any quota, but one which no exhibitor can afford to disregard. This means that whether domestic or foreign made, American producers must consider foreign versions as so many distinct productions, instead of so many different foreign versions of the same film.

To the increase of cost price, and of competition from rapidly improving native production, will be added two further difficulties—that of quotas and that of obtaining releases.

More Quotas

Another era or quotas is looming to compel Americans to sell their product at the price the chain-owning producers will be willing to pay. In Italy the now discussed production quota would give Pittaluga practically a cinch on imports, since by producing 10 films in Rome he would command maybe 100 imported productions for his circuit. In Germany the situation is but too clear, and everything points to an early French quota, terms of which will probably be agreeable to Doktor Plugge, head of the German Spitzenorganization.

As in America, but on a smaller scale, native producers are whipping the theatres into circuits to make sure of releases. The time is soon coming when American distributors,

(Continued on page 71)

UFA'S SMALL NET

No Dividend Again This Year—Gross Receipts at $5,500,000

Berlin, Dec. 1.

Ufa's accounts for the year ended May 31, 1930, reveal a conscientious effort towards financial consolidation.

The exigencies of solid finance preclude the distribution of a dividend again this year. An upward development, the directors state, became evident at the end of the financial year and has continued to the present day. Further progress, however, can only be expected if the general economic situation improves.

The profit and loss account shows gross receipts amounting to about $5,500,000, about $250,000 less than in 1929. After allowing $2,500,000 (last year $3,000,000) for depreciation of films, and deducting $1,000,000 in taxes, $600,000 for commercial expenses, and $350,000 interest, a small net profit (last year about the same) is brought over to the new account.

22 ADDED DEFENDANTS IN CANADA'S PROBE

Ottawa, Can., Dec. 9.

No less than 22 theatre companies and film exchange organizations of Canada have been added to the Famous Players Canadian Corp., for the investigation under the Combines Act by order-in-council of the Canadian cabinet. The inquiry has been under way for a month but it has only started, judging by recent announcements.

The 22 additional companies comprise every leading theatre chain and distributing company in the Dominion.

The Motion Picture Distributors and Exhibitors Association of Canada, representing Will Hays in Canada, is included in the list.

U. S. CHECK-UP ON STUDIO IMPORTS

Hollywood, Dec. 9.

Agents of the Department of Labor are here making an undercover check of studios and recent heavy influx of foreign talent for multi-lingual production. They're acting on complaints to Washington that producers are making the unemployment situation worse by importing people when there are plenty foreigners already here and available.

Possibility of putting down the lid on imports is mentioned after reports of undercover agents have gone in to Washington.

Government investigators are also checking on foreigners who came here for versions and overstayed their visa limit, with difficulties in that faced through the aliens changing their names often.

British Dailies See Color and Wide Screen as Another Revolution

London, Dec. 3.

Rothermere and Beaverbrook papers, in both daily and Sunday editions, have been carrying scare-head stories that the "Color and Wide Screen revolution from America" is about to upset the infant European film industry just as sound did two years ago. No particular wide screen process is mentioned, but Technicolor is emphasized as the only color process in successful quantity production. The fact is stressed that 150 all Technicolor pictures will come to England from Hollywood this year, and what is Elstree going to do about it?

The success of the all-color "Whoopee" seems to have started the excitement, though a strange angle is that up to few days ago Technicolor was not mentioned in the Tivoli ads or publicity by Gaumont British.

Dr. Kalmus, president of Technicolor, was here a year ago and unsuccessfully tried to interest British companies in the formation of British Technicolor.

Now, however, this amazing newspaper campaign makes it almost certain the man in the street would probably buy the shares for such a flotation, though practically no issues have been made in the last six months.

Just who, if anyone, is back of this campaign is not clear at the moment.

A recent survey of Hollywood production schedules showed a distinct drop in the number of all-color films to be made for the '30-'31 programs.

Seek Scandinavian Tax Aid for Native Films

Copenhagen, Dec. 9.

A congress of Scandinavian theatre owners in session here initiated a campaign for the encouragement of a native film industry.

First move was the adoption of a resolution calling upon the Scandinavian governments—Danish, Swedish and Norwegian—to legislate for a preferential entertainment tax on all theatres exhibiting pictures of native manufacture.

"Kentucky," Milan, Hit Despite Only 100 Words

Milan, Dec. 9.

Fox's "Song of Kentucky," retitled "Simfonia di Amore" started here at the San Carlo cinema to a promising reception in spite of the fact that the dialog had been cut to about 100 words.

Color effects superimposed upon the film created great interest here as did the acting of Lois Moran. Picture is among those leading the town for patronage.

Tryout New Screen

London, Dec. 3.

Press demonstration of a new type of screen at the Stoll theatre, Kingsway, made of rubber and perforated, enabling sound from behind to pass through without distortion. It also supposedly gives surface brilliancy in advance of most screens.

Specimen working at the Stoll is said to be the biggest made, and is the only one in this country. Trade names for it not decided upon yet.

Berlin Riot Over 'All Quiet' as Much Anti-Semitic as Anything Else–Forcing New Censor Law

Berlin, Dec. 9.

Premiere was given late last week of "All Quiet on the Western Front" (U) at the Mozartsaal to an enormous success. The audience was too stirred and moved to either disapprove or applaud.

Reception by the Berlin press was favorable, except, of course, the Nationalistic organs. A series of Nationalistic and anti-Semitic demonstrations planned for the premiere were nipped by the police, the authorities being forewarned.

On the second performance, Dec. 5, disturbances broke out. Nationalistic leaders, Goebbels and the Rev. Muenchmeyer, interrupted the screening with inciting speeches against the picture and against the Jews.

Stench bombs were used and several persons, whom the crowd took to be Jews, were attacked and beaten. Theatre manager called the police to clear the house and the following performance was canceled.

Commissioner Grzeszinski, police chief, stated that there would thereafter be sufficient policemen present at all performances to prevent any trouble and the same schedule would be followed through the major cities of Germany.

General Release After Xmas

Al Szekler, general manager for Universal, made it known that "All Quiet" will go into full release in the provinces after Christmas. Prospects are for big business.

Dr. Wirth, Minister of the Interior, declared in the Reichstag that the motion offered by Hugenberg, Nationalistic leader and owner of Ufa, and designed to prohibit showings of the picture, can be put in force only if the super-censor forbids the exhibition. Print of "All Quiet" will be examined this Thursday (11) by the national censor, but its banning is altogether unlikely.

Meanwhile, an effort has been made to resume the run of the film. There were renewed demonstrations in front of the Mozartsaal by the Nationalists and the police ordered the house closed to all except those who had purchased tickets in advance. Disturbance became more violent until the police cleared the entire Nollendorf platz, the square upon which the cinema fronts.

As an outcome of the whole matter, the German Government proposes to offer a new law making censorship obligatory in future for all foreign pictures, and also calling for the examination here of German-made foreign versions, object being to show whether the subjects contain any anti-German material.

Germans Return Home

Hollywood, Dec. 9.

Heinrich Fraenkel, German novelist imported by Metro for the adaptation of "Olympia" and later going to First National for three pictures, has nothing in sight here and is returning to Europe in an attempt to line up picture work there.

Fraenkel says he is coming back in May.

Hans Junkermand and his wife, Julia Serda, performers brought over by Metro from Germany, and released to Universal for "Boudoir Diplomat," will return to Germany with Fraenkel.

NO MORE 'QUICKIES'

Competition of Par's Joinville Studio Sets French Production Standards

Paris, Dec. 9.

The practice of turning out pictures fast and cheap, called "quickies" in the states, is now practically obsolete here. Main reason is the improvement in local production instigated by Paramount's Joinville studio decision to better its workmanship by concentrating on German, Spanish, French and Swedish pictures exclusively. This at least means the temporary abandonment of all versions for other countries except upon occasion.

The Joinville plan now is to only branch away from productions in these four languages after the studio is thoroughly satisfied that the prescribed films are right.

SHEEHAN SKEPTICAL ON FOX ACTIVITY IN ITALY

Rome, Dec. 9.

Clayton Sheehan, here to make a survey of the field for Italian versions and the prospect for local production, has found the scheme unpromising.

"I find there are only 125 wired houses available in all Italy and the country in an economic state that does not forecast any great increase in this number. Under the circumstances I think the company will defer its decision at least for the time being. The future is not encouraging and I think that Fox will not handle Italian talkers just now," said Sheehan.

The Fox official gave it as his purely personal opinion that not more than three European countries can show a return on native tongue versions, the trio being Germany, France, and Spain.

The situation in relation to putting into effect Mussolini's order to permit 10% of English dialog in imported American talkers, is still perplexing. No detailed regulations have been issued by the Ministry of the Interior while Fox, Metro-Goldwyn, and Paramount have several subjects laying in the storehouse awaiting release. These cannot be released until it is known what percentage of Italian titles will have to be included.

Paris, Dec. 9.

Clayton Sheehan, Fox foreign head, is due back here Friday (12) from his tour of the Continent.

Wallace Declines Bid Of $25,000 for "Spot"

London, Dec. 9.

American producers have offered $25,000 for the screen rights of "On the Spot."

Edgar Wallace is asking $50,000, declaring he already has a tender of $40,000 from British film interests.

CAPETOWN APPROVES "JAZZ"

Capetown, Dec. 9.

"King of Jazz" (U) is doing capacity at African Theatres' Alhambra here.

German Dialog in N. Y.

Curious example of differences in audience reactions in different countries is shown by "The Blue Angel." American houses don't seem to object to intrusion of foreign languages in their films.

A great deal of the dialog in the picture is left in the original German. Makes the picture more realistic and works out best all around. Audience on Broadway, New York, at the Rialto, accept the German without a murmur.

Despite Poor Biz Tax Increase on Australian Theatres

Sydney, Dec. 9.

The West Australian government has just increased the admission tax to five cents for each 50 cents of the ticket price, aiming to collect $250,000 from the new impost. The government is injuring trade in the theatre everywhere and ignoring the fact that business is at its lowest ebb.

The Victorian administration has proposed to reduce the admission tax for legitimate theatres from two cents to one cent for each 25 cents of ticket cost and pro rata on the higher scale. Officials declare the legitimate theatre is sorely in need of aid from the tax reduction, but turns a deaf ear to the same need for picture houses.

Tax reduction on cinemas has been brusquely refused on the ground that the theatre operators are presenting foreign mechanical entertainment and must pay the full tax.

High rate of impost also applies to the concert stage.

Union Theatres is trying every possible means to stimulate business, which has again slumped way off. Amateur nights are being revived at the Lyric and the Capitol is offering miniature golf free in conjunction with a film program of talkers.

PAR'S EDGE AS FRENCH THREATEN ON IMPORTS

Paris, Dec. 9.

French theatre circuit owners who are also film producers are undertaking reprisals against the American companies, who, they charge, are enticing native players to Hollywood.

Native people now declare they will tighten up on the playing of American pictures originating in the studios which are active in engaging French actors.

An exception to the threat is Paramount, which has its Joinville studio over here. Company in this way has built up good will with the circuit people and the result is to be seen in Paramount bookings in local circuits.

Marcel Silver Out

Hollywood, Dec. 9.

Marcel Silver, imported by Metro to direct the Spanish version of "Way for a Sailor" and who was running up a high cost sheet, is out.

"Whoopee's" Gen'l Dates

London, Dec. 9.

"Whoopee" (UA) goes into general release three weeks after leaving the Tivoli around Christmas.

This will be the first picture to be handled under United Artists' new policy of releasing pictures generally within a month of their pre-release showing. Policy becomes possible in this territory due to all talkers going through the Gaumont circuit with the exception of "Hell's Angels." Latter film pushes off at the Marble Arch Pavilion and the UA house on its grind career.

HUGUETTE FOR M-G

Paris, Dec. 9.

Huguette, former wife of Duflos, Paris producer, sails on the Mauretania Dec. 27 for Hollywood where she will appear in two Metro-Goldwyn pictures.

The films are French versions of "Mary Dugan" and "Divorcee."

Internationalization of Film Industry Starting With His Producing Intentions Abroad

SHAUER ON COAST

Setting Next Season's Foreign List for Paramount

Hollywood, Dec. 9.

Mel Shauer, in charge of Paramount foreign production, returns here Wednesday (10) on a visit interrupted when his father became ill in the east.

Shauer will remain until January, settling next year's foreign schedule for Par here. Intent is to increase Spanish production locally, but no other languages in Hollywood except French versions for Maurice Chevalier and Claudette Colbert.

NATIVE ITALIAN OPERA FILM'S MIXED REACTION

Milan, Dec. 9.

Associated Sound Film Industries and the Tobis Klangfilm people in association presented "La Citta Canora" ("City of Song") at the Odeon cinema here to a mixed fan reception.

The picture gives opportunity to Jan Kiepura, who will sing at the Scala this season, to display his voice in such numbers as the popular Neopolitan song, "Pompeii Arena," and "Vienna Love Song." Brigette Helm, the lissome beauty of the screen, also is agreeably present as leading woman.

In spite of the picture's merits, the audience became restive at the opening performance, apparently tired by too much Naples and Capri scenery and the monotony of one man's singing.

Picture has much pictorial beauty. There is in particular a panoramic shot of Miss Helm walking amid tropical scenery with the setting sun in the far background and the effect heightened by distant music—all blended into one of the loveliest cinematographic compositions of present-day studio art. Reaction to this detail was enthusiastic.

Picture has no dialog, object of this treatment evidently being to make the subject adaptable to foreign markets by putting the emphasis on the singing. Tone of the recording is good, although the synchronizing is sometimes faulty.

Dr. Klein Returning With Full Film Report

Paris, Dec. 9.

Dr. Julius Klein, of the U. S. Department of Commerce, will sail for home Dec. 16 on the Leviathan with a full report on the foreign film situation.

Klein has conferences scheduled this Thursday and Friday with most of the commercial attaches in Europe. He will acquaint them with sales conditions and also the local facts required in reporting to Washington.

The recently promulgated internationalization of the film industry is already in motion. If current ideas of several American firms are carried through, London and not Berlin will be Europe's chief film producing center. The British Capital has been selected as the first build-up spot by the bankers. Berlin will come later.

Meanwhile plans afoot call for London in the very near future to outstrip both Berlin and Paris in film production. Foreign talker situation may have brought the idea about but there are other reasons for London's first choice. These are German kontingents and patents, and British quota laws.

Paramount which showed the way to making of foreign talkers in Europe is doing the advance on the new plan. Others include United Artists and another possibility is Fox. Latter through its connection with British-Gaumont.

Around the beginning of March, 1931, Paramount is slated to be found on a producing basis in London. Reasons generally given are the quota laws of Britain but somewhere back can be found the re-

(Continued on page 56)

Warners to Stage and Film New Vienna Play; Two Others for B'way

Vienna, Dec. 9.

Warner Bros. has bought "The Green Cat," by Willner and Rubrizius, and will give it stage presentation on Broadway as a preliminary to making it into a picture.

It is stated that two other plays are set for American production, but whether by Warners or others is not made public. The works are "The Last Veil," by "Wheatley," which is the pseudonym of two Vienna authors for whom Hirschfeld acts as American agents; and Cammelhohrs' "A Hundred Miles an Hour."

MEXICO'S "BERNHARDT" FOR M-G-M AT $1,500

Mexico City, Dec. 9.

Virginia Fabregas, veteran Mexican legitimate actress, has been engaged by Metro-Goldwyn for a series of Spanish versions at a salary of $1,500 a week.

This information was communicated by the actress to her manager here, Enrique Barberi, on the eve of her departure from Mazatlan for Hollywood.

Senora Fabregas is one of the leading figures of the Mexican stage, being now 60 years old. One of the biggest legit theatres in Mexico City is named after her.

Paris O. K.'s Two U. S. Versions

Replace Blackouts in English With Joinville Made Sketches in Par's "Parade"

Paris, Dec. 9.

"Paramount On Parade" (Par) opened big here with all dialog in English eliminated.

Entire group of comedy sketches were taken out and new material substituted. Sequences had been at the Joinville studios of Par. with an all-French group of players.

As an instance of the difficulty of obtaining show window spots on the Boulevards for new releases, except where producers control their own well placed theatres, Warners accepted a date in the Capucines (40 seater), for the pre-release of its French version of "Those Who Dance." It was well received.

This version was made in Hollywood employing an all-French cast with the edition retitled "Centre Enquete" ("Cross Examination").

Duce's Pay Cut Hurts Theatre; No Spur in Lower Admissions

Milan, Dec. 9.

The new economic maneuvers of Mussolini are playing havoc with the theatre here.

The general reduction of all salaries in the theatre and elsewhere is discouraging amusement spending, while at the same time the enforced reduction of theatre admission scales is not proving the expected stimulus to the box office.

Opening of the much advertised native film production "City of Song," with a great native opera star who is to sing at the Scala, should have attracted crowds to the local Odeon, but the attendance was small.

Prohibition of dialog (in spite of the new 10% edict which does not seem to be operative) does a great injury to imported dialog pictures and threatens to put them out of business by diverting the public to old silents.

Strong indication of such a trend comes in the showing of an old Chaplin silent at the Excelsior here which is attracting packed houses, while such modern productions as "The Great Gabbo," at the Corso, is an unredeemable dud because it has been mangled in the elimination of dialog. The latter picture depends upon its lines and without them it is chaos. At this showing jumbled atmospheric sounds only make it worse.

During the running of the Chaplin film, a nearby fan remarked, "We'll all be dead before the government allows the kind of pictures we want."

The public is mystified by the government's attitude in barring popular pictures.

'Sawyer' to Mostly Kids, $49,900 At Chi.; 'Feet First' Not Very Hot, '3rd Alarm,' $4,200; Good at Castle

Chicago, Dec. 9.

Kids had a holiday and jammed the loop for the first time since talkers for "Tom Sawyer," which played to matinees with youngsters outnumbering the grown-ups almost 3/1. Afternoon trade terrific for this reason, with night biz falling off. At $49,900 delivered this house's best week in some time, and accomplished the aim of the industry, bringing the children back to the theatre.

Other picture gaining loop attention is "Min and Bill," which opened in midweek at the McVicker's. Picture was shoved in hastily on two days' notice, having been slated for a one-week stand at the Chicago. In the flicker's three days at the run spot got over $19,000, tremendous pace with biz picking up over the week-end.

"Today" at the Woods continued nicely into its second week and is getting a steady draw, mainly on the help of its "pink" permit. House has developed somewhat into a special patronage grind house, with business remaining on an even keel with few fluctuations.

Turn-Downs Click

Two pictures which were accounted only weak material, and were refused for that reason by Publix-B. & K. are surprising the bookers by turning out excellent results at the cash register. "Third Alarm" is doing nicely at the tiny Castle, as the result of its location and the good notices. Same goes for "Man to Man" at the Orpheum, with the critics delivering this theatre a flock of favorable reviews.

Punch and Judy, the arty house on the southeast side of the loop, finally gave up the ghost after struggling for product. Shutters are up, although the management states that the house will reopen after the first of the year.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Third Alarm' (Tiff). Location and reviews helped this one to good $4,200. Another week, with "Juno and Paycock" (BI) set to replace Friday (14).

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Tom Sawyer" (Par). Stage show. Kids by the thousands, and the reason why, in spite of a terrific attendance count didn't do more than the good $49,900.

McVicker's (Publix-B. & K.) (4,000; 50-75-85)—"Feet First" (Par). Very bad in 2d week, dropped to $19,800 and out. "Min and Bill" (Metro), came in on midweek and showed real class from the start, grabbing a great $19,000 for the first three days.

Monroe (Fox) (1,000; 25-40)—"East Is West" (U). Quiet little picture that delivered generally peaceful business at $3,700 for the 2d loop run.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"River's End" (WB). Stage show. House picked up from previous week, with picture fair, and stage show meaning more. Benny Meroff, m. c., developing following that's showing its effect at the b. o. Better at $29,800.

Orpheum (Warner) (650; 40-60)—"Man to Man" (WB). Good at $5,400. Excellent exploitation and advertising campaign on this one helped greatly, with Warner office here determined to prove to B. & K. what can be done with rejected films.

Palace (R-K-O) (2,300; 50-75-85)—"Dancers". (Fox). Vaude. Moran and Mack meant plenty at b. o., with flicker only rating fair. Better than fair at $21,000.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Life of the Party" (WB). Off on natural slide in 2d week to $16,900. Will hold on for another week, with "Lady's Morals" (Metro) coming in Thursday (11). Picture originally turned down by B. & K. and tentatively purchased by the tiny Castle. Hearst here raised such a howl, since the flicker is a Cosmopolitan production, that B. & K. changed its first intention and sent it in.

State-Lake (R-K-O) (2,700; 50-75-85)—"Sin Takes a Holiday" (Pathe). Went into 2d week with excellent $25,100. Will stick around to complete 16 days, then gives way to "Her Man" (Pathe).

United Artists (Publix-UA) (2,700; 50-75-85)—"Hell's Angels" (UA). Still big, with 2d week continuing at phenomenal pace to $31,300. But starting to drop.

Woods (Jones) (1,200; 75-85)—"Today" (Security). Opening week excellent at $16,300. Reviews divided on this one, but the femme fans went for its "adults only" rating. "Atlantic" (BI) slated to go in at first signs of weakening.

'CONTROL' $6,100, TACOMA

"Brothers" Low, $3,100, But Rialto's Dual Bill Fine, $4,200

Tacoma, Dec. 9.

(Draw. Pop., 125,000)
Weather: Rainy

Bill Haines helped at Broadway while "Fountain of Youth" stage idea was good. Orpheum poor in split week.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"Remote Control" (MGM). Good F. & M. stage idea in "Fountain of Youth." Most lavish of recent ones. Good with $6,100.

Orpheum (R-K-O) (1,500; 25-35-50)—"Brothers" (Tif) and "Cock o' the Walk" (Pathe). Off, $3,100.

Blue Mouse (Hamrick) (650; 25-35-50)—"Life of Party" (WB). Neat at $3,400.

Rialto (Fox) (1,200; 25-35-50)—"Laughter" (Par) and "War Nurse" (MGM). Both good and week dandy at $4,200.

F. & M. Stage Unit Pulls Up National to $14,900 in L'ville

Louisville, Dec. 9.

(Draw Pop, 500,000)
Weather: Cold

Thanks to the Fanchon & Marco units the National was out in front again and got $14,900, which isn't as good as some previous weeks, but plenty to cover the overhead. "Captain of the Guard," so-so picture, neither aided nor hurt the take, but the stage show was okay.

Houses annoyed by sellers of local weed cigarets known as "muggles." This is the latest racket on the streets, and the play is made especially to newsboys and such persons as crave a thrill in the narcotic manner without its habit-forming results. Federal agents refuse to act, since the weed is banned only in New York and New Mexico, but local police will nab peddlers as contributing to delinquency of children.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40)—"A Soldier's Plaything" (Fox). Slightly off, $3,900.

Brown (Brown) (1,509; 15-25-40)—"Brothers" (Radio). Bert Lytell simply didn't pull in spite of fair film. Newspaper tie-ups couldn't overcome public reluctance. Barely hit $3,000.

Mary Anderson (R-K-O) (1,387; 30-50)—"The Gorilla" (FN). Didn't suffer as bad as most of them, but not up to average at $3,100.

National (Bass) (2,300; 30-50)—"Captain of the Guard" (U). Fanchon & Marco "Busy Bee" Idea on stage. Excellent stage bill. Average picture. Receipts up $3,000 to $14,900. This house has done better, but doesn't have to for substantial profits.

Rialto (R-K-O) (2,940; 30-50)—"Sunny" (Par). Marilyn Miller didn't startle anyone, but did about average, $4,000.

State (Loew) (3,252; 35-50)—"War Nurse" (M-G). This film shocker, but town has had enough shocks lately and doesn't seek them on screen. $9,100. n. g.

Strand (4th Ave.) (1,865; 35-50)—"Journey's End" (Fox). Met with indifferent reception and similar sale, $4,450.

'Wedding Night' Held Up With $4,000, Topeka's Top

Topeka, Dec. 9.

(Draw pop, 85,000)
Weather: Rain and cold

Only one hit in Topeka last week. It was "Her Wedding Night." Weather and start of Christmas shopping hit everything, and all grosses slid off.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Laughter" failed, despite enthusiastic praise. Public expected slapstick comedy from title. $3,000, light.

Jayhawk (1,500; 50) (Fox)—"Her Wedding Night" got good play, $2,700 first three days, but "Devil With Women" light last three days, with total $4,000; good.

Novelty (1,200; 50) (Fox)—"Three Faces East" fell off. General conditions, $1,900; poor.

Isis (600; 35) (Ind)—McOwen Players with "Old Man Sunshine" and vaudeville to near capacity all week. Take cut by snowstorm of "guest tickets," another variation of the two-for-one. $850; fair.



SCENIC GOLF

The Roxy Theatre Stage Entrance is DIRECTLY ACROSS THE STREET from 18 holes of cuss-provoking indoor golf, (At the Victoria Hotel, entrance on 51st street.)

Sure, it's new and novel and all that, and it's a good way to top off an evening after the theatre or reduce that waistline anytime.

Another MEYER DAVIS undertaking.

ZERO AND BLIZZARD HURT DETROIT WEEK

Detroit, Dec. 9.

Bad breaks in the weather meant low grosses last week, despite several very well liked and rated pictures. Ted Lewis in person at the Michigan was another "orphan of the storm." Eight weeks of "Hell's Angels" was plenty. Weather over the week-end was below zero and went into a blizzard.

Estimates for Last Week

Michigan—"Fast and Loose" meant little, due to lack of well-known names. Ted Lewis was responsible for most of the business, below expectations. Weather mainly responsible. Fair at $36,200.

Fox—"Lightnin'" (Fox) (5,100; 15-25-50). Picture well liked but weather too much; $31,300.

Fisher—"Tom Sawyer" (Par) (2,300; 35-50-75). Eight days including Thanksgiving meant little better than others by comparison. Picture well reviewed and liked. Very good considering weather; $26,400.

R-K-O Downtown—"Sin Takes Holiday" (Pathe) (2,700; 15-25-50). Picture well liked and notices good. Suffered the same. Excellent considering, at $18,000.

United Artists—"Hell's Angels" (UA) (3,300; 35-50-75-90). Eighth week good but not enough to warrant another. Besides "Abraham Lincoln" was getting cold and this town has to run them hot to get anything in important money. Good, $14,100.

Paramount—"Sunny" (3,000; 35-50-75). Off from start at $11,300; light.

State—"Min and Bill" (Metro) (3,000; 15-25-50). After big week at Michigan brought here for 2d run without interim. Kept up big business and held for third week; $18,000.

'ANGELS' FRISCO PANIC AT $36,000—WARFIELD

San Francisco, Dec. 9.

Good and bad grosses marked the week in the downtown picture houses. Outstanding attraction was "Hell's Angels," at the Warfield. Nailed a $7,000 opening day and never stopped, exceeding anything at this house since "Cock-eyed World."

The Fox was way off and none of the Publix houses, with the exception of the Paramount, approached normal.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"A Lady's Morals" (M-G). Opened light, with not much pickup speed; around $32,000, far from good.

Warfield (Fox) (2,672; 50-65-90)—"Hell's Angels" (UA). A panic from the jump; terrific opening day, and never held 'em out at matinees during the week; grabbed better than $36,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Fast and Loose" (Par). Opened about average, but slipped; $17,000 just fair.

California (Publix) (2,200; 35-50-65-90)—"Going Wild" (FN). Didn't mean a dollar at the b. o.; opened normally, then slid for only about $13,600.

St. Francis (Publix) (1,375; 35-50-90)—"Extravagance" (FN). Probably just skipped red at near $6,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"Sin Takes a Holiday" (Pathe). In second week bodied badly; $8,500 just so-so.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"See America Thirst" (U). Plus vaudeville copped better than average week; opened strong and held up for $16,000.

Mastbaum Up to $56,000 Last Week

"Angels" Off in 2d Week, $14,000—"Sin" and "Derelict" Start Nothing in Philly

Philadelphia, Dec. 9.

Business in the downtown picture houses way off last week. One outstanding exception, Mastbaum, which turned in a sensational gross of $56,000, almost entirely attributable to "Min and Bill." This is the best record that Philly's biggest picture house has had since the period around its original opening, with the exception when the stage bill was crowded with names.

Mastbaum's terrific business subordinated everything else in town. Nearest approach was the Fox, which got about $26,500 with "The Virtuous Sin." Nothing exceptional but better than some of the houses did.

Earle got $20,000—about normal—with "The Silver Horde" on the screen and ordinary stage show.

Outside of this trio, trade was painfully slow. The Boyd did $15,000 with "Sin Takes a Holiday." Quite disappointing in view of the business done by Constance Bennett's "Common Clay" at the Fox earlier in the fall. It was held over much to the surprise of some of the wise acres. Aldine took a nose-dive with the second week of "Hell's Angels." Off from $19,000 to $14,000, with matinees plenty weak and not much of an advance. Some talk of taking big air special off before Christmas holidays but this seems unlikely.

"River's End" was all off at the Stanley with $12,000 quoted, and taken off after a single week. Original silent version same story was a riot here and considerable comment has been made on the contrast.

Stanton was even worse off with less than $7,000 for second week of "Africa Speaks." Moved here from its first run showing at $1.50 top at the Aldine.

Keith's careened down to $16,000 or a little under for "The Derelict" and the Little Arcadia, second run Paramount house, got $3,500 with "Follow Thru."

The Karlton claimed around $5,000 with "Half Shot at Sunrise," moved down from the Stanley.

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "Min and Bill". (M-G-M) Stage show; $56,000. One of best grosses house has had since opening.

Stanley (3,700; 35-50-75) "River's End" (FN). Bad at $12,000 and out Saturday. Remarkable reversal of showing of silent version of same picture here some years ago.

Aldine (1,500; $1.50) "Hell's Angels" (UA) (2d week). Dropped brutally in second full week, with $14,000 reported. Big disappointment but air special ought to be able to stick it out to holidays.

Fox (3,000; 35-50-75) "Virtuous Sin" (Par). Sensational advertising attempted, part of which was killed by dailies' refusal to accept copy; $27,000, fair.

Boyd (2,400; 35-50-75) "Sin Takes a Holiday" (Pathe). After big trade of "Common Clay" this Constance Bennett film expected to click strongly. Instead under normal at $19,000 although held over.

Stanton (1,700; 25-65) "Africa Speaks" (Col). In 2d week at this house animal film dove to $7,000. Very low. Same thing happened to picture after fine trade in $1.50 first showing at Aldine.

Earle (2,000; 25-65) "The Silver Horde" (Radio). Good normal week at $20,000. Usual stage show.

Karlton (1,000; 50) "Half Shot at Sunrise" (Radio). Fairly good when moved from Stanley; $4,500.

Arcadia (600; 50) "Follow Thru" (Par). Not so forte at $3,500.

Keith's (1,800; 35-50-75). "The Derelict" (Par). Dropped a lot. Not over $16,000, nothing to brag about.

'IMAGINE' $48,000, ST. L.

Stage Shows Back at Fox and Ambassador—State, $26,500, "Angels"

St. Louis, Dec. 9.

(Draw. Pop., 1,000,000)
Weather: Cool

All film houses did pretty well last week. Not much outside competition, aside from usual legits. Return of stage shows and orchestras at the Ambassador and Fox brought up attendance noticeably at those houses. Loew's State led downtown with unusually large attendance; St. Louis led on Grand avenue.

Estimates for Last Week

Ambassador (3,000; 35-50-65)—"Sea Legs." Harry Rose stage show. Got $21,100, fair.

Fox (6,000; 25-35-65)—"Just Imagine." Stage show; good with $48,200.

Loew's State (3,300; 25-35-50)—"Hell's Angels." Brilliant at $26,500.

Missouri (3,800; 25-50)—"Widow from Chicago." Average. In six days, $8,300.

$1 Top, Reserved by W B For 'Outward Bound' in Wash, Not So Hot, $6,000

Washington, Dec. 9.

(Draw. Pop., 450,000)
Weather: cold and rain

Things went rather hay-wire hereabouts last week. Warner idea of making the Met a reserved seater at $1 for "Outward Bound" did not click. House went back to previous policy currently, other lasting, but the one week.

Fox had the "Dancers," but with opening of Congress brought in Will Rogers, the "Congressman-at-large," on Wednesday and with "Lightnin'" started in on a grand clean-up. Rogers continuing currently.

Earle not so good, "Man to Man" picture, with vaude.

Palace with "Sea Legs" dropped considerably under previous week, while the R-K-O house with "Sin Takes a Holiday" was doing well in contrast.

Rise with more sentational advertising had "See America Thirst," "Feet First" did expected.

Estimates for Last Week

Columbia (Loew) "Feet First" (Par). (1,232; 35-50). Got good week and holding over; $12,500.

Earle (Warner) "Man to Man" (FN) Vaude (2,424; 35-50-60). Pat Rooney couldn't stand off the limited draw of picture; Fred Clark for years musical director at Keith's goes in the pit this week; last week, $15,500.

Fox (Fox) "Dancers" and "Lightnin'" (Fox) Stage show (3,434; 15-25-35-60). Between two (not double bill) with credit going to Rogers, house got $22,000 on the week.

Met (Warners) "Outward Bound" (WB) (Reserved at $1). Didn't click; maybe $6,000. Price policy changed back.

Palace (Loew) "Sea Legs" (Par) Stage show (2,363; 35-40-50-60). Dropped to $18,700.

R-K-O (Keith's) "Sin Takes Holiday" (Pathe) (1,875; 35-50). Much interest and $9,500.

Rialto (U) "See America Thirst" (U) (1,978; 35-50-60). Not much interest; feature changed Thursday; $8,000.

B'KLYN MET $27,200 ON 'WHOOPEE'—BIZ OFF

Brooklyn, Dec. 9.

Comedies nearly always go flopping in Brooklyn. First the Marx Brothers' film and now Harold Lloyd's "Feet First" at the Paramount last week. Stage show satisfactory.

Fox with ordinary film, "Oh, for a Man," and stage show of merit.

Estimates for Last Week

Paramount—"Feet First" (4,000; 35-50-75). Sagging business due to comedy. Problem pictures go better here. Stage show okay. Lloyd picture tieup with shoe concern in town giving away feminine shoes to holders of lucky numbers. $46,300—ouch!

Fox—"Oh, for a Man" (4,000; 35-50-60-75). Unimportant film. Stage show. New publicity department head getting acquainted with eastern publicity tactics; $27,200 light.

Strand—"College Lovers" (2,800; 25-35-60-60-75). Only $12,000, low.

Albee—"Tol'able David" (3,248; 35-50-60-75). Pleasant pic. Vaude. Fair at $24,000.

Met—"Whoopee" (3,577; 35-50-75). Vaude. Good on $27,200.

No U Studio Close

Hollywood, Dec. 9.

At Universal here, the Laemmles, senior and junior, deny reports the studio is closing in January for three to six weeks. Move was contemplated some time ago, I guess they say, but has been set aside.

U is trying to get the film rights to "The Brat," old stage play written and played by Maude Fulton, ex.

Radio Gets Atrine

Hollywood, Dec. 9.

Atrine Judge, eastern musical ingenue, has been given a term ticket by Radio.

She will come to the coast early in January.

TEST OF MARKET DEFERRED

'Sawyer' Smash, Minn., $25,200

'Hell's Angels' $17,300 and H. O.—Same With 'Sin,' $15,000

Minneapolis, Dec. 9.
(Drawing pop. 500,000)
Weather: Favorable

Stimulated by a number of exceptional attractions, business came back with a bang last week after a fortnight of discouraging grosses.

With "Tom Sawyer," as its attractions, the Minnesota emerged from a rather protracted slump and again entered the prosperity column. Picture real magnet. Holds over.

"Hell's Angels," at the Century, was another strong business getter, while "Sin Takes a Holiday" went over so big at the R-K-O Orpheum it transferred to the R-K-O Seventh Street at the end of its seven Orpheum days.

"Life of the Party" started out splendidly at the State but slipped badly the last four days, due in part to newspaper critics' roasts and only a moderately favorable impression on customers.

Pantages, the R-K-O Seventh Street and Lyric, in the face of strong opposition at the other leading houses, had rather tough going.

Estimates for Last Week

Minnesota (Publix) (4,200; 75) "Tom Sawyer" (Par) and Publix unit stage show, "Variety." Picture smash and stage show very good. Kiddie and matinee biz of record breaking proportions. Night trade, for most part, held up nicely; $25,200. Best week in long time. Good.

Century (Publix) (1,600; 75) "Hell's Angels" (UA). Went over big. Fine notices and great word-of-mouth boosting; $17,300. Held over.

State (Publix) (2,200; 60) "Life of Party" (WB). Opened very strong and held up for first few days. Started tumbling and finished weakly. Critics didn't like the picture and audience reaction mixed. Winnie Lightner fair draw here; $11,000 (8 days), fair.

R-K-O Orpheum (2,890; 50) "Sin Takes Holiday" (Pathe) Vaude. Constance Bennett rates in real money class here and picture demonstrated healthy box office power. Matinee business up and nights heavy. Vaudeville pleased, too; $15,000, very good. Picture moved over to R-K-O 7th St., Saturday (16), at same scale sans vaudeville.

R-K-O Seventh St. (1,400; 50) "See America Thirst" (U). Picture pleased; $3,900, fair.

Lyric (Publix) (1,300; 40) "Virtuous Sin" (Par). Despite sensational advertising, picture did not land solidly. Audience response not so hot; $2,600, fair.

Pantages (1,600; 35) "Third Alarm" (Tiffany). Picture satisfied, but held no strong b. o. appeal; $3,000, poor.

Aster (Publix) (900; 35) "College Lovers" (FN). Pleasing picture and boosted business somewhat above normal; $2,200; pretty good.

Grand (Publix) (1,100; 35) "Laughter" (Par); 2d loop run; $2,300, good.

$23,800 WAY TOPS IN NEWARK, AT PROCTOR'S

Newark, N. J., Dec. 9.
(Drav. Pop., 850,000)
Weather: fair

Nick Lucas, local boy, drew them in to Proctor's on the reopening of Vaudeville to a very pretty tune. Lloyd at Loew's disappointed as picture fell off during week. With strike off, managers are confident return of flesh will hold off Xmas slump.

Estimates for Last Week

Branford (WB) (2,350; 25-50-60) "Life of Party" (WB) (8 days). Includes holiday; $23,500, good.

Capitol (WB) (3,200; 15-25-35-50) "Doorway to Hell" (WB); 3d week downtown $6,000, good.

Little (Newark M. P. Guild) (299; 35-60) "Freedom" (Col). Silents weaker than Germans and house returns to these; $1,300. N. S. G.

Loew's State (2,800; 25-35-50) "Feet First" (Par). Good without vaude but not hot for Lloyd; $15,000.

Mosque (WB) (3,281; 25-50-60) "Outward Bound" (WB) (8 days). Includes holiday; $16,000, fair.

R-K-O Proctor's (2,650; 25-40-50-60) "Sin Takes Holiday" (Pathe) Vaude. Picture helped Nick Lucas, stage roll up fine total; $23,800.

$20,100 K. C.'S BEST, 'SIN TAKES' $19,600

Kansas City, Dec. 9.

Only three new pictures on the downtown first run screens last week. They were "Sin Takes a Holiday," Mainstreet; "Min and Bill," Loew's Midland, and "The Big Trail," Newman. Holdovers were "Tom Sawyer" at the Royal and "Africa Speaks" at the Pantages.

Dressler-Beery feature at Loew's clicked strongly on the first three days and held up nicely for the remaining four, although not as strong as the preceding week, with "Hell's Angels."

At the Mainstreet, the star, Constance Bennett, has become sure box-office and the picture with a strong vaudeville show included, for the one admission, kept the seats filled at most of the shows.

"Big Trail," at the Newman, had been given extensive advance publicity, and was played up from the local angle, the Westport Landing shots supposedly being this little old town in the early days before the name was changed from Westport to Kansas City.

Town is all decorated in keeping with the holiday spirit, and the downtown streets are a mass of Christmas greens and glittering colored lights.

Estimates for Last Week

Loew's Midland—"Min and Bill" (4,000; 25-50). Fans who expected broad, farce comedy from Dressler and Beery in this one were greatly surprised, but it was the best acting on the street. Week-end business gave the house a great start for a nice showing, $20,100.

Mainstreet—"Sin Takes a Holiday". (Pathe) (3,200; 25-35-50-60). Lots of talk in this feature, with hardly enough action for some of the Mainstreeters but most liked it. Stage show good entertainment. Business held up well. $19,600.

Newman—"Big Trail" (1,890; 25-35-50-60). Local angle to picture's start. Extra advance advertising helped greatly. $11,800.

Royal—"Tom Sawyer" (840; 25-35-50). 2d week and management showed good judgment in holding it over. $4,800.

Pantages—"Africa Talks" (2,200; 25-50). Hurt badly first three days of first week's run by advance in prices. Picture drew great notices and much word of mouth publicity; held for second week. $4,600.

"For the Love of Lil" at Globe.

LOEW'S PALACE ONLY GOOD MONEY IN IND.

Indianapolis, Dec. 9.
(Drav. pop. 450,000)
Weather: Mild

All first-run houses took a rap, except Loew's Palace, which had a good week with "Min and Bill," the talk of the town. Lyric, holding up splendidly with R-K-O vaudeville, also dropped off, despite heavy advertising. All downtown houses except the Palace going in for special kid prices, but Jack Flex, Palace manager, appeals to adults, keeping prices up. Theatre forgot this week's films Tuesday and started plugging for the coming openings with heavy daily ads. Heavy patronage at musical attractions cut into film grosses. Indiana, which has been featuring vaudeville in ads, switched to "musical comedy" this week.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65)—"Half Shot at Sunrise" (R-K-O). Split week. Unit in "Glorified Vaudeville" to compete with R-K-O at Lyric didn't help. $16,700, light.

Circle (Publix) (2,600; 25-40-60)—"Laughter" (Par). Failed to sell; $8,200, light.

Palace (Loew's) (2,800; 25-35-50)—"Min and Bill" (M-G). Lion's share of biz. Good at $14,000.

Apollo (4th ave.) (1,100; 25-35-50)—"Old English" (WB). Poor opening, but picked up last half when gray-haired ladies got in their bridge talk. Considered good at $7,000.

Lyric (4th ave.) (2,000; 25-35-50)—"The Dancers" (Fox). No draw $8,000, considering recent grosses had.

Ohio (Publix) (1,400; 15-25)—"The Santa Fe Trail" (Par) did fairly as first-run at cut prices. $2,000.

AMUSEMENTS SAG BUT BY FRACTIONS

Banking Support Thrown In as Big Bank Merger Scheme Hits Snag—Eastman Rallies Sharply From Break—Surb Issues Go Boom

BONDS DROP BADLY

By AL GREASON

Stock market worked lower yesterday on somewhat increased volume, but the expected big bear drive for new bottoms did not come and apparently is postponed for a few days.

News was out that the four-bank merger plan has run into a snag and negotiations are off for present.

Big powers threw their support to the market to ease the resulting nervousness, and the bears decided it was not the moment for the big thrust.

The leading amusements struck minor new lows on the movement, but showed rallying power in the afternoon, closing off only by small fractions.

It was another story in the bond section. Those amusement issues that have been under pressure broke badly, many of them into new low ground for all time. They were but following the entire bond trend. Government bonds joined the decline yesterday for the first time, while the railroad securities crashed still further.

Curb amusement stocks were notably weak. Columbia Pictures lost 4 points in one trade of the old issue, and General Theatres was off again. Technicolor slipped to a new all-time low.

No satisfactory explanation of the special weakness in bonds has been offered except that no new investment money is going into securities and new flotations like the Paramount '50s and the Gen. Theatre 6s are having trouble getting distribution.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Chge.
500	Con. F. pf.	18	17½	17½	— ½
4,200	East. K.	158½	153¼	157¾	+2¾
15,700	Fox	31¾	30¼	30½	— ¼
2,000	Gen. Thr.	17	16	16½	— ½
14,100	Loew	55¾	54	54⅝	— ⅜
5,900	Par.	42¾	41¼	42	— ⅜
500	Pathe	3¾	3¾	3¾	— ⅛
600	Pathe A.	6¾	6¼	6¼	— ½
44,200	RCA	15	14⅜	14⅝	+ ⅛
20,300	R-K-O	20	19	19⅜	— ⅛
400	Shu.	5½	5½	5½	
10,300	W. B.	17¼	16⅝	16¾	+ ⅛
	CURB				
600	Gen. T.	10¾	9½	9½	— ¼
400	Do. pf.	30½	30	30	— ½
400	Gt. L. pf.	19¾	19¾	19¾	— ¼
1,700	Tech.	8	7¼	7⅞	+ ⅜
	BONDS				
15,000	Gen. T.	67	66⅜	67	—1
10,000	Par-P.	83	82	82	—1
7,000	Pathe	55½	55	55	
2,000	Shu.	28	28	28	—1
16,000	W. B.	68¾	67	67	—2

(Continued on Page 23)

$94,700 for "Lightnin'," Roxy; "Morocco" and "Blue Angel" Only Other Standout Films on B'way

'TRAIL' AND 'IMAGINE' $29,400 IN SEATTLE

Seattle, Dec. 9.
(Draw. Pop., 450,000)
Weather: Cool, fog and rain

First half last week showed life at the majority of the first run houses. All slumped toward the week-end except the Fifth Avenue and Fox theatres, where stellar attractions caught the fancy.

Fifth had a strong week with Rube Wolf as new m. c., after getting by without such a dignitary for months. Great campaign, ballyhooed Rube as world's "homeliest and cleverest"; as "clown prince of music," and as the "musical m. of c." He went over big, and local reception made Rube like Seattle. "Just Imagine" and stage (F. & M.) support.

Orpheum has dropped idea of free admission along with coupon clipped from a local advertising sheet. This cut down crush at house. Scramble for the two-for-one gag which virtually meant 30c. admission, instead of 60c.

Paramount having hard row to get 'em up the hill to its downtown suburban house. Liberty, Jensen-von Herberg house, now full-fledged first run with 50c. general, had good week with "Sunny."

Hamrick houses off to good start first of week, then flopped. "Bat Whispers," set for two weeks at Music Box, pulled after one week. "Hell's Angels" going in for run at pop prices.

Estimates for Last Week

Paramount (Pub) (3,106; 25-35-50)—"Sea Legs" (Par). Will have to be some news from this house before long, 'cause screen having tough time. Big house, dandy layout, but hard nut to crack. Bad week at $6,400.

Fifth Avenue (Fox) (2,500; 25-60)—"Just Imagine" (Fox). Lines remaining of old times. Rube Wolf going great. Best week in months, on $17,400.

Fox (2,500; 25-60)—"Big Trail" (Fox). Those who like virile pictures get it plenty here. Sweeten band in atmospheric prolog; subject being near to local heart aided; $12,000.

Blue Mouse (Hamrick) (900; 25-35-50)—"Third Alarm" (Tif). At $3,000, bad.

Music Box (Hamrick) (1,000; 25-35-50)—"Bat Whispers" (UA). Good start but dropped badly, and $6,500 for eight days only fair.

Liberty (Jensen-von Herberg) (2,000; 25-50)—"Sunny" (FN). First week of new policy and hit. Show all okay; $9,200 in eight days is swell.

Orpheum (R-K-O) (2,700; 25-60)—"The Pay-Off" (Pathe). Oke, but biz not so hot; $10,100.

'TOM' $42,600—'IMAGINE' $25,500 IN 2 HOUSES

Boston, Dec. 9.
(Drawing Population, 850,000)
Weather: Cold

Film houses netted good grosses all over town last week with the Met climbing back to its former pedestal of $41,000. Marx Brothers, in person, added money the last two days of week. They will continue at the Met to the middle of this week.

Estimates for Last Week

Met (Publix) (4,380; 50-75) "Tom Sawyer" (Par). At $42,600, fine.

Loew's State (4,000; 30-40-50)—"Dirigible" (UA). Got $16,100, indifferent.

Keith's (R-K-O) (1,000; 35-50-60)—"Sin Takes a Holiday" (Pathe) (2d week). Pulled $9,900; not good.

Keith-Boston (R-K-O) (2,000; 50-60)—"Silver Horde" (Radio). Ran into $18,600; fair.

Fenway (1,360; 30-60)—"Outward Bound" (WB). Good for $8,000.

Uptown (1,700; 30-60)—"Just Imagine" (Fox). Fine with $12,500.

Scollay (Vaudfilm) — "Derelict" (Par). Good on $14,000.

Olympia—"Just Imagine" (Fox). Back to fine figure of $13,000.

Loew's Orpheum (4,000; 35-50-60)—"A Lady's Morals" (M-G). Four days netted $13,000; average.

Overridden with "touchers," apple and pear sellers and social organization solicitors in the restaurants, Broadway's last and most gory reminder of depression—a breadline—has arrived. Real poverty is so manifest on the stem that even the regulars are noticing it.

All of these tokens of hard times are hitting the box office. No matter how good the picture, it isn't anywhere near its normal time draw. And if the feature is poor, it is abnormally subnormal.

"Lightnin'," at the Roxy, got the kick for the street at $94,700, which used to be only fair money at best for that house. But it's okay now, and the film holds over. "Morocco," in its fourth week, tolled $36,800, which is fine for the Rivoli. "Madonna of the Streets" registered $21,400 for the Globe, excellent. But all the others dove.

"Lottery Bride" knocked the bottom out of the Rialto with under $22,000 for the netire week. "Blue Angel" got $24,000 on the past week end, and was slipped into this house for emergency purposes. Looks as though Marlene Dietrich has made a decided impression.

The Capitol, with a second week of "Min and Bill," careened to $62,500, or a $16,000 drop.

Paramount was way off, "Fast and Loose" registering only $52,100. Believed to be a fair film and a fair stage show, it does something to prove that there's got to be some dynamite in the bill these days.

The $2 pictures are all suffering, while "Sin Takes a Holiday," which is holding over at the Mayfair, got $37,200 on its first week, okay. But the Strand, with "College Lovers," descended to around $16,000.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,-120; $1-$1.50) (7th week). Not getting anywhere.

Capitol—"Min and Bill" (M-G) (4,620; 25-85-$1.50). On holdover, $62,500 and too low.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (19th week). Neither house can come back and merely waiting for new entrants.

Cohan—"Two Worlds" (BIP) (1,-137; 25-50-75). House a nonentity on intake with all-British product so they're finishing out the lease with American goods; Chaplin's "City Lights" (UA) will probably $2 here shortly.

Globe—"Madonna of the Streets" (Col) (1,065; 25-50-75). When the tape goes past $20,000 here business is fine; did $21,400; house drawing worst class of audience on street and getting so underworld film sure fire here.

Hollywood—"Kismet" (WB) (1,-066; $1-$2). (6th week). The picture closed Sunday night, the house going dark and will remain dark.

Mayfair—"Sins Takes a Holiday" (Pathe) (2,200; 40-$1) (2d week). Good money at $37,200 and getting a second week; house, however, geared for $50,000 but so far hasn't gonged; "Danger Lights" (Radio) coming in on wide film next.

Paramount—"Fast and Loose" (Par) (3,665; 65-85-$1). Bad at $52,100; no important names in film or on stage and it hurt.

Rialto—"Lottery Bride" (UA) (2,000; 40-65-85-$1). Broke two records for the house; at $22,400 got the lowest week and, lasting only a week, marked the shortest run in the theatre's career; "Blue Angel" (Ufa-Par) over past week and nailed $24,000, with Jannings and Dietrich.

Rivoli—"Morocco" (Par) (2,200; 40-65-85-$1) (4th week). Happy third week of $36,800 and "Royal Family" (Par) due in Dec. 17 for $5 premiere may be postponed.

Roxy—"Lightnin'" (Fox) (6,205; 50-75-$1.00) (3d week). At $94,700 got more money now and enough to warrant holdover, second week and also started well.

Strand—"College Lovers" (WB) (2,300; 25-50-75). Only $16,000 for college film; not good.

Warners—"Viennese Nights" (WB) (1,460; $1-$2) (2d week). Doubtful entry as to run requirements and around $12,500 shows luck of $2 strength.

Winter Garden—"Mothers Cry" (WB) (1,418; 35-85-$1). Did not start so well. Opinion around is that the title may be hurting. "Life of the Party" (WB) folded with $12,200 on five days after five weeks.

Football Kicks Bottom Out Of L. A.—Everything Dives from Previous Week—$1.50 Films Fair

Los Angeles, Dec. 9.
(Draw. population, 1,500,000)
Weather: Fair

Even the natives are beginning to comment on the continued unusualness of the weather. The balmy outdoors has not been conducive to theatre patronage, and this, combined with everybody being nerts about football, ruined biz generally.

All week, preparatory to the Notre Dame-Southern California game, half the town seemed to be working nights cramming in extra licks in order to be away all day Saturday. All of which crippled business. On top of that, they're now sitting around talking the game all over again. House partying is bullish just for chewing the rag about the big California upset.

Two notable brodies were recorded by "Lottery Bride," which lasted only a week, and "Jenny Lind," which died in two weeks. The two Warner houses, playing "Doorway to Hell" day and date, were okay, as were the $1.50 specials at the Carthay and Chinese, but both these recorded noticeable drops. One surprise was "War Nurse," at the State, which did okay. Picture has been improved through cutting. Attendant ballyhoo over Eddie Peabody's stage return also figures optimistically.

The Paramount had another of its slough weeks on tap after a strong preceding week. House is after the kid trade, and following next week's "Along Came You," Mitzi Green appears in person with "Follow the Leader" for Xmas week.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (3d week). Dropped off $500 for $16,500.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.50) (2d wk). At $25,000 okay, although a dip of $6,000 below the fast pace of the opening six days.

Criterion (Fox)—"Jenny Lind" (M-G) (1,600; 25-75) (2d-final wk). Didn't get anywhere, and $6,000 very poor for a second and prematurely final week; "Paid" (M-G) follows in here tomorrow (10).

Egyptian (UA-Fox)—"Derelicts" (Par) (1,800; 20-65). Definitely below average at $4,500.

State (Loew-Fox)—"War Nurse" (M-G) (2,024; 25-$1). Normal on $25,000.

Orpheum—"Sin Takes a Holiday" (Pathe) (2,270; 50-75) (2d-final wk). Disappointing and failed to build as expected; $11,000 for holdover week.

Pantages (Fox)—"Way for a Sailor" (M-G) (2,700; 20-40-65-90). Rather awful at $11,000; few more weeks like this and house's squawk for day and date with downtown showings, or second runs shortly thereafter, may prove justification for complaint.

Paramount (Publix)—"Only Saps Work" (Par) (3,595; 25-75). Only $16,000, and that's much too close to record low.

R-K-O—"The Cat Creeps" (U) (2,950; 30-65). Fair on $13,000 and maybe better than that when considering the diving contest on all sides.

United Artists (Pub-UA)—"Lottery Bride" (UA) (2,100; 25-$1). Extremely bad at $9,000, and only one week for this operetta; "Lincoln" (UA) opens Friday (12), with Arthur Zellner to do special educational publicity.

Downtown (WB)—"Doorway to Hell" (WB) (1,800; 50-75) (2d-final wk). All right with $18,000 for holdover.

Hollywood (WB)—"Doorway to Hell" (WB) (2,756; 25-75) (2d-final wk). Not bad at $14,000 on its second week, but a bit of a letdown, in that it was hoped film might stick three weeks.

Opposish "Girl" Talkers

Hollywood, Dec. 9.

Metro contemplates a school girl film in opposition to Paramount's "Schoolgirl" and has taken an original by Helen Meinardi for it.

Piece is called "Should Girls Tell?" and is an expose of high school conditions. Miss Meinardi is 24 and the former secretary to Rosita Duncan.

Script will get an early production, with A. P. Younger now writing the dialog.

OFFERING COUNT

Hollywood, Dec. 9.

Count von Luckner, German U-Boat authority and author of "The Sea Devil," one of last year's best sellers, is being offered to studios for technical work.

The Count is in New York at present.

MONTREAL IN DROP; CAPITOL BEST, $18,500

Montreal, Dec. 9.
(Draw. Pop., 600,000)
Weather: Mild

Grosses again low last week with Capitol below expectations although Lillian Roth in person and good Publix acts were standout attractions. Capitol naturally topped the bunch with $18,500, just fair. Clara Bow picture, "Wedding Night," didn't jibe with the Roth appearance.

Palace had good draw in "Laughter," which usually would have been good for $20,000 at least, but fell off badly to $13,000. Loew's also below average with $12,000 on "Big Boy." Princess repeated "Raffles" 2d week and collected $9,000, total of $25,000 for the two weeks, good. Imperial stuck around the usual $4,000 with double bill. Roxy badly in red with "Flying Scotchman," around $2,000. His Majesty's played "Balaclava," British picture with little appeal, to about $6,000. Neighborhoods only fair.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$1)—"Balaclava" (British). Not enough old old country people to make a go of this film. Only $6,000, poor.

Palace (FP) (2,700; 40-75)—"Laughter" (Par). Even Nancy Carroll couldn't undo their purses and $13,000, light.

Capitol (FP) (2,700; 40-75)—"Her Wedding Night" (Par). Lillian Roth in person. Picture side line and Clara Bow outlived welcome here; $18,500, satisfactory.

Loew's (FP) (3,200; 40-65)—"Big Boy" (Warner). Al Jolson has big following locally, but they didn't turn up; $12,000, light.

Princess (CT) (2,300; 35-60)—"Raffles" (UA) (2d week). Faded badly on repeat with $9,000, but totaled $25,000 for fortnight, good.

Imperial (FP) (1,900; 25-40)—Double bill. Usual, $4,000.

Roxy (Ind) (600; 50)—"Flying Scotchman" (British). Bad at $2,000.

New Haven Scores Big Figures for Pre-Xmas

New Haven, Dec. 9.
(Draw. Pop., 300,000)
Weather: Favorable

Pre-Xmas lull meant nothing to Fox-Poli last week, as "Min and Bill" pulled the biggest houses the theatre has had in recent months.

"Billy the Kid" fell off from the usual gross at the Bijou, probably because the customers went across the street to "Min and Bill."

Estimates for Last Week

Paramount (Publix) (2,353; 65)—"Derelict" and Publix stage unit. House runs about the same from week to week, $16,800.

Roger Sherman (WB) (2,200; 60)—"Life of Party"; $8,300 satisfactory.

Fox-Poli (Fox) (3,040; 65)—"Min and Bill" and F. & M. lead. Best returns in many weeks, $20,500; handsome net.

Bijou (Fox) (1,536; 50)—"Billy the Kid." Drop to $4,900, moderate business.

OVERDO "NUDE" BALLY

(Continued from page 3)

themselves stumped for some new thought or new ideas to employ for ballyhoo purposes.

Marquee Billing Changes

This seems to express a common opinion. So much so that marquees and billboards on the west coast already reflect the inner studio mandates for "different" type of ballyhoo.

The Warners out here have their marquees featuring equally as prominent as "Doorway to Hell" that this is "the picture Gangland dared Hollywood to make." Paramount goes about "Morocco" by bally'ing Marlene Dietrich as a new personality. Carl Laemmle, Sr. and Jr., express themselves as exceptionally well pleased with the type of ad work coming out of their home offices. Adolph Zukor advocates greater advertising and exploitation.

That the out-of-the-ordinary "Amos 'n' Andy" campaign helped set the piece was extensively covered by the "Variety" Hollywood Bulletin a couple of weeks ago, and this general studio opinion is assuming wider belief. Local dope is that pictures these days must be "different" and that increased advertising of a different calibre must also contribute.



JED DOOLEY

One of the smartest and most original comedians in vaudeville and presentation houses.

Keith's Flushing and Eighty-sixth St., New York, this week.

Doing master-of-ceremony and a sensational text-to-closing act.

Direction Weber-Simons Agency.

'BAT WHISPERS' FAIR IN DENVER AT $11,000

Denver, Dec. 9.
(Draw pop, 400,000)
Weather: Fair

Three of the houses did good business.

"War Nurse," at the Denver, backed by Ted Mack, and "Sky High," stage show, turned in a week slightly better than average.

The Tabor, with a new low the week before, came back with "Up the River" and registered a $1,500 increase. This house is holding up exceptionally well since Harry Huffman took it over.

"The Bat Whispers" did about as expected. Paramount twins on the organs, Katherine Kaderly and Eloise Rowan, billed as Jackie and Jean, played their best presentation, "Raymond," since the opening.

"The Way of All Men" did a nose-dive at the Rialto. Lack of exploitation hurt the gross.

"River's End" did $500 better than the previous week at the Aladdin.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"River's End" (WB). Fair at $6,500.

Denver (Publix) (2,300; 25-35-60)—"War Nurse" (M-G-M). Good. $14,000.

Paramount (Publix) (2,000; 25-35-50)—"Bat Whispers" (UA). Fair at $11,000.

Rialto (Publix) (1,040; 25-35-50)—"Way of All Men" (FN). Poor at $2,800.

Tabor (Publix) (1,900; 25-35-50)—"Up the River" (Fox). Good. $11,500.

'SAPS' DOWN IN PROV., $9,000; TWIN BILL O.K.

Providence, Dec. 9.
(Draw. Pop., 315,000)
Weather: Cold and Fair

Spotty week. Cold put the skids to some of the houses while others went big despite zero. Loew's State with "Min and Bill" got $25,000, biggest for weeks. Other standout was Majestic with twin bill, "Sin Takes Holiday" at R-K-O Albee in 2d week held up fairly well.

Estimates for Last Week

Loew's State (3,500; 20-50)—"Min and Bill" (MGM). One of biggest weeks for some time; $25,000 reported. Big.

Paramount (2,200; 15-50)—"Only Saps Work" (Par). Title failed to help. Reported $9,000 lowest since house opened early last summer by Publix.

Majestic (2,200; 15-50)—"Doorway to Hell" (WB), "Oh, Sailor Behave" (WB). Best balanced bill in town. Burg going big for two features and showing it; $13,000. Good.

R-K-O Albee (2,500; 15-50)—"Sin Takes Holiday" (Pathe), 2d week. Pulled out on Thursday day earlier to permit new Friday opening. "Big Money" in; $11,000 reported. Good.

R-K-O Victory (1,600; 15-50)—"Danger Lights" (Radio) and "Bird Island of Peru" (Epic). What good Radio picture did was offset by animal feature. Under $8,000. Fair.

Fay's (1,600; 15-50)—"Dancers," Vaude. Fairly good at reported $7,000.

Cincy Jumped $11,000 on Bulked Gross

Palace, With "Whoopee," Up $7,000 Over Week Before—"Morocco" Liked

Cincinnati, Dec. 9.

Inviting screen fare and favorable climatic conditions last week enabled downtown picture houses to recover from the previous week's slump, with a gain of $11,000 in combined receipts.

Grosses of the Palace, Capitol and Lyric made respective climbs of $7,000, $3,500, and $3,000, while the Albee fell off about $1,000.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Sea Legs" (Par), vaude. Jack Oakie popular bar and stage show, topped by Tom Patricola, above average. Only fair at $27,000.

Palace (R-K-O) (2,700; 30-50)—"Whoopee" (UA). Eddie Cantor magnetism, rave notices, flash window displays in record and book shops about town, sheet music plugs at leading stands, and classified ad contact with "The Post" helped make an excellent $22,000.

Lyric (R-K-O) (1,400; 30-50)—"Morocco" (Par). Smash praise from dailies, with Marlene Dietrich clicking heavy. Above $13,000. Good.

Capitol (R-K-O) (2,000; 30-50)—"War Nurse" (M-G-M). Hit for good $15,500.

Keith's (Libson) (1,600; 30-50)—"Santa Fe Trail" (Par), $6,000. Normal.

Strand (R-K-O) (1,350; 25-50)—"Feet First" (UA). Return got over $5,000. Good.

Family (R-K-O) (1,140; 20-40)—"Phantom of Desert" (Ind.), and "One Mad Kiss" (Fox), split. Up to house average at $4,000.

N. O. PREFERRED 'MIN' TO 'LIFE OF PARTY'

New Orleans, Dec. 9.
(Draw. Pop., 500,000)
Weather: Clear and Cool

Outdistancing all competitors last week was "Min and Bill," rolled along merrily to $18,500 at Loew's State, almost $5,000 above any other picture in town.

Things were quite gloomy at the Saenger where "Life of the Party" sent the theatre down to $13,900. Bill Bamker, star of last year's Tulane football team, which won the southern conference title, meant much to the Strand last week, when, as one of the principals in "Maybe It's Love," he helped the gross to $5,300.

Tudor had "Big Trail" for $4,300. Picture played under a peculiar booking arrangement, the house getting the film for two weeks for the price of a first run 7-day rental. Tudor broke even on its first week and this week will make money, as it is getting the picture free.

Estimates for Last Week

Loew's State (3,218; 60)—"Min and Bill." Best in six months; $18,500.

Saenger (3,568; 65)—"Life of Party." Picture liked by those who viewed it but simply would not click at wicket; $13,900.

Strand (1,800; 50)—"Maybe It's Love." Healthy profit at $5,300.

Tudor (800; 50)—"Big Trail." $4,300 during its first week and held over.

"Sin Takes a Holiday and vaude got $13,000 at the Orpheum last week.

"IMAGINE" $16,000 IN PORTL'D AND VERY BIG

Portland, Ore., Dec. 9.
(Draw. pop., 400,000)

R-K-O Orpheum kept up its pace. House has climbed steadily in recent months. Only Fox and R-K-O have stage shows with pictures.

Good biz at other houses. Fox "Just Imagine" clicked at the Broadway. Paramount with "Tom Sawyer" did huge mat biz.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Just Imagine" (Fox). Laugh film clicked. F. & M.'s "Doll Follies," ace stage show. $16,000; very big.

Paramount (Publix) (3,500; 25-50)—"Tom Sawyer" (Par). Great mat. biz; fair nights. $10,10c; fair.

Orpheum (R-K-O) (2,000; 25-60)—"Sin Takes a Holiday" (Pathe). Big. Also vaude. $15,500; good.

United Artists (Parker-Fox) (1,200; 25-60) — "Abraham Lincoln" (UA). Got raves, but fell away. $7,000; light. One week.

Rialto (Publix) (2,000; 25-50)—"East and Loose" (Par). Okay program. Fair. $2,900.

Music Box (Hamrick) (2,000; 15-35)—"Third Alarm" (Tiff). Did fairly well. $4,600; light.

Dufwin (Durwin Co.) (1,500; 25-$1.25)—Pauline Frederick guest star with stock in "The Crimson Hour." Bumper biz. $8,000; big.

'SAWYER' BUFF'S BEST AT $35,400—COIN LIGHT

Buffalo, Dec. 9.
(Draw. Pop., 500,000)
Weather: Rain

Shea's Buffalo acted as an offset among the downtown houses last week. The heavy business drawn there operated as a drain on the other box offices.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Tom Sawyer" (Par). Great week's business with a special appeal for kids; matinees were turnaway but some weakness in evidence at nights; $35,400.

Hipp (Publix) (2,400; 40-60)—"Girl of the Golden West" (WB), and vaude. Business off several notches; $13,900.

Century (Publix) (3,400; 40-60)—"Whoopee" (UA). Failed to hold for second week; $11,800.

Great Lakes (Fox) (3,400; 25-35-50)—"War Nurse" (M-G). Played up with sensational advertising but only fair takings; under $10,000.

Lafayette (Ind) (3,400; 25)—"Brothers" (Col). Box office still holding up; $10,500.

'TOL'ABLE,' $7,800, FAIR AT RIVOLI, BALTIMORE

Baltimore, Dec. 9.
(Draw. Pop., 850,000)
Weather: fair

Business continues big at the two big Loew houses, Century and Stanley. Latter has had five consecutive weeks with figures over $20,000, the first time this has happened since the fall of 1929.

"Tol'able David" at the Rivoli was supplemented by the personal appearance of the boy star.

A change in managerial personnel brings Walter Morris, late of Publix in Perth Amboy, to the Metropolitan, succeeding R. G. Wood, called to Charleston, W. Va., through illness of his father.

Keith's had "Tom Sawyer" for big juvenile trade. Holiday spot would have been best for this one, however. "Min and Bill" moved from big Stanley to elevator Valencia for continued run, got the biggest week of season for latter house. "Tol'able David" did well at the Rivoli, "Lightnin'" got a good week at the New. Little hit the low spots with "Juno and the Paycock" and "Hell's Angels" in third and closing week at the Auditorium, was pretty low. Combo Hipp ran below average.

A Shrine Circus in Fifth Regiment Armory, using Barnum and Bailey acts, offered indoor competition throughout week.

Estimates for Last Week

Century (Loew) "Sunny" (3,100; 25-50). Running on high these weeks. Gross off, but still good at $24,000.

Stanley (Loew) "War Nurse" (3,600; 25-60). Critics divided but public interested. House has built up good b. o. momentum in recent week. Very good at $21,000.

Rivoli (Wilson) "Tol'able David" (2,000; 25-60). Much expected of talker version. Cromwell in person. Draw but no b. o. riot; $7,800, fair.

Keith's (Schanbergers) "Tom Sawyer" (2,500; 25-50). Got juvenile trade. Some doubt about this one as to night trade, but held up far better than expected; $11,000, good.

New (Mechanic) "Lightnin'" (1,400; 25-50). Rogers' name and stage success of play got steady biz for this one; $9,000, good.

Valencia (Loew) "Min and Bill" (1,500; 25-35). Moved over from Stanley for continued run and got this house biggest intake since "Rogue Song." Only run of "Broadway Melody" topped gross of $4,800. Holding over.

Parkway (Loew) "Derelict" (1,000; 25-35). Business felt stiff competition and off. This he-man film not outstanding at big Stanley and ditto at this uptown stand; $3,100.

Auditorium (Schanbergers) "Hell's Angels" (1,500; 90-$1.50). Third and final week. Biz hardly justified stretching it into three weeks at this top. About $4,000.

Hippodrome (Pearce & Schock) "Extravagance" Tab show (2,250; 25-50). Pace somewhat slower; $5,500.

Metropolitan (Warner) "Check and Double Check" (1,800; 25-50). Apparently lacks lasting quality; $3,500.

A. P. SOCKS CHATTERERS

Circuit Operation as England Sees It, House Mgrs. $20-$50 and Ushers at $10

London, Dec. 1.

Theatre circuit attaches are squawking about the bad pay in the lobbies. Since the film business here has become a matter of two leading circuits, salaries have dipped to low levels.

Average pay for a picture house manager in this country is about $25 weekly. In some cases it's as high as $50. In others as low as $20. Some theatres, run by small circuits or controlled by American outlets, pay much higher, with at least one man getting $250 weekly, which is enormous on this side.

Doormen, ushers and attendants get as low as $10 weekly, with page boys drawing $3 a week.

Situation is made worse by reason of the mutual agreement between Gaumont British and Associated British, the leading circuits, not to take on men who have quit one or the other combine.

House managers, under the eye of district supervisors, etc., have to obey orders like office boys; must be dressed by a certain hour; have to stay in the theatre lobby between certain times, and hardly are allowed to spend a nickel without an okay from the head office.

Easy to Recruit

Circuits get their man-power easily, particularly in these days of unemployment. Boys straight from school, with a good appearance, become West End assistant managers at about $15, later emerging as managers of suburban theatres at $20.

Gaumont British publishes a monthly house organ called "Gaumont British News." It tells of the work being done in the circuits and publishes a list of prizes for workers.

Highest monthly award is $25, given to the showman who gets the best all-round b. o. results. Second prizes, $11, go to the best exploitation stunt and the best increase in cafe and other sales returns. Follows a list of "Special Commendations," carrying with them a prize of $2.

One of them reads as follows: "To Mr. Harris, Forcman, Palace, Kentish Town, London. Single handed he redecorated the various appointments in this theatre; he has done the work well and in his own time." For $2.

Hollywood Merchants Want Screen Credits

Hollywood, Dec. 9.

Local dressmakers and milliners operating class establishments are after the studios demanding credit on the screen for dresses and hats designed and executed in their establishments.

Most of those making the demands have been designing clothing for the femme stars and finding out later that the studio was giving credit to its costume designing department for the creations. This also applies to the galleries in fan mags.

In a recent picture a femme star, according to press blurbs, was wearing an evening dress designed in the studio and made in New York. The man who designed the dress is a Hollywood costumer, and when he got a load of the press matter yelled plenty at the studio. Studio took the stand that it had paid him for his work and could say anything it wanted to about it.

Studios figure that if they start giving outsiders credit, the title sheet will look like the credits on a Ziegfeld show.

Branford's Stage Shows

Newark, N. J., Dec. 9.

The Branford restored the Publix units Friday with Gabriel Hines orchestra leader and Harold Rieder at the console.

Ben Bard is m. c.

WOOD ON TEXAS EPIC

Millionaire Behind "Under Six Flags"—Made in Texas

Dallas, Dec. 9.

Production on Texas' first epic, "Under Six Flags," started, with Larry H. Wood, production manager for "Covered Wagon," holding same job. Flicker will be ready for release in March, according to reports. Majority outdoor scenes to be shot at San Antonio and South Texas.

This time the propect is on the level, as Texas Pictures, Inc., boasts as stockholder, J. H. Kirby, millionaire lumberman and patriot.

Promoters figure sentimental appeal in state will warrant production cost, around $250,000.

HAYS' AD CODE ENFORCEMENT

Declaring that film publicity directors of most of the big producing companies have not only failed to live up to the Hays Advertising Code, filmdom's sages are considering the most radical step in the annals of picture advertising. The Hays board of governors at its next session shortly is slated to consider a measure which will put all advertising copy, particularly that appearing in the daily newspapers, under official censor treatment prior to release for public gaze.

Things in advertising have reached the point where denials, alibis or the garden variety of Hays' smooch, are of no avail. Official admission is finally made that the layouts for different pictures have had the female angle played up until it appears as though the publicity directors were having a private sexy stuff contest.

When the code was first drafted it was figured that the exhibitor away from New York was chiefly to blame for advertising troubles. In order to keep "sinful thoughts" and "resultant distortion of prepared copy" away from the sticks proprietor the Hays body ordered publicity departments of all its members to submit their press sheets to the Hays office. There the sheets were gone over with a magnifying glass.

Bill Johnson Is Editor Of Quigley's WC Daily; 'Herald'-'News' Merged

Under his new line-up of film trade papers, Martin Quigley will use New York City as headquarters, it is said. Heretofore, Chicago has been the home of the "Herald-World," but now, with an eastern coast daily, "The Review," and the take-over of the "Motion Picture News," which will be announced before the end of the week, Manhattan proves more convenient.

Quigley is also set with a new daily on the Pacific Coast. This will be handled by William Johnston, former owner and editor of the "M. P. News." The latter, according to present reported plans, will be consolidated with the "Herald-World."

Col's '10c a Dance' Title

"Ten Cents a Dance" is now title of Barbara Stanwyck's taxi-dance film for Columbia, with the song of the same name having been injected into the picture. Picture known as "Anybody's Girl."

"Ten Cent" song was in "Simple Simon," musical, and written by Lorenz Hart and Richard Rodgers.

NEWS WIRE IDEA CUTS IN ON 'EM

Hollywood Paste-Up Mob Exaggerated in Importance Through Local Politics and Hollywood Hooey —A .P. and Other News Services Getting 12 to 48 Hours' Break—Chatterers and Studio Angles

A. P. OFF P. A. STUFF

Hollywood, Dec. 9.

With the Associated Press now servicing 1,289 of its newspapers with a morning and afternoon wire service on Hollywood news, the importance of the Hollywood film chatters is only exaggerated for purposes of local politics and general hooey. When it comes to a real news break, the A. P. or any of the other important national and international news services is being accorded from 12 to 48 hours' protection on stories. After that it doesn't matter.

The local studios are still frank in their attitude towards exaggerating the importance of the local sheets, although conceding the ultimate greater benefits of the big news services. But, states the studio bunch, there are four very good reasons for playing up on the local news breaks. They rate these four important reasons as follows:

(1) Local publicity keeps the players and directors satisfied; they may not see national news breaks for days and weeks, whereas it's under their noses every morning or evening locally.

(2) Maintains the prestige of their own players, directors and other personnel in the eyes of others in the industry.

(3) If they are after an artist, director, writer or somebody like that, consistently favorable local publicity is employed as a bait sometimes to offset exaggerated salary demands. Publicity-hungry people will sacrifice monetary returns if convinced that they are going with an organization that is capably handling their exploitation.

Holding Jobs

(4) From the press departments' viewpoint, "the local breaks help us keep our jobs." The studio execs go by what they see at their breakfasts or around the dinner hour in the local rags.

Against this there is another type of Hollywood exec who thinks nothing but A. P. "It may not be important even for local consumption but, if in his own mind he deems it important, he thinks only of issuing a statement for the A. P.

A symposium of the Hollywood news services, chatterers and columnists rates the N. E. A., A. P., United Press and the North American Newspaper Alliance for the most worth-while national publicity breaks.

Dan Thomas for the N. E. A. is said to have a gross circulation of 15,000,000. That varies with the importance of his stuff, the service supplying all papers but not all utilizing it.

The A. P.'s 1,289 papers is estimable in its circulation.

Hubbard Keavy (a.m.) and Robbin Coons (p.m.) handle the wire service for A. P. and also send out a daily feature column. The wire stuff doesn't always break for daily service and if the quality of the news doesn't warrant it, there is no wire. A. P. is consisting in its policy to steer clear of p. a. stuff and only broadcast live news. The average for A. P. since it started its two-a-day spot news wire service has been wiring every other day.

Universal Service has 59 papers. This is a Hearst service. Louella Parsons goes out over it but not every paper uses her stuff, which

(Continued on page 20)

Fox Theatres Are Slowly Moving Into A Compact Body of Houses; Louis Cohen Now in Realty Dept.

2 "FRONT PAGE" LEADS

Decision to Come Between Tracy and Ames—Foster and Wolheim In

Hollywood, Dec. 9.

Selection of the lead in Howard Hughes' "Front Page" is between Spencer Tracy and Robert Ames. Both have been tested, with Hughes and Lewis Milestone, directing, unable to agree on the selection.

Norman Foster, Paramount contract player, is also up, but not for the lead.

Louis Wolheim is set as the managing editor.

SUDEKUM SELLS 65 TO WARNERS

Nashville, Dec. 9.

Tony Sudekum, owner of the Crescent Amustment Co., is about to enter into an agreement to dispose of the 65 theatres of that company to Warner Brothers for a total net consideration of around $2,500,000. The deal has been on and off for some time. Sudekum left here late last week to close it in New York.

Under the agreement the Warners hold an option to buy the Sudekum houses outside of this city within two years. They are located in around 35 different towns of this territory.

In Nashville the deal is for Warners to build immediately, at Sixth and Church streets, with Sudekum in on it. Warners later is to take over the local Sudekum houses.

Publix is shortly to open its new Nashville house with other opposition theatres here, Princess and Vendome, operated by Loew's in a pool.

Consideration named is said to be almost the exact amount as at first agreed upon by Warners and Sudekum in the original deal which has been often postponed until now.

The Sudekum circuit is about the largest single individual independent string left in this country.

C. J. Fox Granted New Trial in Court Reversal

Milwaukee, Dec. 9.

Chas. J. Fox, local theatre manager, was granted a new trial by the United States Court of Appeals at Chicago, Dec. 6. Action reverses the verdict of a Milwaukee jury which earlier in the year found Fox guilty of aiding and abetting the defalcations of Erwin Voelz, savings department employe at the National Bank of Commerce, who was more than $200,000 short in his accounts.

At the time Fox was sentenced to five years in prison by Judge Geiger and fined $10,000. He has been free on bond since then pending the appeal.

According to present information, authorities at Washington will not take steps for the new trial until recommendations are received from the local federal district attorney's office.

SILENT "FRONTIER" FILM

A silent picture, "The Forgotten Frontier," never shown in New York and which was shot last summer in the Kentucky mountains, will be used in one feature of the entertainment scheduled for Jan. 15 in the Mecca Temple, New York. Affair is in behalf of the Frontier Nursing Service.

Picture, in six reels, was directed by Mrs. Marwin Breckenridge.

Beginning of the weave that will eventually shunt all Fox theatres, east and west, under the directorial assignment of Harry Arthur, with Oscar Oldknow supervising over all, is seen in the latest move of Fox by engaging Louis Cohen in the real estate department of the theatre division.

Cohen's affiliation with Fox is handed as the beginning of a big move to make one compact organization out of all the Fox theatre ends. He is scheduled to leave for the Coast shortly after the first of the year following certain deals now in negotiation here. Alex Kemper previously has had charge of the Fox realty and is still with the company.

Cohen is probably the best informed theatre realty expert in the industry. This connection will make his second affiliation with Fox West Coast which he left about two years ago to clean up the Universal theatre complex. He accomplished this successfully and at a profit for U.

With Cohen's affiliation comes also the extension of the alternating scheme for execs which was begun by Fox on the film end and will now include the theatre divisions on all ends.

Under this scheme, most of the theatre executives are to divide and alternate their duties and time between the two coasts. It includes Arthur and Oldknow and goes down to the publicity chieftains.

One of Two

In furtherance of this scheme Charles Cabellero, head of the purchasing and maintenance department, is now on the Coast reorganizing that department at West Coast and making one department where now there is two. Cabellero will head this division as before with headquarters in the east. Howard Sheehan will be Cabellero's contact at West Coast.

Arthur is scheduled to leave for the Coast next week and will probably return with Cabellero around Jan. 2. Arthur's visit is merely cursory, as given, and principally for confab with Oldknow with the shiftover and alternating scheme between the two not coming until later. Arthur is from the Coast and familiar with all West Coast theatre activities.

Gabe Yorke, head of the eastern advertising division, will alternate with Frank Whitbeck. Latter is expected east shortly after New Year's when Yorke will go to the Coast for a five-month stay. Yorke at present is making survey of the eastern territory, having left on that tour Sunday (7). He will leave for L. A. when his present tour is completed.

Schnitzer at Head of Radio's Coast Studio

Hollywood, Dec. 9.

Ultimate removal of Radio studio control from William Le Baron is seen behind the formal announcement Monday (8) that Joseph Schnitzer, Radio Pictures president, and here some time now, will be mostly on the west coast assuming supervision of increasing business and financial matters.

Le Baron, according to Schnitzer's statement, will remain v. p. in charge of production with full supervision. With Schnitzer here the majority of the time it means the Radio president will be the last word at the studio in active jurisdiction over the plant.

Le Baron has a contract for two more years as vice-president, which it is said gives him free rein in production.

The official statement yesterday said that Schnitzer would assist with advice and counsel but would not take any price part in the production of pictures.

No Personnel Changes Upon Fox Take-Over of Par's Coast Houses

Hollywood, Dec. 8.

Oscar S. Oldknow, new of a Fox theatre inspection tour of St. Louis and Kansas City, is returning here Dec. 17. Harry Arthur is due Christmas week when both will probably decide future policies for the Publix houses Fox West Coast is about to acquire. That there will be no personnel changes has been stated.

Howard Sheehan, for F-WC, states that the stage show policy will have to be worked out. Previously when Fox and Paramount pooled their theatres, until the government stepped in, they found Portland and Seattle couldn't stand shows in two rival houses, with the same going for San Francisco and Los Angeles. This question will have to be adjusted.

Fanchon and Marco will probably take charge of Publix stage shows as before, with the FM trademark retained for F-WC houses and some other billing for the Publix shows.

United Artists' theatres' future has not been determined, as the Publix division head has not been notified yet of the closing of the deal. Most likely Schenck will withdraw the U theatre in Los Angeles as a spoke in the new UA chain.

No outline has been given for the L. A. Paramount, not included in the Par-Fox leasing deal.

No Warner Dividend

(Continued from page 3)

who handled the case for the plaintiff.

Dividend

Previous to passing vote of confidence, George A. Casey, who introduced the motion, and William Fayne, a vice-president of the duPont Company, subjected the directors to some grilling on the manner in which the last dividend was passed without a public statement. Questioned about additional financing, he said: "Sufficient funds are in hand to take care of us indefinitely. We are making more money now than at any time during the past eight months."

Write-offs for depreciation during the year were ascribed to acquisition of real estate and installation of sound equipment in theatres. It was stated the Warner company intends to continue acquiring from 10 to 15 theatres a year.

All pictures to be released during 1931 are produced and paid for, Thomas stated. Production of expensive musicals in color will be abandoned, he said, since they have consistently resulted in losses. He refused to estimate earnings for the next quarter at the request of some stockholders.

General Talk

Broadening out into a session of generalities of the picture industry, Thomas said that the company is spending much money on television; that fewer actors are under contract in Hollywood than ever before; that the foreign situation is good with the exception of France, Germany and Australia, with British trade particularly good; and that there is a growing necessity for the various companies to exhibit each other's pictures.

Intimations that big obligations are coming due in a lump sum shortly were flatly denied. Replying to a question on dividends, Thomas stated that the company is unwilling to resume payment until it is certain they will be continued uninterrupted. When this would be, he refused to predict.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

"Trader Horn" Finished, But Headache Still on

Hollywood, Dec. 9.

After two years of headaches in production, Metro has completed "Trader Horn," but isn't sure whether it's a picture.

Unwilling to chance a local preview film is being taken to San Francisco next week by Metro for a preview away from professional contact.

Although spending months in Africa much of the present location stuff in "Trader" was taken in Mexico.

Theatre Owners Want Theatre Rental, Not Commercial Tenant

Topeka, Dec. 9.

Topeka owners of theatre properties are averse to converting their buildings to other uses, despite campaign by Fox to close several of the older houses.

Orpheum with 1,200 seats, Crystal with 800, and Cozy with 500 are dark. Fox owns leases on the properties and leases are about run out. Owners of Crystal have been approached with proposition to have the theatre remodeled to commercial uses, free of charge if lease is renewed, Fox to assume rental of building. Owners refuse, declaring theatre rentals are better than commercials.

Several parties are dickering for lease on Orpheum, with the object of reopening it for legit, it being only possibility for such house in city with talkers now in Grand, former resting place of road shows.

Isis, formerly dark, is now being used as stock company experiment and may be enlarged to accommodate better stage facilities if company shows Topeka wants stock.

SAM GOLDWYN TWICE USED ON UA'S BILLING

Since Sam Goldwyn's elevation to the Art Cinema post production, United Artists, always a little complicated politically, is more so. Things go on the record that way when several stories, slightly conflicting, were sent out about Norma Talmadge's UA picture just before Goldwyn sailed for Europe Friday (5).

For the benefit of the record, Goldwyn will be credited with "presenting" six pictures coming under the title of Art Cinema. Four others will be his own and, therefore, "Sam Goldwyn productions."

Warren Nolan will take care of all publicity matter when it pertains to the distribution end of Goldwyn "presents" or Goldwyn "produces." Lynn Farnol will have the last word on those which read "Goldwyn production."

Goldwyn, so far as story material and activities go, will proceed independent of the Pickford-Fairbanks-Chaplin trio.

Remaining in London until Jan. 15 during which time he will work, Goldwyn will then take the ferry for the Swiss Alps to rest up another month. After that he will use the return ticket, getting in New York about Feb. 15.

Incidentally, "Street Scene" and "The Greeks Had a Word for It" are on Goldwyn's personal production account and will be released as "Sam Goldwyn Productions."

N. Y. to L. A.

James R. Grainger.
J. R. West.
Mrs. Harry Arthur.
Jean Blanchon.
Roger Ferdinand.
Charles Boyer.
Maria Ladron Guevara.
Rafael Rivalles.
Maria Luz Callejo.
Benito Perojo.
Richard Cromwell.

L. A. to N. Y.

Edward Van Sloan.
George Bancroft.
Joseph H. Moskowitz.
Hugo Riesenfeld.

1st Runs on Broadway

(Subject to Change)

Week Dec. 12

Paramount—"Only Saps Work" (Par).
Globe—"See America Thirst" (U).
Capitol — "Way for Sailor" (M-G-M).
Rivoli—"Morocco" (Par).
Strand — "Truth About Youth" (WB).
Winter Garden — "Mother's Cry" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair — "Danger Lights" (Radio) (13).
Cohan—"Sleeping Partners" (B. I. P.).

Week Dec. 19

Paramount—"Tom Sawyer" (Par).
Globe—"See America Thirst" (U).
Capitol — "Passion Flower" (M-G-M).
Rivoli — "Royal Family" (Par) (17).
Strand—"Widow from Chicago" (WB).
Winter Garden — "Mother's Cry" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair — "Danger Lights" (Radio).
Cohan — "Birth of Nation" (Ind).

$2 Pictures

"Viennese Nights" (WB) (Warners).
"Hell's Angels" (UA) (Criterion).
"Hell's Angels" (UA) (Gaiety).
"War Nurse" (M-G-M) (Astor).
"Devil to Pay" (UA) (Gaiety) (14).
"New Moon" (M-G-M) (Astor) (18).

1-NIGHT STANDS LIKED BY WARNERS

Warners may play its picture names in the flesh on one-night stands in neighborhood straight picture houses from coast to coast under a plan now being discussed.

This follows W. B.'s successful routing this season of Davey Lee on small town one-nighters, with the kid drawing on his picture rep. Among localities touched by the Lee boy were many that hadn't seen an actor of any kind in person for years, outside of fair and tent performers.

Regarding the possibility that such lengthy burial in the sticks may tend to dull the screen juve's future picture chances and attractiveness, Warners considers it unlikely. The same attitude has been adopted toward playing of other talker names in the small film places, with added belief that closer contact with the picture fans through personal appearances might enhance their screen drawing ability.

In mind for the one-nighting in theatres, from reports, are all stars and feature players on the Warner and First National contract lists for use when available.

The dates involve playing on temporary platforms in theatres that haven't stages or stage equipment.

TIFFANY PROMOTIONS; HANSON, ASS'T GEN. MG

Grant L. Cook, executive vice-president of Tiffany Productions, announces that Oscar R. Hanson, former general sales manager, has been appointed assistant general manager of the company.

Carl J. Goe, assistant to Hanson, has been promoted to general sales manager, while Sterling Wilson, in charge of the contract department, moves up to assistant general sales manager to Goe.

In these promotions, Cook has followed a promise he made when assuming charge of the company's affairs, in promoting from the staff, through ability and worth.

The Social Side of Filmdom

(In the East)

By Joe Hoffman

Film basketball league started Wednesday (4) when Fox led R-K-O in a snappy scrap by 37 to 28. Pathe showed the way to its films rivals, Warners, by 37 to 27. Games were played aboard the U. S. S. Illinois, followed by a dance.

Metro and Columbia will commence their season tonight (10). At the same time Pathe will take on R-K-O in a contest which gives the Hoosiers a chance to gain the league lead. Fox plays Warners Friday (12) at the High School of Commerce gym. Despite the weather it will be a hot night for them.

Star players in the initial games were Girates, who ran up 22 of the 28 R-K-O points, and Morris Schlein of Fox, whose 11 points were important in his team's victory.

Standing of Clubs

	Won.	Lost.	Pct.
Fox	1	0	1.000
Pathe	1	0	1.000
Warners	1	0	1.000
R-K-O	0	1	.000
Columbia	0	0	.000
Metro	0	0	.000

Fox Bowling

Publicity maintained its Fox bowling tournament lead of four games by capturing three matches from Auditing No. 2 at Dwyer's Wednesday (3). Auditing No. 1 also won three from Laboratory. Other four Fox departmental teams are beginning to pick up in playing, but are practically out of the race.

Metro

Metro's scheduled basketball game with Columbia was postponed from last Wednesday until tonight (10). It will be played aboard the "Illinois." Dec. 19 Metro tackles Fox with the winnings to be donated to the unemployment fund. Winnings are the side bets of each team. . . "Nose" Veils is unusually popular with the girls these days . . . With the closing of the football season Rainey Raines is forced to resort to writing to make side money . . . Belle Landau thinks that after the game aboard the "Illinois" they are all going for a ride up the Hudson with the ship. Anyway, she has good ideas. . . Other persons who don't want to see their names in print are Bernie Williams, Jack Kuhl, Larry Allen and Sid Prince. Another week and Metro will run out of names of those who don't. . . George K. Arthur and Karl Lane, film funsters, played a sociable game of football with Milton Beecher in the hallway. You should've seen Milton after it was over. . . Morris Franz has a new heart but keeps her secret. . . Rose Gaines will marry a title. . . Arthur Sheekman again caught telling Patsy Reis one of his famous jokes. Patsy tells him the finish when he's only half through. . . Vi Matlau contemplates joining the "Vanities" if stirred. . . Rose Lecher, pretty blonde cashier, never once made a mistake. Fears she'll have to sell samples if she does. . . Initial copy of "Mimeographic" will be distributed after the basketball game with Columbia. Sheet will contain the latest about the office. Staff is Charles K. Cohen, editor; Dutch Rickert, Sidney Salzer and Lou Adelman, columnists; Ira Heymann, sport editor, and Frank Sanfillippo, cartoons.

Warner

Bill Mullen supervising the departmental moving. . . Bernie Goodman working on still key sets. . . Teddy Trust giving the home office the twice over. . . Meyer Beck rushing to the dailies for placements. . . Harry Charnas donating to the Jewish Federation of Charities. . . George Handy, Winter Garden mgr., calling for an S. R. O. card, biz that good. . . Board of governors entering directors' room to discuss the club's future activities. . . Ronnie Madison, former Warnerite displaying acting ability in "First Night," one of the later Broadway shows. . . Mortie Hollywood cheered. . . Leying was secretly married July 26 last. . . Diligent Ettie Rudolf declaring boy boss the best in the business. . . Florence (Stanley) Englander, sweet gal, and her chum, Lillian Kaupf, anxiously awaiting the first rehearsal of the "Circus." . . . Jack Gilbert and Joe Rumo going it out for the Warner Club championship Friday (5) with Rumo winning by seven up. . . Johnny Feckner and Adele Negri know where there is a "cottage for sale" somewhere. . . Blanche Jarvis and Kelsey Brubach engaged. . . Shirley Frankel always buys her lunch at Miller's. You should have seen what the R-K-O ringsiders did to Warners basketball coach, Jules Girden, at the recent game. . . Elken Reiner congratulating Dorothy Earpel on her recent marriage. . . Leo DeLisser receipting bills, bills and bills. . . Eddie Bonns, in collaboration with C. E. Carrier, is the author of "Putting It Over," novelized success on exploitation. . . Renee Mellet appointed correspondent on "Warner News." . . Lee Salzberg ice skates at Iceland at a club discount . . . Jerry Loew and Harry Luljen sharing same office. . . George Sattan, among others, has been affiliated with Vitaphone since its infancy. . . Sam Serwer remarkoracks he's due at an Atlantic City convention to address 6,000 envelopes. . . Murphy Zimmerman has an address book several yards long. . . Bob Solomon knows all Warnerites by their first names. He's check-mate and double check. . . Milton Singer gets the medal for his acting. When not acting in pictures he plays office boy around the studio. . . Stuart Stewart has a new coupe. . . Bill Quinn, the handsome cameraman, wears a new tie every day. . . George Glenz has turned actor. His latest interpretation of a crying, temperamental prima donna is worthy of a Vitaphone recording. And he may get one. . . . Monte Shaff, Sam Sax's assistant, is the studio's wrestling champ.

Fox

Fred Bullock upholding the duties of a loyal citizen. He's on jury. . . . Frank Brown will balk the bleak blizzard of the winter with his big black bowler. . . . Greta Katz is planning to become a June bride. All that's known about the other side is that his first name's Irving. . . . Dotty Merman is one swell swimmer, and the Fox A. C. water splashers have a good bet in her. . . . Fox employee's contribution to Red Cross totaled $1,275. . . . Joe Keller, negative snipper, wonders why all the fuss about a "schnozzle" on a guy named Durante. "Look at mine," he says. He's sore 'cause he can't cash in on it like Durante. . . . Jules Solomon says some day some firm will publish his song. Office tells him he won't live that long. . . . Owen White is the Lab cashier, but looks like a musician. Yeh, he always needs a haircut. . . . Max Routstein has been wearing the same moustache for 15 years. . . . Harry Kosiner and Sam Schlein are behind a shrimp golf tournament for Foxites and have a ping-pong contest up their sleeves. . . . Resident nurse has new quarters, so white, so spick and span, it's almost a pleasure to get sick. . . . Two cages that convene the traffic department houses some versatile gents. Bill Vermont, formerly a blackface comedian, mag editor and shoelace merchant, and Felix Angier, who indulges in caricatures in his off moments. . . . James Costello, chief of the reception staff, could easily qualify for the diplomatic service—Members of the Fox A. C. through the efforts of Phil Horowitz, now have a 25c rebate at Iceland. . . . Teddy" Shaw is ill at the Polyclinic Hospital. . . . Annabelle Taub is now Mrs. Poltnik. . . . That gang in the Accounting department plays football on the cobblestones of 10th avenue. . . . Eddie Ettman arriving early to give tap dancing lesson to some comely females. Eddie points to Dave Ornstein up as a specimen of his teaching. . . . Marylin Waserick doesn't want her name in print. . . . Tom Quinn wants the world to know that "blondes make the best husbands."

Tiffany

Percy Gressberg, purchasing agent, takes home samples of all accessories to his three-year-old kiddie. . . . Jack Savage, artist, is unofficially on Christmas card duty for the next two weeks. . . . Even outsiders have learned not to offer Bill Fitelson big cigars. . . . Publicity dept. has fallen heir to a blackboard and will begin bringing apples to teacher. . . . Betty Kutsman, Jack London's sec, says he's the Floyd Gibbons of Bossdom. . . . Pop Mullins, Anthony and Bobbie, all of the mailing dept, approve of the "Mail Early" slogan for use all year 'round.

TEST CASE ON TALKER REMAKE STILL PENDING

Hollywood, Dec. 9.

Local press perverted the gist of the courts ruling in denying an injunction to Julian Josephson against Pathe, the fact being that the merits of this test case have not been adjudicated. It's merely that the court decided an injunction isn't necessary pending the actual trial of the issues at some future date.

The test case of the dialog rights will not come to trial for some weeks hence, and the author's petition for a temporary restraining writ is not essential for whatever legal rights he has.

Josephson's "A Ship Comes In" was done as a silent in 1927, and redone, with dialog (German version only) in 1930. Josephson claims Pathe was unauthorized to adopt his basic idea, clothe it with supplementary dialog—no matter what the language is—and reissue it as a remake without compensating him.

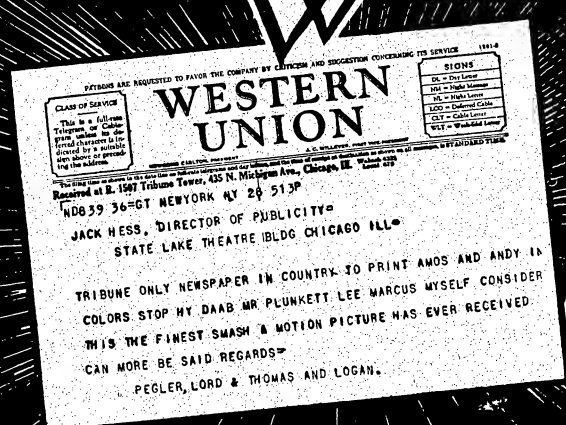


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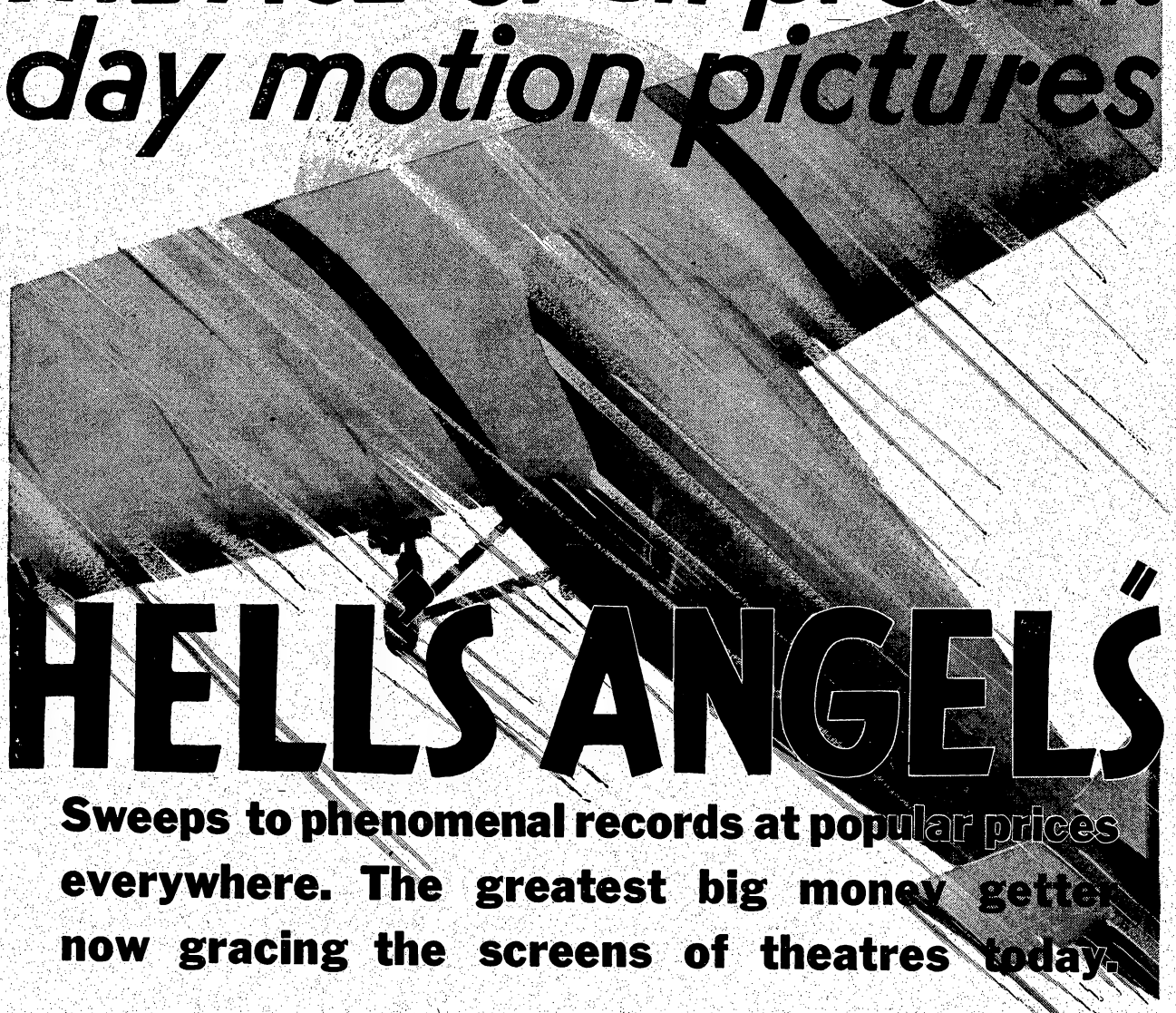
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Valentine, Toledo	" "	9,429
Fairfax, Miami	" "	10,524
Paramount, Atlanta	" "	13,269
State, St. Louis	" "	23,564
Loews Palace, Memphis	" "	8,473
Loews, Richmond	1st week	10,688
Florida, Jacksonville	" "	7,129
Aldine, Phila. (2 daily)	" "	18,889
United Artists, Chicago	" "	38,871
	2nd "	32,871
Penn, Pittsburgh	1st week	35,861
Palace, Indianapolis	1st 2 days	6,801
State, Louisville	1st 2 days	5,679
Loews, Dayton	1st 2 days	6,638

Date in THIS HOWARD HUGHES UNITED ARTISTS new record maker NOW!

THE BLUE ANGEL
(GERMAN MADE)
(English Version—With Songs)

Ufa production, supervised by Erich Pommer. Released over here by Paramount. Stars Emil Jannings, with Marlene Dietrich featured. Directed by Joseph Von Sternberg. Adapted by Carl Zuckmayer and Karl Vollmoller from Heinrich Mann's novel, "Professor Unrath." Scenario by Robert Liebmann, with Gunther Rittau and Hans Schneeberger cameramen. Music by Friedrich Hollaender and played by Wientraub's Syncopators. Klangfilm recording. At Rialto, New York, on grind run, starting Dec. 5. Running time, 99 mins.

Prof. Immanuel Rath.....Emil Jannings
Lola Frohlich.....Marlene Dietrich
Kiepert, a magician.....Kurt Gerron
Guste, his wife.....Rosa Valetti
Mazeppa.....Hans Albers

Splendid English version of a German original which should do something to make boxoffice figures resemble the good old days of '29. It's Emil Jannings' first talker with his name over the title and Marlene Dietrich's underneath. This one's got plenty, and where there's a heavy Teutonic colony business will be terrific.

It's a standout picture along typical UFA lines—meaning that the story is heavy, tends to drag and holds up more on the strength of the two principals than anything else. Besides which there are present the usual German expressive studio sets, photography and types.

As a transposition from the German to English it must rank as a superb piece of work because it's a cinch that America has turned out no foreign version of any of its pictures to compare with this one, according to the reports coming back from abroad. Also in its favor is that the American public isn't concerned with who makes the pictures. They don't care over here what the accent or nationality background is. If it's a good picture they go. If not, they stay away. They'll go to see "The Blue Angel." It's been a smash in Germany, all over Europe.

The film will mark Jannings' welcome return as a screen visitor and should just about set Marlene Dietrich over here. Between the advance exploitation spilled by Paramount ahead of "Morocco" for this girl, plus that she more definitely impresses in this one, it looks as though nothing but successive bad pictures can stop this German girl now. Those who think she's got s. a. will secure fresh ideas after viewing her here, and the mob who have turned thumbs down on her better hold themselves for a reversal until this picture gets around.

It also seems as if Paramount has an excellent chance to give Miss Dietrich a strong phonograph plug on the strength of one song included and which she has already recorded for Electrola in Germany. Tune carries a plaintiff melody which has a tendency to linger, and Miss Dietrich sings it better in this picture in English than on the record in German. Her delivery is not unlike that of Sophie Tucker, in that she mixes it up by singing and talking a line or two at a time, but in a softer manner than is Soph's brusque way.

On performance Miss Dietrich, as a cabaret girl of liberal morals, moves around more than in "Morocco" and plus those Continental soubret costumes of much stocking, bare limb and garters, she's an eyeful. Vocally it sounds very much as if this were her first fling at English before a microphone and she seems a bit timid as regards the dialog. This is not so when she sings.

There are other numbers by Hollander besides the main slow-tempoed item, reprised throughout, but none is particularly important. They're generally in for only a chorus and most of the time broken into or abruptly halted by story action. However, Miss Dietrich's final rendition of the main song astride a chair, as she tosses it with almost a sneer on her face at the low-brow mob in the sailor's dive, is something of a classic for a celluloid interpretation of a song.

As a matter of fact, this girl's voice is nothing to become frantic about. It's no good nor a big voice by any means. But there is an individuality and personality behind it which may explain the decided advantage for the screen as between the phonograph and Klangfilm recordings.

This is not by way of saying that Jannings is merely in the picture. But as long as there seems so much turmoil on the Coast as to whether Dietrich is going to click or not, it can be stated that Miss Dietrich is here to stay and is much too valuable to be merely used in German versions. Paramount thought it had something when it took a look at this woman, and if Par has finally found its Garbo, the film fan isn't going to be greatly concerned with the controversy. They'll like and go to see both if their pictures hold up.

Jannings gives a fine characterization of the circumspect school teacher who falls completely for the cabaret singer whom his students have been nightly sneaking away to see. It leads to his being dropped from the faculty, their marriage, and his selling of postcards of his wife from table to table. Ultimately, on a five-year leap, he descends to become the pantomimic clown assistant of the magician-manager of the show with the mimicking of a rooster as his comedy punch.

Climax starts building when the troupe is to play Jannings' former town where they are billing him under his academic name to attract the former students. Between this mortification and that his wife is starting an affair with a fellow performer, Jannings is on the verge of a mental collapse when it comes time to go on. When he sees his wife in the arms of the other man in the wings he goes completely out of his head and leaves the stage to strangle her. It ends as he is put into a straight-jacket, from which he is later released, and still more or less mentally deranged, makes his way back to his old schoolroom and desk, where he dies.

Von Sternberg, directing, has stretched the picture beyond its limit but has shown high judgment in handling the dialog. Numerous and quite long passages minus a word, simply because no conversation is called for and would be superfluous. As an appreciation of dialog values "The Blue Angel" may be a model.

Yet in America it has always been more or less of an open question as to just which directors direct Jannings and which directors Jannings directs. Although Erich Pommer supervised this one, and even Jannings recognizes Pommer's skill, this German actor is very highly regarded over here, and his performance in this picture is nothing but sustain that prestige. He does very well with his English.

UFA photography carries its own reputation, also borne out here. The Klangfilm recording, as reproduced at the Rialto, seemed uniformly good with at times a surprising absence of ground noise. The dialog throughout goes back and forth between English and German, while unfolding legitimate excuses for the use of English. These crop up every so often in the story as, for instance, Miss Dietrich asking Jannings to speak in her language (English) and Jannings also requesting one of his pupils to address him in this tongue. Miss Dietrich plays a British girl.

Musical accompaniment for the songs in the cabaret is credited to Wientraub's Syncopators, only occasionally and partly seen. Band listens as mostly a brass combination in which a clarinet is prominent. For the climax tramp through the snow to the schoolroom Von Sternberg has called in an atmospheric off shore boat whistle and a symphonic orchestral build-up for color.

Supporting cast members fit especially Kurt Gerron as the magician-manager. Types run throughout the film, with the first flash at Miss Dietrich showing that somebody evidently thought it just as well to take no chances, as for this initial flash they surround her with a group of typical barroom entertainers, fat, etc.

"The Blue Angel" was first released in Berlin last April. According to "Variety's" review of that date certain liberties have been taken with the novel upon which it is founded, but this English version evidently runs almost foot for foot with the original German screen presentation. It has Jannings, Miss Dietrich and the melody. There doesn't seem anything which can stop it from doing unusual business, including the pre-Xmas slump that figures to be a sock this year. Even the censors, who in some cases will likely try and cut certain costumes and postures of the German girl, will have a tough time holding this one back. *Sid.*

The Boudoir Diplomat

(Universal production and release. Based on the play, "Command to Love," by Rudolf Lothar and Fritz Gottwald. Screen play and adaptation by Benjamin Glazer and Tom Reed. Karl Freund, cameraman. At Globe, New York, week Dec. 5. Running time, 65 minutes.)

Helen Fenton.....Betty Compson
Baron Vahni.....Ian Keith
Mona.....Mary Duncan
Fenton.....Jean Dumpetie Jeff
Ambassador.....Lawrence Grant
War Minister.....Lionel Belmore
Potz, Tom Reed.....André Beranger

Lethargic treatment and a general matter of factness rob the screen version of the suspense and action of the stage play, "Command to Love." Long conversations and little movement permit an audience to react largely to repeated opening and shutting of doors also to absorb as the story unravels situations made familiar long ago in musical comedies. There are no hot love scenes, action in that respect being left to suggestions in dialog, more obvious than subtle. In merit the picture is just a regular program release of fullness.

Costumes and gowns are many. Ian Keith as the Baron, who negotiates a diplomatic post by charming officials' wives, is over-smooth. This is emphasized by an affectation in some of the dialog. Keith is always a cool lover, the slight bit of osculation he indulges in even being reduced to pecks.

Mary Duncan is more like a mannequin than a beautiful and anxious-to-be-entrapped wife of the minister. Miss Duncan exhibits some unusual gowns, and clearly indicates were she not so restrained by the direction, she could have given a warm accounting.

Quite likely all of this suppression in story handling and cast action was brought about by Betty Compson on the play at time start and later refusing to okay its title for the screen. How "Boudoir Diplomat" can be expected to sound more moral than "Command to Love" is one of the enigmas.

Flashes of undies and other silken things, but nothing in concert with them, except incidently, to let the audience mind to much more than that inspired by a fashion reel.

This Baron is insinuated to be a great lover but all that he does on the screen occurs after doors have been shut in the audience's face. These doors become very annoying to the average fan long before the running time is exhausted.

One of the best performances and the only getter of laughs of any length is that by Andre Beranger as Potz, pansy secretary to the Baron.

Betty Compson as one of the attendees to the Baron, is pert and attractive but leaves little more impression than the others. All have been very apparently held down, giving the thing a tone of artificiality. *Waly.*

Miniature Reviews

"The Code of Honor" (Syndicate). Dialog western of the old quickie type with some homely cowboy rhythm. For double bills.

"The Yellow Mask" (B. I. P.). Some customers may resent an opium smoke scene. In main, film is too slow and essentially weak in story to suit American audiences, although from a British angle, noteworthy.

"Boudoir Diplomat" (Universal). Fair program release with not enough strength for the deluxers. Hays hand in this making evident.

"The Blue Angel" (Ufa-Par). Excellent picture probably classing as the best foreign version made to date by any country. Jannings' first talker in which he gives a splendid performance in a mixture of English and German. Marlene Dietrich, a strong s.a. factor, who also sings. Heavy story somewhat prolonged but typical Ufa sets and photography. One ballad which may grow to mean something for film if Par. hurries Miss Dietrich into recording it in English for parlor dis. consumption. Surefire anywhere and particularly where there's a Teutonic representation.

"Verklungene Traume" (Echo of a Dream") (German made). Talker with songs on cluttered story and amateurish acting. Not worth serious consideration as internationally with native dialog.

"Extravagance" (Tiffany). Not for the deluxe houses, but domestic angle with sufficient suspense to register fairly elsewhere.

"Igdenbu" (Russian made) (Silent). One of Soviet's trick propaganda films on how the Bolshevists reclaimed a Mongolian tribe in Siberia. Not a historic record and faked on the romantic. Titles n. g.

SCARLET PAGES

Fox National production and release. Directed by Ray Enright. Elsie Ferguson starred. From stage play by Samuel Shipman and John B. Hymer. Cameraman William Sickner. Running time, 90 minutes. At the Strand, New York, week Dec. 5.

Mary Thatcher.....Elsie Ferguson
John Remington.....John Halliday
Nora Mayo.....Marion Nixon
John Lawrence.....Walter Pidgeon
Sister Beatrice.....Daisy Belmore
Judge.....DeWitt Jennings
Gregory Jackson.....Wilson Benge
Mr. Mason.....Wilbur Mack
Mrs. Mason.....Charlotte Walker
Secretary.....Helen Ferguson

"Madame X" and "Common Clay" story motif nicely carried out in another capital emotional performance by Elsie Ferguson, totalling probably a picture of fair return for program output. Timing at this time not long after both other parallel stories, it loses something of fan interest.

The play is on rather a lower plane than either of the other two, certainly in the particular that it is rather more theatrical and lacking in the element of genuineness, but the persuasive playing of Miss Ferguson does a great deal for it in the way of giving it the illusion. Hers is a fine legitimate rendering of a role that has become formula.

Next best performance is that of John Halliday, playing the district

(Continued on page 55)

Talking Shorts

DOUGLAS STANBURY
"Alpine Echoes"
8 Mins.
Strand, New York
Vitaphone No. 1087

Douglas Stanbury, standard baritone on Broadway, has been surrounded with an absurd atmospheric background for the singing of two straight songs in a subject rather less than so-so.

Setting is a Swiss inn in the Alps with Stanbury of a party of four mountain climbers, once in evening. They arrive at the inn on their way to the mountain peak, wearied, and pause for a comedy incident outside, testing the mountain echo with the shout "You big bum" coming back, "You're another." That stale gag is all there is of comedy.

Party enters the inn where a broken down opera singer, entertainer in the place, is taking up a collection. Stanbury's friends urge him to sing and he agrees to do so on condition that he be permitted to pass the hat for the old man.

Then he does two numbers, "There's a Sunny Smile Waiting for Me" and "Across the River," both enjoyable. But the question is why all the elaborate building up of two straight numbers and further why the inappropriate surroundings that promise a comedy intent and never make good?

Misdirected effort. *Rush.*

GEORGE JESSEL
"Politics"
18 Mins.
Winter Garden, New York
Vitaphone No. 1100-01

One of the best of the George Jessel series of shorts for Warners. Subject has capital comedy, consistent story and an attractive undercurrent of sentiment concealed beneath its clowning. Offered here on the bill with the First National's feature, "Mothers Cry."

Opens in a cigar store with Jessel acting as campaign manager for the shop keeper ambitious to become an alderman. Gagging over politics with smart topical laughs. Jessel explains that he has to meet his mother coming from the old country and detained at Ellis Island. He hasn't seen her in 15 years.

Scene shifts to Ellis Island with shots of the real immigrant station slipped in. The mama is herded with a lot of other alien old women. Gagging with Jessel trying to crash and being blocked by surly officials. He is allowed to interview many of the old women through the yell. Irish, Spanish, German and Yiddish, Jessel handling bits of each language glibly. At length finds the mama, but can't take her away.

Scene shifts back to the cigar store. Jessel and his candidate frame for Jessel to meet O'Leary, influential politician who can pull votes. Meeting is at a banquet where Jessel accidentally is mistaken for the principal speaker. Does a funny burlesque on the after-dinner orator and, making friends with O'Leary, it is fixed to get the Mama in.

Back to Ellis Island for the finish, with the tag gag the mama after one night in company with the Irish woman has suddenly developed a brogue. Surprise twist is ringing in the Irish immigrant for a line, which is delivered in rich Yiddish dialect.

Amusing all the way, with Jessel giving a nicely balanced performance. Arthur Hurley directed story, supplied by Burnet Hershey. Subject brings them both much credit. *Rush.*

RUTH ETTING
"One Good Turn—"
16 Mins.
Winter Garden
Vitaphone No. 1122-23

Ruth Etting sings three songs which alone is enough to make an acceptable short subject, but here the song cycle has been cleverly backed up with a light dramatic story into which the numbers are logically interwoven. Net effect is a first rate release.

Opens like a "salon" specialty. Miss Etting singing "The Kiss Waltz," with Jay Velie at the piano, singing a verse in an agreeable crooning style. At the end there is applause and the camera swings to show a theatre audience.

Story develops when theatre manager advises the singer to ditch the piano player and do a single, dialog developing story idea that she is in love with the partner and ready to sacrifice a chance for him. She traps him to be a performer, the number, "Don't Tell Her What's Happened to Me" being eased into the story during a scene where she is coaching the partner, fading into the performance where he makes good.

Presently he is the town's matinee idol, and the managers are battling to make him a star if he will work alone. He is persuaded to abandon his benefactress. Brief scene with Miss Etting and a girl friend talking it over with the typical philosophy of Broadway.

Velie's voice leaves him and he is down and out again. A benefit is arranged for him. All the advertised stars fail to appear. Miss Etting alone puts in an appearance, singing "If I Could be with You" to the audience, and for the finish a brief bit between the pair with the former partner begging to be forgiven and taken back and a clinch.

Story never intrudes, but carries itself on merit with its bright dialog and gag lines and the crooning Miss Etting's songs putting on the clincher.

A carefully thought out and well produced short and among the best of the new crop. *Rush.*

GEORGE SYDNEY and CHARLES MURRAY
"The Love Punch"
Comedy
20 Mins.
Cameo, New York
Universal

George Sydney and Charles Murray team in this one on their regular feature style that's well known. Sydney, as usual, is the Hebe partner and Murray the Irishman. Better casting of the woman foil would have helped.

Dialog is not original yet there's some laughs for the Sydney and Murray weight fans.

It's about the two ever quarrelling partners. Sydney to rid himself of Murray weds a woman jailbird. He thereby cashes in on a will proviso and gets enough to pay off Murray's end of the biz partnership. The humor is forced by Murray who seemingly knows the woman as a poison hound. He catches the laughs with Sydney in his attempts to save the latter from being slain by the woman. A cop arrives to save the situation all around and takes the woman back to jail. *Shan.*

CHESTER CONKLIN
"Cleaning Up"
18 Mins. (Comedy)
New York, New York
Paramount

Chester Conklin is again cast as a street cleaner in this lightweight slapstick of the old gag-man school. Laughs come at long intervals and those mainly through reliance on hokey situations. Mack Swain, also playing a "white wing" role, is in support of the pint-sized comic with the trick soup strainer.

Chester and Mack start this one off by throwing newspapers and garbage at one another, the fight carrying them into a spot where they unknowingly come to the rescue of the police commissioner about cue of the police commission about to be knocked off by hoodlums. That earns them a job on the police force and an assignment to the toughest street in town with instructions to bring-in a gang leader. Boys get the wrong guy through a fluke and drag him to the police station tied to the back of a wagon carrying explosives. After delivering their man to the cops the wagon blows up and the boys, buried under a pile of debris, decide that the life of a street cleaner isn't so tough after all.

Lots of shooting and chases in this short, which starts off slowly and winds up the same way. Grinds only.

TOM HOWARD
"Go Ahead and Eat"
11 Mins. (Comedy)
Rialto, N. Y.
Paramount

Satisfactory program addition unfolding more workmanship than in the average run of this type of film fare. Tom Howard is a veteran stage comic mostly using a dry wit and a cold "pan" to score. Here he is ably assisted by another lad (name muffed on the title), who foils expertly.

Idea has a couple of the comics trying to beat a hard-boiled cafeteria proprietor out of a free lunch, each taking turns at the policeman when the after-dinner scuffle commences. Following Howard, having eaten a real one shows up to make the pinch for a finish.

Not new from a stage standpoint and somewhat slow in getting started, but Howard and his partner together until reaching the climax build-up.

A number of chuckles and a couple of good laughs, fair enough quota for any one-reeler. *Sid.*

"MYSTERIOUS MOSE"
Comedy Cartoon
6 Mins.
Rialto, N. Y.
Paramount

Of Paramount's Talkartoon series, with the usual extreme antics put together for a lightly entertaining half reel.

Every so often uncorks a laugh-provoking idea, and with the cartoons having the head start of being welcomed upon the title flash, there won't be a great deal of disappointment. Advertised to "Mysterious Mose." *Sid.*

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home/publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Buffalo, N. Y.

Buffalo is one of the few key cities in the country where there has been an entire absence of exploitation and publicity stunts in connection with film showings at downtown de luxe houses.

The three downtown Shea-Publix houses, Buffalo, Century and Hipp, go in for no exploitation of any kind. Great Lakes (Fox) moves along from week to week with little special even for outstanding film features. New Lafayette (Inde) is the only house tying up for special stunts, but even this one not extending itself.

This town is unique in the respect mentioned.

Gave It the Works

Seattle.

Fox-West Coast p. a., Vic Gauntlett, for Northwest, went the works on ballyhoo for "The Big Trail," at Fox theatre. Used 1,500 book marks in book stores; extra 24-sheet stands; extra newspaper space; special preview for boy scout masters and girl scout leaders; special radio broadcast by Owen Sweeten band; ushers garbed as "forty-niners"; full page co-operative ads, pleased merchants buying the space; special cards in U. P. depot for first time ever. Also display at U. of W. homecoming in the U. district.

Ballyhooing M. C.

Seattle.

Rube Wolf, new m. of c. at Fifth avenue, Seattle, got hilarious welcome to Northwest. Serenaded by combined theatre bands; at reception mayor's rep gave "key" to city; appeared at Breakfast Club, before Washingtonians; on the air, KJR, for entire show; co-op advertising with stores and big banner across street 30 by 60 feet in size, told about Rube being at the Fifth.

Wrist Watch Giveaways

Hartford, Conn.

Fox Capitol and one of the local jewelers have been giving away $1,000 in jewelry in the past few weeks. The tie-up is with a national wrist watch manufacturer, in which the local jeweler is using the theatre as a means of Xmas publicity instead of copy in newspapers.

The method of giving away the watches and other items means issuing of cards bearing numbers with each admittance ticket. Drawing is held nightly on the stage, with three watches and consolation prizes given. In the event the bearer of a lucky number is not present the gift is mailed to the winner if he or she writes her name on the card.

Loew's Monthly Slogans

Starting in Jan. Loew's will go on a monthly exploitation spree like the one it conducted for a few months at the beginning of this year.

Loew's "January Festival" will inaugurate the campaign, with builder line: "Start Prosperity with Loew's January Festival."

Mgr. Won't Pay Fine

Dallas.

R. B. Allison, exec of Publix Texas at San Antonio, refused to pay a $10 fine, result of differences with a cop.

Cop charged Allison with violating town's advertising ordinance, prohibiting signs on sidewalks. Flat-foot sez he order Allison to remove two signs in front of the Texas and that Allison refused. Now Allison refuses to pay the fine, claiming he had nothing to do with the planks.

Cincinnati.

R-K-O exploitation forces won by a nose in a race against time in the folding up of the "Commercial-Tribune," Cincy's oldest newspaper.

The sheet's last Sunday edition carried a six-page section devoted entirely to the exhibition of made-in-Cincinnati products in lobbies of the Albee, Palace and Capitol, R-K-O's three leading local houses.

It was the biggest gratis newspaper space contact ever made here by an amusement enterprise. Credit goes to Manager J. L. McCurdy and Bill E. Danziger, his publicity chief.

Three days later the paper suspended publication, absorbed by the "Enquirer."

Toledo, O.

Jack O'Connell, manager, Vita Temple theatre, will hold a premiere showing of "White Hell of Pitz Palu" Dec. 12. All proceeds are to be turned over to Toledo "Blade," conducting a penny campaign hoping to get a ton of coppers.

New York City.

Tie-up between Loew's 175th street theatre and "Evening Graphic" for a girl to represent Washington Heights and pose for illustrations for a new serial story in the paper, brought out a few hundred girls. Arranged by Harry Berg, of the Loew press staff.

Toy Electric Train for Kids

Rochester, N. Y.

A promotion stunt that pleases the kids is a toy electric train with a maze of electric signal lights and switching arrangements set up in the corridor of the R-K-O Palace for "Danger Lights." Mothers taking kids to show had hard work dragging them from the display.

"Tom Sawyer" Kid Stunt

Quincy, Ill.

Children of Hannibal, Mo., some 25 miles from here, raised on Huck Finn, Tom Sawyer and Becky Thatcher, are drawing pictures of any or all of these characters, to win prizes offered by the merchants and the Orpheum theatre.

This is in connection with "Tom Sawyer." Children are divided into three groups by age. Each group will receive the same prizes. First, $2; 2d, Tom Sawyer shirt; third, month's pass to the Orpheum; fourth, $1 bank deposit.

First 10 entries get passes to see "Tom Sawyer." Drawings may be of the group or any one of the three characters.

The Hannibal Mark Twain society will furnish the judges for the contest.

Air Organ Programs

Lynchburg, Va.

With nearest CBS station 60 miles away, in an opposish town, Publix here is using the local 100-watter, WLVA, to put across its radio plugs. Programs are offered daytimes, with Paramount and Isis theatre organs.

Publix also rents use of two organs to other firms for air programs. Organ music is very popular here.

Des Moines.

The Paramount is starting a contest to develop personal following for members of the stage band. Idea is for each member of the band to strut his stuff and then a contest, supervised by Al Morey, regular m. c., will establish the winning boys as guest m. c.'s for the second matinee performances on Monday.

Management hopes to boost second Monday matinee biz in this manner.

Pre-Xmas Sales Spur

New Haven.

Paramount publicity men are making a determined effort to overcome any tendency toward a theater-going let-down during the pre-Xmas period. Local house has four of Par's films—"Morocco," "Only Saps Work," "Follow the Leader" and "The Right to Love" and started in early to plug them.

A four-page circular, distributed house-to-house, shows Mary Brian of "Only Saps Work" holding a placard urging folks to shop and mail early, together with a list of mailing instructions signed by the local postmaster. Into this circular has been worked some copy offering the weary shopper two and a half hours of relaxation at the theater and the whole thing is topped off with a list of pictures and stars for the next four weeks.

To exploit "Morocco," in addition to the regular advs., the front of the theatre has been painted and decorated to represent a city as shown in the film.

During the Saturday matinee special showing of the Rin-Tin-Tin serial for children the house tied up with Savitt, local jeweler, who supplied 50 watches for a Rin-Tin-Tin contest. Each week kids were given cards containing one letter of Rin-Tin-Tin's name. Fifty R's were held out till final week and child having complete name won watch. Also, cards were punched for each performance and children having complete card punched for attendance at entire serial were admitted free to first episode of new serial "Phantom of the West."

Something for All

Savannah, Ga.

Dijou, given over entirely to talkers, has helped business Thursday nights by inaugurating Thursday "Gift Night." Each patron of the house after 6 o'clock in the evening is given a small envelope as he surrenders his admission ticket. This envelope contains a gift. There are no blanks.

Gifts range in value from one cent to $1. One envelope may contain only a penny. Another will contain a penny and a pass for two to the show. Another will contain a quarter and another a 50-cent piece. Every patron gets something.

The biggest gift is a new dollar bill. There is always much interest in who gets this.

Management says the business has grown considerably through this means and the expense of putting on "the stunt" is not great.

Free Tea in Albany

Albany, N. Y.

The Hall offering an innovation for its patrons. The house last week opened a tea room where tea and crackers are served free of charge either before or after the shows.

Golf Course Stunt

Yonkers, N. Y.

The minnie golf courses are the only amusements playing up stunt exploitation this week.

One outfit has Capt. Jack Evans buried under 10 feet of turf at the edge of a bunker where he will remain in a regulation coffin for 10 days from the time he was planted last Saturday.

A periscope arrangement gives a view of the performer at all hours.

Cops Selling Tickets

St. Paul.

Benefit, benefit, who's got the benefit?

The answer to that in St. Paul is "Pretty nearly everybody."

RKO started with its ballyhoo for the unemployed which caught on strong, tied in to the Ramsey county board of welfare, a government agency watching after unfortunates. This board furnishes the ticket salesmen.

Not content with this Manager Ray O'Connell of RKO put over a fast one with the police department whereby coppers sold ducats to the RKO President, getting 25% commission, all of which goes into pot for Christmas dinner the police will give for jobless.

Fly of squawks on this, with matter even being taken before council, but by time action came 12,000 tickets had been disposed at 35c each. Complaints from taxpayers mostly after they bought two tickets instead of getting tag for illegal parking.

Especially burned was Shubert, stock house, which countered with two tieups this month. One a winner, puts the local Junior League, socialites, in charge of the house week Dec. 14, insuring a sell-out, with the league getting 25% to support home it maintains for convalescent women.

American Legion putting on drive this week for same house and filling seats on commission basis via mail and phone route.

Most novel Shubert stunt was sale of 1,000 tickets outright to a manufacturing concern at 25% discount for resale to employes. The deal, arranged by Dorothy Gardner, public relations expert, engineered to provide a hurt employe of the company with a $250 yule purse.

Kid Overflow

St. Paul.

Manager Ed Furni picked himself an overflow house all day Saturday and Sunday at the Paramount (Publix) and here's how:

Showing "Tom Sawyer," Furni sent letters to every school teacher in city, numbering some 1,100, inviting them to attend a preview. To make the preview at reasonable time Furni opened the Uptown, class neighborhooder, for a midweek afternoon and packed in the schoolmarms. They went into raves over the picture, carrying it into classrooms, whence kids took home the ballyhoo.

All of it made the opening biggest ever recorded here at a cost of less than $100.

Brothers and Twins

Louisville.

All twins that look alike were invited to the Brown last week by Manager Harry Martin who tried hard to sell Bert Lytell in "Brothers." By simply applying at the b. o. the twins, provided they looked alike, were entitled to free admissions.

In addition the house ran a Brothers Contest in the "Herald-Post" in an attempt to find how many famous pairs of brothers there have been in the history of the world. Answers included everyone from Cain and Abel to the Smith Brothers. A list of 200 sets of Brothers twins won first prize, $10; with second and third prizes, five and three pairs of passes each, going to persons who turned in 178 and 72 sets of Brothers twins. Fourth and fifth prizes went to those who sent in lists of 44 and 43 sets.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

BEHIND THE KEYS

Toledo.

Thugs broke into office of Ohio theatre last week and carried a safe into the auditorium where they blasted it and made $1,400. House one of the O'Connell chain and is managed by L. Boon.

Attica, N. Y.

Frank C. Gath, Rochester, has purchased the Family theatre here and installed new screen, sound apparatus and self-playing organ. House reopened Sunday (7).

Bethlehem, Pa.

Commercializing the Sabbath in Bethlehem by conducting moving picture shows by various private organizations in their halls for their own members and friends has been tabooed by Mayor Robert Feile. This order embraces schools, halls and societies but does not include regularly conducted playhouses who have been giving benefits on Sundays for the unemployed and who may continue to do so.

Chicago.

Max Slott, formerly manager of the loop Warner Orpheum, hops up a couple of rungs when he becomes district manager for Warner.

Under Slott's jurisdiction come seven houses scattered through Chicago's south side.

Managership of the Orpheum passes to Al Sobler, gen. asst. exec. under James Coston, and Warner press agent for the midwest. Loop first run house is left entirely to Sobler's judgment who also gets all the responsibility for the success or failure of the house.

Chicago.

J. R. McCullough, mgr. of Publix, Peoria, Madison, has moved to the Peerless, Kewanee. Tom Pierce of Kewanee is at Madison.

R. M. Sternberg, northern Indiana district mgr. for Publix, has been called to the home office, awaiting a new assignment. Henry Sticklemaier takes over the Sternberg post.

Shenandoah, Ia.

Harry Leffert has joined Nebraska Theatres Corp. and will manage a house at Omaha.

Des Moines.

Orpheum, Cottonwood, reopened by Al Wagner.

Work has started on a new house at Garner, Ia., erected by Marks Amusement Co., St. Paul.

Reading, Pa.

Warner Bros. sold its old Savoy theatre to Michael Pantelis, ice cream manufacturer, who will raze the theatre to make way for an addition to his ice cream plant next door, to cost $100,000.

Indianapolis.

J. F. Murray, 23, asst. mgr. of the Fountain Square, neighborhood theatre, was robbed of $1,000 by a lone daylight bandit yesterday (8).

The bandit walked in while Murray was in the office on the mezzanine floor, forced him to open the safe, filled his pockets with the roll and walked out.

Chicago.

Will Singer, manager of the State-Lake for the past eight years, has been appointed city manager of Milwaukee R-K-O by divisional director William Elson. Singer has entirely recovered from the mysterious slugging given him some weeks ago.

Howard Kingsmore, former Loew manager in Baltimore, is now in Milwaukee as general exploitation head for both Riverside and Palace there. Everett Billings, present manager of the Riverside, will be reassigned to another spot.

Carleton Place, Can.

The ratepayers voted down the proposal to adopt daylight saving during 1931, rejected by a ratio of two to one.

Gananoque, Can.

James Delaney, veteran showman, has just opened the new Delaney theatre here. It will accommodate talkers and road shows.

Dallas.

The Forest, neighborhood theatre, opened after remodeling, with capacity increased to 1,000.

Oklahoma City.

Little Palace, Wortham, Tex., installed sound equipment.

The Crystal, Ralls, Tex., reopened after being dark for several months.

A neighborhood theatre being erected by F. G. Cameron in Dallas.

Fire partially destroyed the Omaha, Omaha, Tex.

Waterloo, Ia.

Publix reported closing Strand here and Spencer theatre in Rock Island soon. To reopen after the first of the year.

Springfield, Ill.

Archie Brown, Chicago, alleged to have been implicated in the Rochester State bank robbery Wednesday (3), has been identified by Charles Foranbarger, maintenance man at the Fox Illinois theatre, as the bandit who robbed the theatre of $1,800 the afternoon of Oct. 13. In addition to the theatre and the bank jobs, Brown is charged with implication in assault with intent to kill a Yellow Cab driver the afternoon of Nov. 22.

Urbana, Ill.

Prospects of a new theatre here rumored following purchase by Alger Bros., owners of the Princess in this city and Park, Champaign, of a site south of the Urbana free library. The lot, one of the landmarks of the city, is 66 feet wide and 178 feet deep.

H. R. Alger, head of the firm, has refused to make any announcement of the purpose of the purchase.

Clinton, Ia.

Strand, operated by the A-Muse-U Theatre Co., local operator for Central States, has been permanently closed. P. D. Alleman, manager and large stockholder in the company, has become manager of the Rialto. The A-Muse-U operated the Strand, Rialto and Capitol, and the Family Golf club, indoor.

J. R. Euler, manager of the Rialto the past several months, is returning to Texas.

District Grows From Zero to 58,000 Pop.; Circuits Invading?

Chicago, Dec. 9.

Battle on between the circuits for the virgin district of 95th and Ashland, on the far southside. Publix-B. & K., Warner, Fox and two indies are hustling around trying to fix up a deal for a new theatre in the neighborhood.

Local merchants and banks are eager for the move and will go along with any prospective tenant. Circuits are looking for a satisfactory bond house, following the bankruptcy of several of the leading theatre bonding houses.

Warner is particularly anxious about the deal since they practically control the entire extreme southern district.

District has sprung from nothing to a drawing population of 58,000 in the past 10 years.

Hollywood Bank Shut

(Continued from page 3)

of important agents are depositors and they influenced their clients to do business there also.

Notably was the Joyce and Selznick agency and many subsidiary corporations. Bank was also 50-50 with J. & S. on their new insurance company enterprise.

Henry's Restaurant was caught for $45,000. Harry Weber, Arthur Landau, and Max Hart were among the agents in the bank. Jack Gardner, Fox caster, was a stockholder. Sol Wurtzel, William Wellman, the Pantages theatre next door, Al Rogell, Raquel Torres, Wallace Beery, William W. Howard, Doug Fairbanks, Jr., Jules Furthman, Edwin Carewe, and Mosconi brothers were also in.

Gardner, and his wife, Louise Dresser, had everything in the bank.

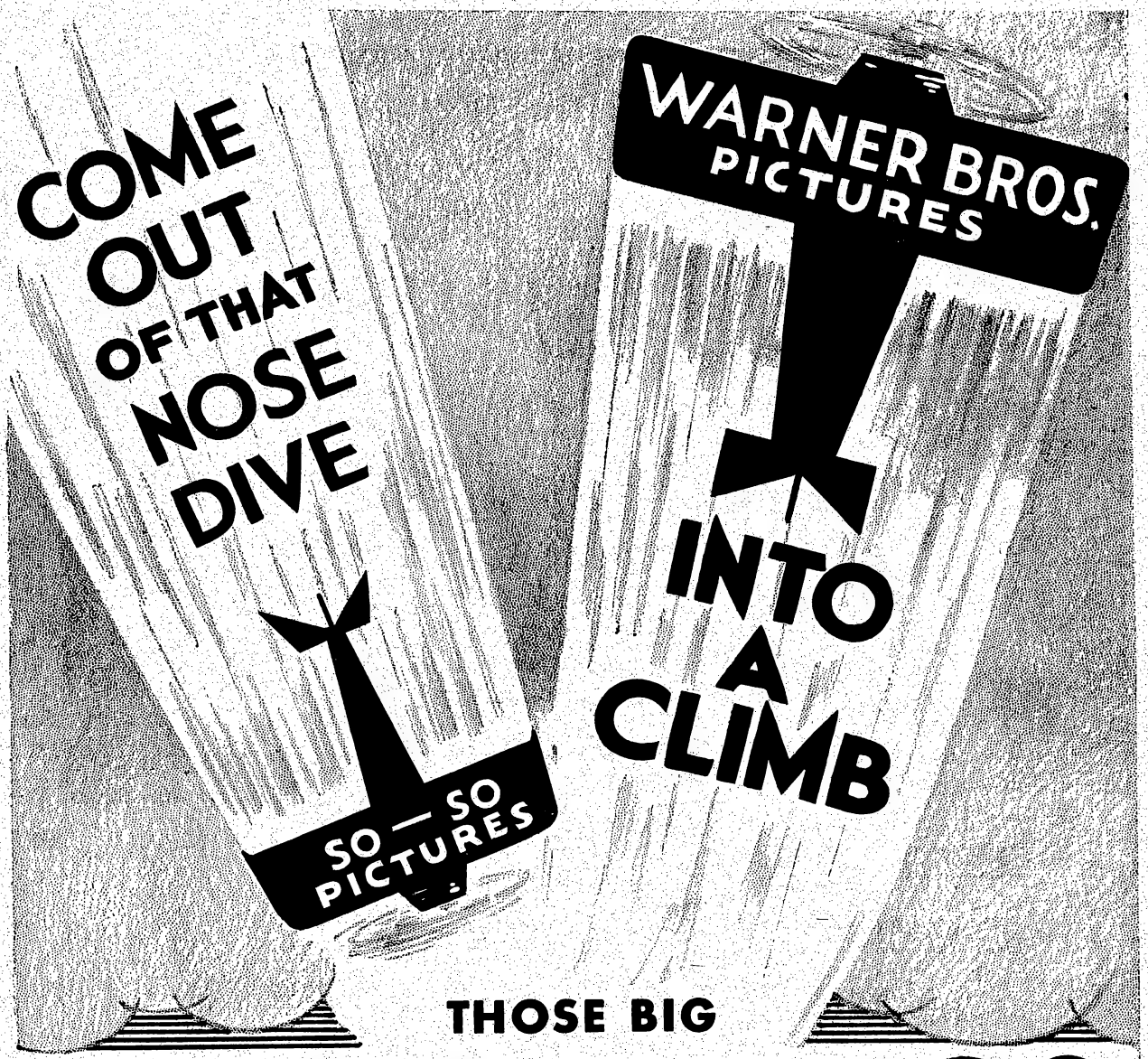
The R-K-O studio stopped payroll check payment Saturday for their employees' protection.

"Variety" was a depositor also, through its staff taking advantage of the convenience of the office being directly opposite the bank.

John Halliday, ill, had $17,000 on deposit, and planned a European vacation. Now he can't leave. Harry Delf had everything he had out here in the bank.

Other banks out here felt the general effect of panic through withdrawals, which larger banks covered cheerfully with statements of reassurance of sufficient liquid assets.

There may have been some truth in the kidding that pre-holiday withdrawals and also Southern California vetters paying off contributed to the run on the failing bank.



THOSE BIG

WARNER BROS. HITS

GIVE YOU THE POWER

WARNER BROS. & VITAPHONE TALKING PICTURES

"VITAPHONE" IS THE REGISTERED TRADE MARK OF THE VITAPHONE CORP. DESIGNATING ITS PRODUCT

340,000 NEW YORKERS SEE IT IN 21 DAYS!

Three weeks at New York Strand, day-and-date at Brooklyn Strand and Beacon! Then the Hippodrome played it to complete S. R. O.!

DOORWAY TO HELL

Setting new records from coast to coast!

SENSATIONAL WORLD PREMIERE!

Warner Bros. Theatre, New York, does biggest Thanksgiving business in history! And first week-end tops that!

VIENNESE NIGHTS

Play it Day-and-Date with Broadway!

Day House Record Wrecked By 3 Hours Receipts!

Never such business at the Troy in Troy, N. Y.! And the Roosevelt in Chicago holds it for 3 tremendous weeks!

LIFE OF THE PARTY

It's the life of the box-office!

Coming "ILLICIT"—Surest Thing You Know!

Only producers who know ca

MOT

aims at the heart of the world . . . . and *hits!*

NOW beats "Dawn Patrol"—"Life of The Party"—"Office Wife"—at N.Y.'S big Warner's Winter Garden—and that's the *last word* in records!

FIRST NATIONAL IS AS GOOD AS MONEY IN THE BANK



LITTLE CAESAR
with
EDW. G. ROBINSON
DOUGLAS FAIRBANKS, JR.



MARILYN
MILLER
IN
SUNNY
with LAWRENCE GRAY, JOE DONAHUE, O. P. HEGGIE



RICHARD
BARTHELMESS
IN
THE LASH
with MARY ASTOR
MARIAN NIXON



OTIS
SKINNER
IN
KISMET
WITH
LORETTA YOUNG



THE HOT HEIRESS
with
BEN LYON
ONA MUNSON



TRUTH ABOUT YOUTH
with LORETTA YOUNG
DAVID MANNERS
CONWAY TEARLE



WIDOW FROM CHICAGO
with ED. G. ROBINSON
NEIL HAMILTON

Deliver hits like —

HERS CRY

with
DOROTHY PETERSON
HELEN CHANDLER
DAVID MANNERS
SIDNEY BLACKMER

By
Helen Grace Carlisle

Directed by
HOBART HENLEY

And These Vitaphone Varieties
make it
a Perfect Winter Garden Show!

Ruth Etting *in* ONE GOOD TURN

George Jessel *in* POLITICS

Girls We Remember (Technicolor)

FIRST NATIONAL and VITAPHONE Picture REG. TRADE MARK First National Pictures PICTURES

Three Theatres, Golfies, Country Club and Jig Hall for $1 Month

Los Angeles, Dec. 9.

A new slant on the two-for-one gag in theatres and other places of amusement has found its way into the hands of a promoting outfit out here who operate under the title of Consolidated Amusements Society. New wrinkle is a dollar a month membership, which entitles the member to a varied line of entertainment. It's mass entertainment for a buck.

For the four bits a month the society guarantees its members free admission to three local theatres, a flock of dance halls, miniature golf spots, driving ranges and country clubs, with other features to be added from time to time. Theatres are the Million Dollar and Rialto, downtown, and the Temple, a neighborhooder. Specific nights are set aside for the society members in the theatres and other places. Society guarantees each amusement spot so much money for certain nights during the week. Saturdays, Sundays and holidays are out.

Clause in the original application blank specifies that the Consolidated Amusements Society is under contract to the Community Amusements, Ltd., which, in turn, assumes no obligations.

Idea behind the scheme points to an organization of local amusement people back of it. Finding the new zoning laws of the Film Board of Trade putting thumbs down on price nights and two-for-one tickets in order to get by admission classification, a number of theatres have been trying to devise new means and methods to get around this ruling. So far as the dance and golf spots are concerned any kind of a plan to bring in business is okay with them.

While so far the $1 a month thing is strictly local, indications are an attempt will be made to spread it all around the coast, if and when it meets with success locally.

What the local Film Board of Trade will have to say to those theatres sponsoring this scheme remains to be seen. Board has been pursuing investigations along the coast in an effort to tab delinque houses, which have been consistently violating the classification law as set down by the Zoning Committee this year.

Schmeling's German Picture for Orpheum; Swedish Opus Big H.O.

Chicago, Dec. 9.

Max Schmeling returns to this country in celluloid, in a flicker tagged, "Love in the Ring."

Picture goes into the Warner Orpheum opening Jan. 6. Much is expected from the foreign talker.

Warners has had unusual success with a Swedish all-talker in several of its neighborhood spots, and is trying to locate other similar material.

Swede flicker was "For Her Sake." It held over to smash trade at such diverse houses as the Grove, Julian and Symphony. Each house established a new high with the talker.

Par Air Periods

Hollywood, Dec. 9.

Paramount, in addition to 40 minutes over CBS and partial financing of "California Melodies" hour over KHJ, will use 15 minutes weekly starting tonight (9) on KNX.

Sam Coslow, studio songwriter, will do a musical series to plug Par pictures at local houses.

Interview Series

Hollywood, Dec. 9.

A series of interviews with stars will be produced by Jesse Weil, independent producer. Shorts will be called "Screen Interviews" and will be sold through the state righters.

Helen Louise Walker, fan mag writer, will do the interviewing. Weil has a tie up with the Motion Picture magazine for the series. Pictures will be made in color.

Casey Meets Execs

Hollywood, Dec. 9.

With nothing special to say, Pat Casey greeted the studio executives at a general meeting today in the Hays organization's office. Everything is smooth, currently, in the labor situation. Casey represents the studio in labor confabs.

Casey is going back to New York Dec. 20 for the holidays and will return early in January.

EXCESSIVE LAB COST USURY, RULES COURT

Los Angeles, Dec. 9.

State supreme court has ruled that an excessive price exacted for laboratory service as condition for a loan carrying legal interest makes the transaction usurious.

Ruling has reopened litigation between Bud Barsky and the Terry Trading Corp. of New York over the financing of six indie pictures in 1925.

Barsky was sued three years ago by Terry Trading for balance due under a note for $17,512. Barsky replied that in addition to giving notes for amounts advanced he had been required to accept the Hirlagraph Motion Picture Corp., as exclusive laboratory, to guarantee that 35 prints of each negative would be ordered within a year, and that the Hirlagraph labs would receive $.0265 a foot for printing, or half a cent a foot in excess of the uniform print rate of that time.

Terry Trading's demurrers were consistently sustained in the Los Angeles courts, and after Barsky's second amended answer and cross-complaint he was denied further amendment, with judgment of $17,695 entered against him.

Barsky appealed, now obtaining a reversal. Accordingly Terry Trading now must answer Barsky's charges of usury.

MORE WORK IN MILLS AROUND READING, PA.

Reading, Pa., Dec. 9.

Theatre prospects here have improved with the settlement of the full fashioned hosiery knitters' strike, which at one time threatened to shut four of the largest textile mills and to paralyze business.

The strike was a failure, because not enough workers at important mills quit their machines to affect output. Since the strike a number of hosiery plants have put on night shifts and more people are now at work than for many months past.

Even with heavy wage cuts, the knitters are highly paid workers and liberal supporters of theatres.

Salary-Commish Suits On Fox Co. for $104,000

Hollywood, Dec. 9.

Stanley S. Anderson is suing the Fox Film Corporation and Fox West Coast theatres for $54,000 or two years' salary claim, at $500 a week, as consultant and special agent on realty and building.

Anderson is also suing the film company for another $50,000 for services in signing Will Rogers two years ago. Anderson alleges William Fox personally agreed to a settlement May 9 of this year.

UA Salesmen Meet

Meeting of United Artists sales managers and salesmen was held at UA's New York office Sunday (7). Forty of UA's sales quads from New York, Boston, Charlotteville, Atlanta, New Orleans, New Haven, Philadelphia and Washington attended.

The meeting was addressed by Al Lichtman, general sales mgr., and Paul Burger. Lichtman said he had received many congratulations on Samuel Goldwyn's recent appointment on UA's recent entry into theatre building.

Rumors

The U. P., yesterday (9), was checking a report from South America anent the death of Gloria Swanson that prompted Warren Nolan's "Rumor Department" to issue a denial with the parting thought that there be peace on the pampas now.

"It is probably just as well to announce," went the denial, that among others alive also are Mary Pickford, Norma Talmadge, Dolores Del Rio, Charles Chaplin, Douglas Fairbanks, Ronald Colman, Al Jolson, Eddie Cantor, Evelyn Laye, Chester Morris, Lily Damita, Walter Huston, Joan Bennett and Al Lichtman.

"These extend Christmas greetings through the 'Rumor Department' which categorically denies all reports of demises—especially those emanating from Mexico and South America."

"POLITICS" OUT, SAYS ARTHUR TO FOX MEN

It may be a novel idea in filmdom but office politics has been tabooed at Fox theatres, under strict orders from Harry Arthur. Arthur's orders have been sent broadcast to all Fox theatre people with the admonition that anybody attempting a departmental or personal play at the expense of another employee or exec means instant dismissal.

Arthur cited an instance of how he will act by calling attention to one departmental exec he recently fired. That fellow, from accounts, tried some underhand broadcasting on his direct superior. The latter eventually was meant to go but that the talkative assistant was aiming for the same result sent him out regardless.

Arthur in his message which is published as an editorial in "The Last Word," official organ of the Fox Theatres, tells his departmental chieftains and employees "Don't Be a Sap," and then explains how come somebody was fired through office politics?

It is Arthur's recommendation to the theatre staff that he would rather have less competent but thoroughly loyal company employees than the more pompously able and less loyal. In another way it's given as a striking decalog to tell the Fox men they are working for a company and not for an individual or a department.

TRANS-LUX WAITS FOR R-K-O-PATHE CLOSING

Final closing of the purchase of Pathe by R-K-O will release the Trans-Lux Co.'s idea of a continuous grind program of shorts at 25c top, it is said. The Trans-Lux plan, created by Courtland Smith, who is the head of Trans-Lux, reported affiliated with Radio, has been held back, from the accounts, waiting for the outcome of the Pathe-R-K-O negotiations.

The Pathe sound news reel is figured an important part of the 25c. top show plan, although it is understood the idea is not a newsreel chain. Performance to run about an hour will hold other shorts.

At the Trans-Lux offices, Smith will say nothing concerning the company's intentions before an announcement is regularly issued. Associated with Smith is Jack Connolly, who made fame for himself as the European representative of Fox Movietone News. Smith is a former Fox vice-pres., who resigned to head Trans-Lux.

Dr. Reisenfeld in N. Y. Indef.

Hollywood, Dec. 9.

Hugo Reisenfeld left for the east yesterday (Monday) after completing the synchronized score for "Tabu," the South Sea Island picture made by F. W. Murnau and Robert Flaherty for Radio release.

Reisenfeld has nothing lined up and may remain in New York indef.

Fox Weeding Out Houses in East; Some May Go Back to 1st Owners

VIC SHAPIRO DUE JAN. 10

No Staff Changes in Fox Publicity Forces on Shift

Hollywood, Dec. 9.

In line with Fox plans for shifting east and west coast department heads every six months, Vic Shapiro leaves Jan. 10 for New York, where he will confer with Glen Allvine for a full week to familiarize both with their respective divisions. Allvine will then shift westward. Joe Shea stays here as general assistant.

It has been mutually agreed there will be no personnel changes on either coast.

NO WARNER BROTHER AT WILMINGTON MEET

Remaining indifferent to session of the directorate in Wilmington, Del., Monday (8), neither Harry Warner, president, nor his brother, Albert, attended. That the brothers have their business situation in control was reiterated at their home office Monday.

While the sessions were on, it was learned that the Warner organization is set to affect further economies. These include a let-out of about 40 people next Saturday. Of the latter, mostly clerks, the statistical department is chiefly concerned. Installation of tabulating machines is given as the reason for less need here for human help.

Some of the let-outs also are in the contract department, the work being greatly reduced since the physical consolidation of First National, it is gleaned.

W. B. has also issued further restrictions on passes to Broadway theatres. Harry Charnas, supervising head, and the house managers themselves are the only ones who can dole out Oaklies from now on. Al Housman, general publicity director under A. P. Waxman, has had his pass-passing privileges revoked, along with several others.

A. P. Socks Chatter

(Continued from page 11)

is the general rule with all other columnists.

United Press services 1,300 papers. Duane Hennessy and George Beall, the Los Angeles bureau managers, handle a. m. and p. m. spot news wires on Hollywood.

Jessie Henderson, via Consolidated Press, is widely circulated. The C. P. has 200 rags.

International News Service (Hearst) ranges between 700 and 1,000 papers, with Fred Chase on the Hollywood news end.

Mollie Merrick handles the North American Newspaper Alliance and is widely circulated.

Franc Dillon, writing as Patricia Dillon, services the eight Paul Block papers. Alice Tildesley is here for the "Public Ledger" service. Bernice Chandler has the 11 Capper publications, the powerful midwestern Senator Arthur Capper chain. The Chicago "Tribune" serves 78 papers with George Shaffer and his wife, Rosalind, doing separate features for the same service.

Rosalind Shaffer is the New York "Mirror" Hollywood columnist. Shaffer specializes on spot news.

There are others doing single assignments such as Florabel Muir whose one paper, the New York "Daily News," with its largest circulation in America, makes her singly outstanding.

The A. P. or U. P. or any of the other services have the jump on the local chatterers such as Louella Parsons and Harrison Carroll (the biggest on the two big morning and afternoon "Examiner" and "Herald," respectively) through their stuff going to bed 48 hours in advance of publication. The local chatterers, however, take a by-line on spot news with separate stories.

Van Dine's Shorts

Warners has reached an agreement with S. S. Van Dine for shorts.

Author of mystery stories will turn out 12 originals along these lines to be filmed as one and two reelers.

A most thorough weeding of Fox theatres east of the Mississippi that will throw into discard all self-competition except where it is healthy and in the black is under way. All sections of the country will be combed by territories. Theatres in all will be studied as to present position and future. Those that can't be seen one way or the other will be dumped, it is said.

Brooklyn and Long Island are new conceded the most over-Foxed territories in the east, with about 60 in the zone. In some sections within a few blocks of each other are clustered five and six Fox theatres, with not more than one or two making a go at the box office, according to reports.

The mad rush for acquisitioning of a year ago when the old Fox organization worked up Metropolitan responsible for the local jumble. This must now be disentangled, it is and went after every available indie exhib in Greater New York is held admitted, with the result that careful statistical investigation, lengthy in detail, has been decided upon.

Buying Back.

The sell-outs mean that retired indies who want their old houses back may, in many instances, be able to get them.

While ostensibly on a good will tour of Fox theatres, with an eye on advancing local publicity and ballyhoo, Gabe Yorke, chief advertising executive for Fox theatres, is understood getting the low-down for future eliminations or build-ups of the box offices themselves. Yorke left Saturday (6) for the first of a series of inspection tours; this taking in Upper New York State. Immediately thereafter Yorke will take in New England and the middle west. During his absence Joel Swenson is handling the publicity.

W B Sees No Story Famine—Novels and Originals Above Plays

Warners has a writing staff of 18 now working at Hollywood and this firm's idea is that future story material for the screen will come more by way of originals and novels than through plays. That may or may not indicate a film opinion on the efficacy of the present Broadway legit season.

If there's a shortage of story material for the screen, Warners claims it doesn't know it. Figures compiled by the firm's statisticians and story supervisors indicate that WB already has fixed itself on 50% of its story material for 1931-32. That means 35 pictures and includes the output planned for both FN and WB on the premise that the two will make the usual 70 films.

On the same angle it's also stated that 55 of the present program of 70 films are completed and ready for release, leaving only 15 pictures to be shot t round out the '30-'31 program which ends its sales period in August, 8 months away.

Coming 15

These 15 include a story prepared by John Monk Saunders for Richard Barthelmess and "Svengall," which is definitely set as John Barrymore's next picture. Nine of the 15 are for WB and six for FN.

Stories on all these are finished and ready to go into production when the Burbank studios reopen soon. These include, besides those already mentioned, "A Husband's Privileges," by J. H. Gates; "Red Hot Sinners," for Winnie Lightner; "Beauty and the Boss," by Harriet Henry.

"Bad Women," an original; "The Idol," by Martin Brown; "God's Gift to Women," by F. H. Brennan; "Both Were Young," by H. M. Kahler; an orginal by Kalmar and Ruby; "Broadminded," with Joe Brown and Ona Munson; "The Reckless Hour"; "Party Husband," with Dorothy McKaill, and "Big Business Girl," with Loretta Young, are also on the list.

Rewriting "Tailor Made"

Hollywood, Dec. 9.

Metro has assigned Edgar Allan Woolf to rewrite "A Tailor Made Man," William Haines' next.

Entire story changed.



TREMENDOUS!

"The Blue Angel" in first 3 days at Rialto, N. Y. smashed all previous records! S. R. O. crowds every day since.

EMIL JANNINGS

"Jannings the Great speaks. His strength is terrifying."—*N. Y. American.*
"Jannings is magnificent, amazing."—*N. Y. Telegram*

MARLENE DIETRICH

"Dietrich proves in 'Blue Angel' she is not accidental or publicity-built star but an indisputably brilliant actress."—*N. Y. Herald Tribune*

"THE BLUE ANGEL"

"The two finest acting performances on stage or screen. An exceptional picture."—*N. Y. Sun.* "Should crowd the Rialto, N.Y. for weeks."—*N. Y. News*

UFA'S Dramatic Masterpiece. Directed by Josef von Sternberg.
Erich Pommer Production

"Von Sternberg's direction is infinitely superior even to 'Morocco'"—*N. Y. Times.*
You get pictures like this only from

PARAMOUNT

MIGHTY MIRTHQUAKE!

Now Paramount brings talkie box offices the stage's greatest comedian—the Grand Nabob of Nonsense—ED WYNN! And HOW HE CLICKS!

"'Follow the Leader' is the funniest contribution ever made by a stage comedian to the talkies. Even better than Marx Brothers", *says N. Y. Graphic.* "Wynn one of the brightest lights of cinema comedy. Threatens audiences with hilarious heart failure", *yells N. Y. American.*

"Wynn is a joy to behold and listen to. Provokes full quota of mirth", *says N. Y. Times.* "Even funnier on screen than on stage".—*N. Y. Eve. World.*

ED WYNN

The Perfect Fool. Presented by arrangement with Florenz Ziegfeld. In

"Follow The Leader"



FOLLOW THE LEADER!

With "MOROCCO" in fourth record-breaking week at Rivoli, N. Y., and sold out three weeks in advance at Grauman's two-a-day Chinese, Hollywood; with "TOM SAWYER" sensationally cleaning up from coast to coast; with an army of resounding hits on the way, THE ONE LEADER NOW AND FOREVER IS

PARAMOUNT

NO TEST YET

(Continued from page 9)

ments were in narrow range. Some of the stocks that have been hardest hit—Warner Bros., for one—offer small profit to the short sellers at these levels, and the view seems to be that they have about discounted all that is likely to happen.

For the time being at least the threatening market situations in the amusements seem to have been cleared up. Nearly all the active issues give evidence of the satisfactory position of sponsors. Day to day changes apparently represent the give and take of outside traders trying for a turn, with the bulk holdings well settled in good hands. Whether this satisfactory situation will continue in the face of further market stress is another matter, but the ability of the theatre shares to hold their lines during liquidation elsewhere among the industrials is a favorable omen.

Cite Durant Case

Something of the problems that have faced the theatre stocks and most other stocks, for that matter—is hinted in the suit of a broker against W. C. Durant seeking a court order to sell certain collateral put up by the big bull of other times. Allegation is made in the broker's pleadings that Durant recently offered them a "give up order" to sell 3,000 shares of Loew. That is to say, the trader proposed to give this broker an order to sell the Loew shares carried at the time (apparently on margin account) with another broker, which would mean that that block of Loew would be hanging over the market.

The isolated case illustrates what may have been a general situation of other extended bulls who were forced to sell out special long lines to protect their general position. Any considerable number of instances of this kind would, of course, make for a pretty uncertain market. In the Durant case alone the court record tends to show that the trader's debit balance on Oct. 10 last was $644,367; but this has now been reduced to some $70,000 by the sale of stock carried for Durant's account or deposited as collateral. This one matter coming into the open hints at the possible extent of forced selling during the last few months.

The liquidation mentioned was accomplished beginning early in October and suggests that this situation may have been a carry-over from the crash of the autumn of '29. If that is the case, the matter might furnish a clue to a good deal of recent selling arising out of situations dating back to the collapse of the Coolidge market and many similar difficulties may still remain to be met, together with the innumerable traders' problems that were created in the upswing of last spring and the subsequent collapse in the June crash.

Chart Picture

Monday (8) the character of the market resembled a great deal the preliminary phases of the slump that culminated on Nov. 10, bringing the averages to the low for the year—expressed in the Dow Jones figure of 171.70. The sessions immediately preceding Nov. 10 were marked by gradual liquidation of standard investment shares like Telephone, Gas, Eastman and others, and it was those same pivotal issues that displayed special weakness Monday. The whole character of trading suggested that steady liquidation was going on from strong hands, and this time the former explanation of tax selling didn't sound as convincing as it did before.

There is plenty of logic on the bear side. Following the November break to a new bottom, the list recovered to around 191 on the average; backed away from that figure and then climbed back to the same level. The second retreat from 191 now has brought the averages down to around 176, or within five points or so of the November low. It seems a reasonable interpretation of the movement that the bull leaders, who inspired the recovery, twice found too much stock for sale at the high point, and it is a trading maxim that when prices twice back away from a double top it is extremely difficult to push up through that point of resistance.

The recovery never did gather a heavy following. It was generally recognized that sooner or later the former low prices would have to be tested. The ticker had demonstrated that prices could not go further up, and it followed that they probably would go down. They have now reached a level where the November lows are threatened, and there is a stubborn short interest of long standing in the market that is sure to do its utmost to break the averages through November's figure.

Test Close By

Powerful Wall street interests probably will make an effort to oppose the maneuver and it looks just now as though the conclusive tug of war is not many days distant. If the list can be made to hold the November line of resistance, it is pretty certain to bring on a sizable rally on the retreat of the bears. If the old lows fail to hold, of course, a recovery will be deferred indefinitely and it is likely a bottom will have to be established as the basis of a new stund. Brokerage opinion is as usual widely at variance, except that the consensus is a warning to outsiders to remain altogether out of the market until the skies clear somewhat.

One of the disheartening angles of the decline is the weakness in many departments of the bond list. Railroad fixed-return securities have been tobogganing for weeks and struck new bottoms Monday. The same is true of several amusement issues. The one that makes the poorest appearance is General Theatres 6s, which have made new bottoms week by week, with an extreme decline Monday of 2 to 7½. The new Paramount 5½s, after a feeble rally, slipped back to 83, with fairly heavy dealings in both securities.

On the contrary the Pathe bonds which have fluctuated wildly went into a sensational zoom last week, jumping 16 points to 66 on the closing of the R-K-O-Pathe deal. Pathe owns a 40% interest in the DuPont-Pathe Film Co., makers of raw stock, and this property does not go to R-K-O on the transaction, but remains with Pathe Exchange either as an investment holding for the bond owners or for liquidation sooner or later. Income from the DuPont holdings is said to be ample to meet bond interest charges.

The Pathe stock did little in response to the news of the deal. The A stock moved up fractionally to 7⅞ on relative large turnover, but no effort was made to stage a demonstration in it. R-K-O did nothing on the strength of the acquisition, idea being that its value to the company would have to prove itself in operation. R-K-O lost much of its aggressive support with the easing of the whole list and again broke through 20 for another bottom on the movement at 19¼. Probably the operating clique felt that in the general drop there would be plenty of outside selling and they were not anxious to take the offerings up at a higher price than necessary to maintain a stable front.

Columbia Pictures on the Curb, which has many ardent friends in theatre trade circles, presented a puzzling picture. Pressure was extremely light as indicated by a turnover of only 600 shares of the voting trust stock all last week. Nevertheless the price slipped off to a new low since listing of 20% established in a single trade Monday. Performance suggests that large holders are willing to take on stock at bargain prices, but is indifferent to the company's market appearance.

Story was about Monday that the company might seek new capital for the establishing of a foreign distributing system, to replace its present plan of what the street calls "jobbing," or what the trade knows as territorial sales. Explanation did not sound convincing to the film trade.

Aggregate Changes

Price changes last week showed the market tendency to chip away at quotations. Equities active amusements fell off an aggregate of 20 points, which is a narrow move, while four issues gained a total of a little over 5. Again, as the week before, the losses looked much more important than the gains, in respect to whether the buying or the selling was better. Eastman Kodak was the feature of the film group, sinking more than 10 points net on the week, the only important decline of the group. Loew lost a whole point and the others were either unchanged or only fractionally lower.

Most of the aggregate gain was an advance of 4 points in Orpheum from 66 to 70, a stock so inactive that its fluctuations have small significance.

Summary for week ending Saturday, Dec. 6:

STOCK EXCHANGE

1930 High	1930 Low	Sales	Issue and rate	High	Low	Last	Net Chge
26½	5	600	American Seat.	6¼	5	5	– 1⅛
28¼	12¼	3,500	Consol. Film (2)	13⅜	13	13	– ⅝
28½	16½	1,100	Consol. Film pfd. (2)	18⅛	18	18	
226½	115¾	19,600	Eastman Kodak (8)	168¾	156¼	156¼	–10¾
57⅜	16⅛	98,000	Fox Class A (4)	32⅜	30	31	
51¾	14¼	27,900	Gen. Thr. Equip.	18⅜	16⅝	17¼	– ½
97⅜	42⅜	31,500	Loew (6)	68¾	65¼	66	– 1
15⅝	6	800	Madison Sq. Garden	7	6½	6½	– ½
26⅜	23½	600	Met.-G.-M. pref. (1.80)	25	24½	24½	– ¼
77¼	46⅝	24,500	Paramount-Fam.-Lasky (4)	49⅜	42⅝	42⅝	– 1¼
9	2¾	13,000	Pathe Exchange	4	3¼	3½	+ ¼
19⅝	5	5,600	Pathe, Class A	7¾	6¾	7⅛	+ ⅜
69⅝	12⅝	340,000	Radio Corp.	17⅜	15⅝	15	– ⅜
50	17½	98,300	Radio-Keith-O	21⅝	19¾	20⅛	– ⅜
99⅝	63	20	Orph. pref. (8)	70	70	70	+ 4
35	4½	2,300	Shubert	6⅝	5⅝	5⅝	– ⅛
70	30	400	Universal pref. (8)	40	40	40	– 1½
80¼	13⅝	70,430	Warner Bros.	13⅝	10⅝	17	
70¼	34	100	Do pref. (2.20)	39	39	39	

CURB

55⅞	22	100	Columbia Picts. (1¼+)	22	22	22	– 2
54⅜	20⅝	600	Do v.t.c. (1¼+)	22	20⅜	20⅝	– 1¼
7⅜	2½	5,400	Fox Th. "A"	5⅞	4⅞	4⅞	– ⅜
18½	9	7,300	Gen. Theat. Equip., w. i.	11⅞	10¼	10⅝	+ ⅜
37¼	30½	5,300	Do pref., w. i.	34	30¼	31	– 3
4⅜	3	1,000	Loew warrants	4	3	3	
32⅝	12½	600	National Screen (2)	20	17½	20	
86½	7¾	7,500	Technicolor	11⅛	8	8	– 3

BONDS

100⅛	69⅜	$132,000	Gen. Thr. 6's, '40	72	69⅜	70	– 2⅜
91	74	8,000	Keith's 6's, '40	79	78½	79	+ 1½
330	101⅜	28,000	Loew 6's, '41	107⅛	105	105	– 2
100	91½	23,000	Do ex-w. 6's	95	93⅞	93⅝	+ ⅛
80	36	210,000	Pathe 7's, '37	67	50	61	+11
103¼	92⅜	44,000	Par-Fam-Lasky 6's, '47	99⅜	95¼	95½	– ⅛
94⅝	82⅝	173,000	Par-Fam-Lasky 5½'s	85	82⅜	83⅝	+ ⅝
20⅝	16½	25,000	Shubert 6's	32	28	29	+ 1
113⅛	98¾	245,000	Warner Bros. 6's, '39	72	67	69	+ 3⅜

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

		Sales					
...	...	400	Jenkins T. ex	3¼	3	3¼	+ ¼
...	...	100	Photo-color	2¾	2¾	2¾	

Over the Counter, N. Y.

Quoted in Bid and Asked

Bid	Asked					
19	20	.....	Roxy, Class A (3.50)	—	—	—
19	27	.....	Unit ...	—	—	—
½	1¼	.....	Unit ...	—	—	—
1	3	.....	De Forest Phono	—	—	—

Los Angeles

—	—	.....	Rain ...	—	—	6 bid
—	—	.....	Fox Thr.	—	—	4 bid

SHORTAGE ALLEGED IN JUNGLE FILM CO. MESS

Declaring that his arrest was an outrage and was done to prevent his making a disclosure, Samuel Goldstein, 32, treasurer of the Jungle Film Co., 639 9th avenue was arraigned in West Side Court before Magistrate Goodman on the charge of grand larceny. Goldstein obtained the necessary bail of $1,000 for a hearing this week.

Goldstein was arrested by Warrant Officer Dan Fisher in West Side Court. The defendant had been summoned by David Sohmer, secretary of the Jungle Film, Co., who alleged that an examination of the company's books showed that Goldstein appropriated over $800 of the concern's money to his own use.

This was denied by Goldstein. He stated that he was treasurer of the outfit because he was in charge of the film, "Sons of Tarzan." The latter film is owned by some one else and Goldstein is the representative of the owner.

Goldstein had a summons in his pocket at the time of arrest for the appearance of an officer of the Jungle Film Co. He told reporters there is a large shortage in the company and his arrest was caused so that he would be silenced. Goldstein lives at 751 Walton avenue, Bronx.

Sohmer laughed at Goldstein's story. Sohmer resides at 1364 46th street, Brooklyn. The shortage is alleged to have occurred Nov. 26.

'PHOTOPLAY' WARNER AND ARLISS MEDALS

Harry Warner was presented "Photoplay's" gold medal for the best picture of 1929 by Jim Quirk, mag's editor, at a tea party at the Ritz Dec. 3. Picture which won the medal was "Disraeli."

Through special permission, obtained by Warner from Quirk, a facsimile of the medal was also presented to George Arliss, star of the picture. Ordinarily but one medal is given by "Photoplay" to the producer, to avoid confusion and possible hurt feelings in the case of more than one star being in the picture.

Not Much Settled Upon in R-K-O-Pathe Deal Before Approval Day

While elimination of one set of exchanges is admitted a part of formal procedure in the take-over, Radio-Keith-Orpheum spokesmen, expressing the belief that there is a marked trend in the industry for independent production units, declare Pathe's production activities are scheduled to remain permanently segregated.

Until that big Radio home goes up on 5th Avenue, and it is not scheduled for occupancy until 1932, the home offices of both companies are slated to remain as they are.

While the final votes of Pathe stockholders will not be in until early January, little will be done in other respects in the nature of physical changes until then. At the same time with Lee Marcus, Radio vice-president, taking the chieftain's saddle at Pathe, there are other big changes in Pathe's executive personnel expected to be made.

Schnitzer on Production

One of the most important in the Radio-Pathe line-up is that of Joe Schnitzer. According to insiders, Schnitzer will permanently buckle

(Continued on page 46)

INCORPORATIONS

New York

Albany, Dec. 9.

Thulia Amusement Corp., New York, amusements; indoors and outdoors, $20,000; William Reutemann, Louis Straussman, Ernest Magnasco. Filed by Louis Napolitano, 154 Nassau street, New York.

Bobrich Productions, Inc., Brooklyn, conduct theatres, deal in motion pictures, plays, $500. Filed by Philip F. Jacobs, 66 Court street, Brooklyn.

International Studio of Moving Picture Machine Operators, Inc., Manhattan, instruction in the operation of moving picture machines, $10,000; Joseph Falk, Jacob Goodson, Samuel Cohn. Filed by George G. Gellert, 7 Market street, Poughkeepsie.

Fray and Braggiotti Theatrical Enterprises, Inc., New York, theatrical business, $50,000; Marie Braggiotti, Jacques Greenwald. Filed by Jerome A. Jacobs, 140 West 42nd street, New York.

Theatrical Enterprises, Inc., New York, general theatrical proprietors, deal in plays, motion pictures, 1,000 shares, no par value; Emile Bonnot, F. F. Kane, J. A. Lauridsen. Filed by John B. Jacobson, 487 Broadway, New York.

The Max Lowenstein Offices, Inc., New York, amusement business, $20,000; Murray T. Felden, Raymond Felden, Samuel Greenwald. Filed by Jerome A. Jacobs, 140 West 42nd street, New York.

Theatrical Enterprises, Inc., New York, general theatrical proprietors, deal in plays, motion pictures, 1,000 shares, no par value; Emile Bonnot, F. F. Kane, J. A. Lauridsen. Filed by John B. Jacobson, 487 Broadway, New York.

The Max Lowenstein Offices, Inc., New York, amusement business, $20,000; Murray T. Felden, Raymond Felden, Samuel Greenwald. Filed by Jerome A. Jacobs, 140 West 42nd street, New York.

Singer Midget Bank, Inc., New York, theatrical business, $10,000; Lottie Singer, Nondor Singer, Janos Palfi. Filed by Max J. Polson, 1180 Broadway, New York.

Gren-Gen Corp., Manhattan, theatrical business, 200 shares, no par value; Louis Singer, Herbert Koslan, Violet Markowitz. Filed by Bloomberg & Bloomberg, 1482 Broadway, New York.

Motion Picture Theatres of New England, Inc., Manhattan, theatrical business, 200 shares, no par value; Rose Kileman, Ethel Appell, Sophie Freeman. Filed by Morris Wolf, 220 Fifth avenue, New York.

Vichow Productions, Inc., Kings, theatrical business, $500; Philip F. Jacobs, Joseph Fort, Joseph Horowitz. Filed by Philip F. Jacobs, 66 Court street, Brooklyn.

Franklin Exhibition Corp., Manhattan, theatrical business, $10,000; William R. Frenchmann, Arthur E. H. Faulk, Irving Breiman. Filed by Guttman & Train, 1441 Broadway, New York.

National Recording Corp. of America, Manhattan, talking pictures, $20,000; Arthur Goodman, Benjamin D. Kaplan, W. William Suffin. Filed by Arthur Goodman, 1440 Broadway, New York.

Knights of the Orient, Inc., Manhattan, theatrical business, $1,000; Lily Ettinger, Hilda Dunham, Anne Wallace. Filed by Harold H. Straus, 1225 Broadway, New York.

Village Farm Barn, Ltd., Manhattan, realty, produce moving pictures, plays, entertainment of all kinds, $20,000; Joseph A. Rubino, Hanna Nagelberg, Anthony A. Moleti. Filed by Joseph A. Rubino, 160 Broadway, New York.

Markus-Birman Service, Inc., Manhattan, realty, theatrical employment agency, 200 shares, 100 preferred and 100 common no par value; Falcon Markus, Mary Markus, Jacob Mirman. Filed by Walter B. Morris, 277 Broadway, New York.

Presentation Pictures, Inc., Manhattan, deal in plays, vaudeville, motion pictures, musical performances, amusement of all kinds, 100 shares, no par value; Herman J. Grasberg, Thomas J. McNamara, Bryan Frankfort. Filed by Cohn, Glickstein, Isaacs, 126 West 46th street, New York.

The Children's Players, Inc., Manhattan, moving and talking pictures, $50,000; Julie A. Pinker, Adrienne S. Pinker, Jane Steiner. Filed by W. Herbert Adams, 5 East 44th street, New York.

F. O. B. Parts, Inc., Manhattan, theatrical business, 100 shares, no par value; Gorson H. Werner, Frederick G. Wasserman, Theresa Brown. Filed by William Klein, 226 West 44th street, New York.

Treax, Inc., New York, theatrical business, 10 shares, no par value; Henrietta Schiffman, Louis P. Randell, David Scher. Filed by Goldsmith, Goldblatt & Hanower, 1560 Broadway, New York.

Batchelor Enterprises, Inc., Manhattan, produce plays, vaude, public entertainment, $5,000; Walter Batchelor, Joseph Fuccello, Amelia Decher. Filed by Nathan Lieberman, 1560 Broadway, New York.

International Falls Museum, Inc., Manhattan, amusement parks, indoor and outdoor, 100 shares, no par value; Lillian Rosenoff, Herbert S. Kline, Joseph Bernstein. Filed by George M. Glassgold, 295 Madison avenue, New York.

Life Line Productions, Inc., New York, theatrical business, 100 shares, no par value; Roy C. Wilson, Francis D. Wells, Hilton I. Newman. Filed by Coudert Bros., 2 Rector str. New York.

Sea Breeze Beach Club, Inc., Manhattan, conduct bathing pavilions, restaurants, furnish entertainment, amusement, 100 shares, no par value; Joseph Shair, Rose Corth, Marie Siemson. Filed by Samuel H. Kaufman, 60 Wall street, New York.

Signick Theatre Corp., theatrical business, $10,000; Edward M. Jaines, Arthur Israel, Jr., Sidney Justin. Filed by Arthur Israel, 1501 Broadway, New York.

Flood Distributing Corpn., New York city, motion picture business, 200 shares, no par value; Albert G. Tate, Wilbur Nadel, Morton Weiss. Filed by Albert S. Katz, 25 West 43rd street, New York.

The Lazar Enterprises, Inc., Village of Rockville Centre, motion picture business, $50,000; David M. Lazar, James A. Warner, Edward Marks. Filed by Marks & Warner, 5 West Sunrise highway, Freeport, Long Island.

Statement and Designation

Theatre Service Corp., Del., motion picture advertising, 520 Lexington avenue, New York. William J. Johnson, president, 2,000 shares, no par value. Filed by Edward Schober & Morgan, 15 Broadway, New York.

Change of Capital

Edward Minsky, Inc., Hampton, 400 shares, no par value, increases to 600 shares, no par value. Filed by Raymond A. Smith, 42 Hamilton, New York.

WALTER ROGERS BETTER

Denver, Dec. 9.

Walter Browne Rogers, player, is at the home of his parents, recuperating from a two-month illness on the Coast.

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(Continued on page 46)

F & M'S COMBO ROAD UNIT MGR. AND P. A.

F. & M. is moving cautiously in the employment of road managers of its units. "Doc" Howe, booking chief, while reporting a number of applications for the jobs following announcement of the road plan figures the job too specialized to be handled lightly.

The aim is apparently to get a combo type of manager and p. a. and principally one with road show experience. That may mean legit people.

That type was usually aimed from legit although now and then special units from Publix and Loew's and private flash acts carry a manager along. The men will be put on from both sides of the country.

Howe is scheduled to leave for the Coast before Christmas, when M. Marco arrives from L. A., but before leaving hopes to entrain several road managers he is now interviewing. The unit route of F. & M. at the present runs to 36 weeks but is in process of being expanded. One manager for a unit means as many specialized individuals as there are units.

These managers will hook in with the house p. a.'s wherever the unit plays in advance and make a double concentration on exploitation values that way. The road manager will not supersede any house p. a. in authority but merely co-operate.

W. E. STANDS PAT O'I $3,000 AS MINIMUM

The game of checkers in reducing prices of talker equipment, started by the indie manufacturers, and which General Electric quickly followed up, is ended so far as Western Electric is concerned.

A round $3,000 is bed-rock for W. E. prices, coming down all the way from an initial $22,000 of even three years ago.

Experts for W. E. claim the company can't make money if it goes below $3,000 in the asking and that it is not in the show business just to be philanthropic.

Reports that W. E. is setting itself to release a $1,600 device, thereby cutting in half RCA's Photophone minimum, as well as its own, are termed by the experts "just propaganda."

JUDGMENTS

Ned Wayburn Studios; Ruthrauff & Ryan, Inc.; $1,530.

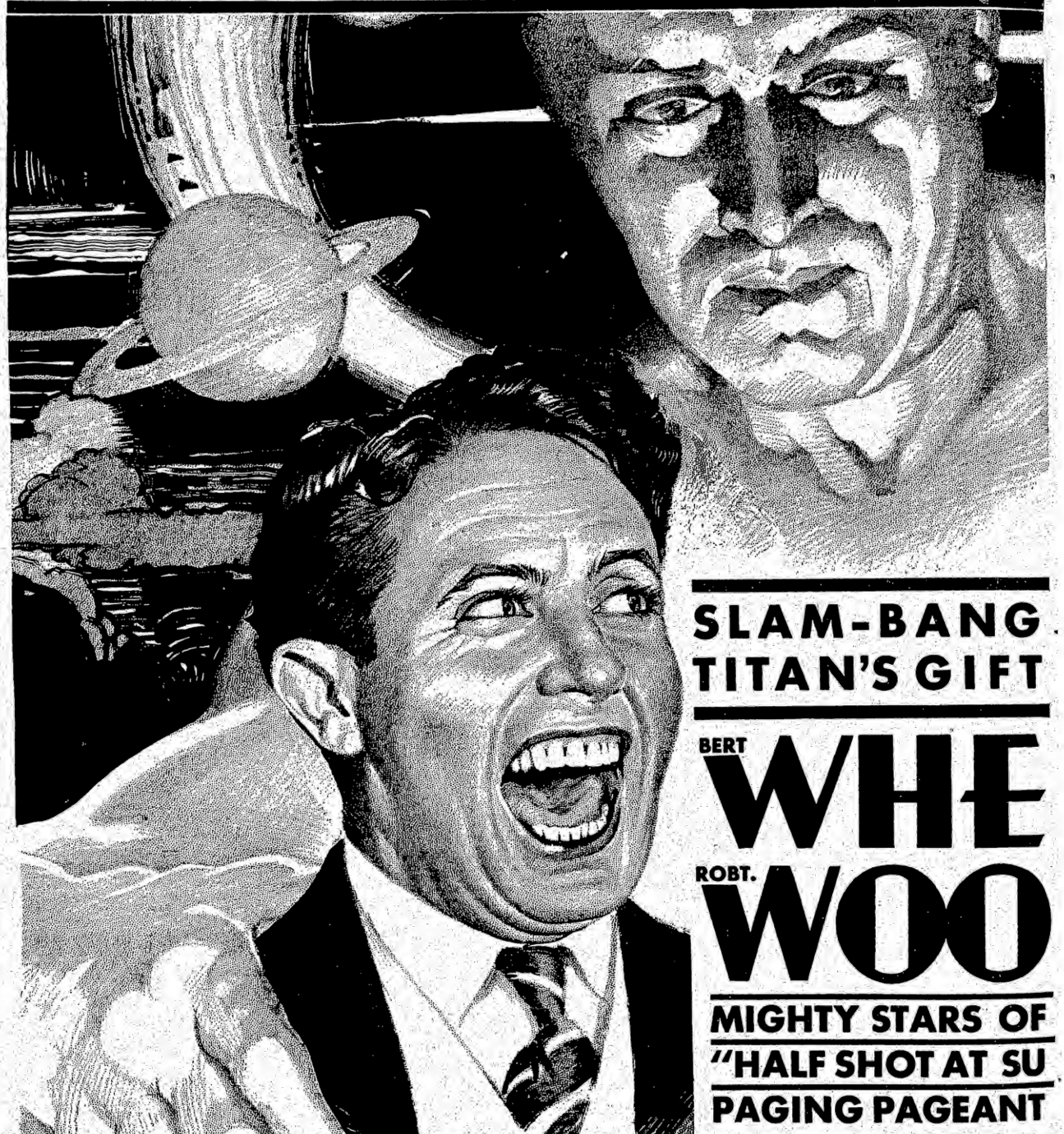
Connolly & Swanstrom, Inc.; William Morris Agency, Inc.; $10,371.

Harlem Broadcasting Corp.; A. E. Gelling et al.; $146.

Lew Cantor, Inc., and **Lew Cantor**; Times Square Trust Co.; $5,-115.

George Sayre (Gordon Sawyer Pictures, Inc.); Theatre Owners' Trading Corp.; $3,965.

SPLASH WHOOPEE ACR



SLAM-BANG
TITAN'S GIFT

BERT
WHE

ROBT.
WOO

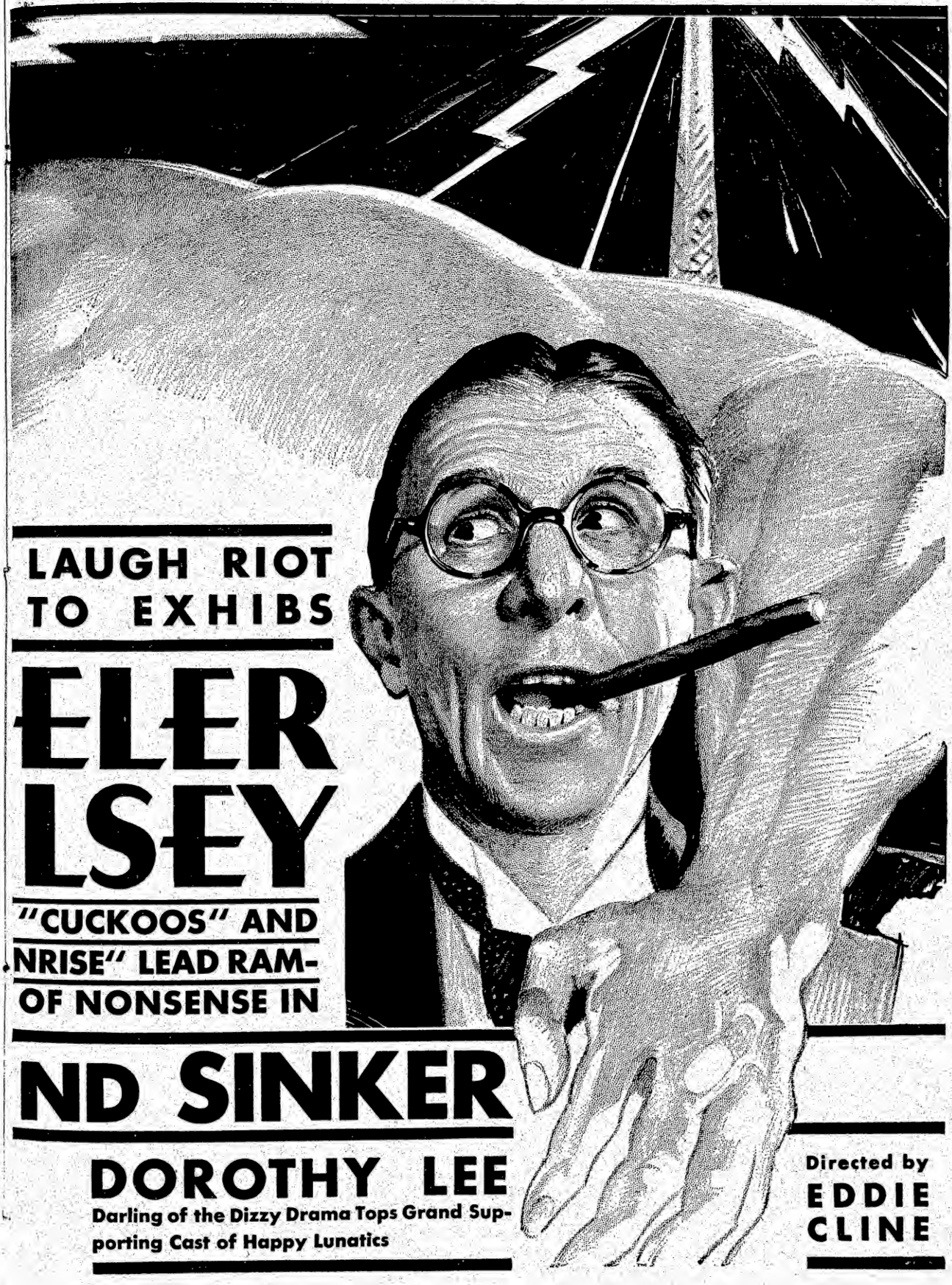
MIGHTY STARS OF
"HALF SHOT AT SU
PAGING PAGEANT

HOOK, LINE A

Radio PICTURES
Reg. U. S. Pat. Off.

Trouble Routed...Gloom Panicked as Champ Nuts Dodge Keepers to Run Show in Broadway Hotel!...All Floors Open ...Keys in the Ash-Can...House 'Dicks' Out...as Hilarity Runs Wild from First Floor to Fortieth!

OSS NATION'S SCREEN!



LAUGH RIOT TO EXHIBS

ELER LSEY

"CUCKOOS" AND NRISE" LEAD RAM- OF NONSENSE IN

ND SINKER

DOROTHY LEE

Darling of the Dizzy Drama Tops Grand Supporting Cast of Happy Lunatics

Directed by

EDDIE CLINE

SCARLET PAGES

(Continued from page 15)

attorney, giving it a suave and engaging reading. These two players monopolize the story and both playing characters no longer young, put the play in the all too common category of recent plays that slighted the element of love's young dream and played on the idea of matured romance. It's getting so that a romance involving an ingenue and a juvenile is the exception—probably the price the fans are paying for their own progress toward sophistication in entertainment.

The Strand is making a ballyhoo with lobby announcement that "this picture is not recommended for children," but apparently paying dividends on Broadway. It may do the same elsewhere. Title hooks up with the exploitation technique, but the advisability of the plan for general use is questionable. Picture isn't nearly so "daring" as "Common Clay," and will do business without the artificial stimulant, the title itself being an aid in this direction. *Mosk.*

Marion Nixon is not so happy in the ingenue role, not an easy assignment, and made no easier by the decision to make the part of Nora, the foundling who later becomes a cabaret girl, that of a rough, unpolished diamond. Girl carries the uncouth manner of the cabaret into the emotional scenes, robbing the character of sympathy and throwing still more sympathy to the older woman.

Much of the action takes place in a court room scene of which the screen has supplied an abundance. Even if this sequence is rich in quick surprise and capital comedy incident, the surroundings are becoming a little dulled by use. Same is true of the climax situation in which the brilliant woman lawyer defending a girl on trial for murder discovers that the defendant who seems in the shadow of the chair is her own child.

Familiar as the situation and obvious as its development have been long before its arrival, Miss Ferguson's perfect playing of the emotional makes it genuinely affecting. It is this scene that will help the feature in word of mouth advertising among women.

Grant Withers, a juvenile who has a good deal of distinction, plays an inconspicuous romantic role with a good deal of simple directness, giving a weak part much more than it deserves. Minor characters have been chosen with effect on the general aspect of the production. De Witt Jennings, the judge in the trial scene, supplies convincing atmosphere without seeming to be acting.

Physical production is excellent and the dialog flows smoothly as is usually the case with pictures made from original plays that had plenty of playing. There seems to be something in the lines of often repeated plays that crystallizes them in a way that is not achieved in newly contrived screen dialog. An illuminating case in point is that of "Lightnin'." *Rush.*

MOTHERS CRY

First National production and release. Directed by Robert Henley. Based on the novel by Helen Grace Carlisle. Adaptation by Lenore J. Coffee. Cameraman, G. Warren. Running time, 75 minutes. At New York Winter Garden, week Dec. 4.

Mary Williams	Dorothy Peterson
Beatty	Helen Chandler
Attie	David Manners
Danny	Edward Woods
Jenny	Evelyn Knapp
Sadye	Jean Bary
Frank Williams	Pat O'Malley
Mary's Mother	Clara McDonald
Mary's Father	Charles Jill Malless
Carl Muller	Reginald Pasch
Hart	Sidney Blackmer

A distressing dramatization of family troubles made into a parade of human agonies that takes an hour and a quarter to pass a given point. Title, for once, furnishes an accurate cue to what the screen will show, and its billing not attractive otherwise than perhaps to mothers. Altogether a depressing picture with minus box office potentials.

It is dramatically very well done, which only serves to aggravate its depressing effect. Why the studio decided that a story of mother grief could be made into a profitable commercial feature is one of those things. That better dramatic story, they made it the tougher assignment they wished on the sales force and they made it tough enough.

It is enough to indicate the tone of the picture to relate that one of its high light episodes is the farewell of a mother and son, the son being then in the prison death house about to go to the electric chair. One of the details upon which they dwell is that the mother thinks the boy's trouser leg is torn and he explains that it has been cut purposely in preparation for the execution. The scene is an affecting one as played here and it is guaranteed to spoil any sunny winter afternoon or brisk, star lit evening. Maybe the tears in the picture will draw the women anyway, even if the title doesn't.

That sequence is the climax of grief, although there are plenty of other uncomfortable scenes. One dance goes wrong, the father is killed in a freight train accident—probably the messiest demise the author could think of at the minute—and the whole picture is built up out of bad news for mother.

Capital acting by a cast of uniform excellence doesn't help much. Dorothy Peterson in the mother part does splendidly in the well balanced emotional passages, and David Manners, the good son, plays a difficult role with excellent judgment. Edward Woods, playing the son with criminal tendencies, gives a good deal of force without overplaying. Indeed the vigor of his portrayal contributes much of the depressing atmosphere. *Rush.*

FOLLOW THE LEADER

Paramount production and release. Ed Wynn starred. Director, Norman Taurog. Adapted by Sid Silvers and Gertrude Purcell from the William K. Wells, George White, DeSylva, Brown and Henderson musical, "Manhattan Mary." Dialog by Al Boasberg, Ginger Rogers, Stanley Smith and Lou Holtz featured. At Paramount, New York, week Dec. 5. Running time, 70 minutes.

Ed Wynn	Ed Wynn
Mary Brennan	Ginger Rogers
Jimmy Moore	Stanley Smith
Sam Pitts	Lou Holtz
Ma Brennan	Lida Kane
Helen King	Ethel Merman
George White	Bobby Watson
R. C. Black	Donald Kirke
Rob Sterling	William Halligan
Pritchett	Holly Hall
Two-Gun Terry	Preston Foster
Mickie	James C. Morton

Like the stage musical, "Manhattan Mary," from which it was taken, "Follow the Leader" is a one-man proposition, with Ed Wynn the one man again. Depending almost entirely on Wynn for its laughs, and on its laughs for results, the talker, minus the stage music, secured enough at the New York premiere amount to indicate it should do well anywhere. It's first run material and above average.

Along with Wynn as a topping comedian appears a new face on the talker horizon. Lou Holtz. In his Hebe dialect Holtz appears to have written his own stuff into the screen part as he did in the stage original, and can also be always Ed Wynn with his personal mugging and bughouse "inventions," the screen gains through this talker two distinctive comedy experts.

Beyond Wynn and Holtz, the players are insignificant, as to action. Ginger Rogers, with less to do than any time since reaching feature heights with Par, is a first rate trouper in a secondary love interest assignment, with Stanley Smith, opposite, about the same. Ethel Merman, the other girl among the principals, didn't have the best of help in her first picture.

Paramount saw enough in Miss Merman on the Astoria set to consider her for the future. What she possessed in the flesh on the lot was not recorded intact on this film. Faulty make-up marked down her true appearance and the recording didn't carry her voice naturally. In "Mary" she has one song, the only song in the picture, and Al Siegel's arrangement is all over it, without billing for Siegel.

Billy Halligan and James C. Morton are other vaudevillians present for bits. Bobby Watson, the ex-musical juve, plays "George White," with Par having carried over the personal plug the revue producer slipped himself in his stage show. Also some puffs for "Scandals." Ziegfeld has a one-line mention, in the same breath with White! Probably won't make any difference in the sticks where this picture will play, but where the producers' revues haven't for years if ever.

Lou Holtz, who has used Wynn's sun for most of the breathing spells. Each fade-out is centered on registering of goofy fright by the star. Wynn is funny off the bat and bulls, as does Holtz. The story, a silly-silly, is nothing as the start and remains there.

Dialog light and keeps things moving. Some of the gags sound like those Sid Silvers used to toss at Phil Baker from a stage box. *Biga.*

THE YELLOW MASK

(With Songs)
(BRITISH MADE)

British International production and release. Directed by Harry Lachman. Adaptation from Wallace Wallace's "The Traitor's Gate" (English). Photography by Claude Grisse-Greene. Adaptation by Val Valentine. Both recorded. American premiere at Cohan theatre, New York, week Dec. 6. Running time, 70 minutes.

Mary Trayne	Dorothy Seacombe
Al Sedan	Wyndham Goldie
John Carn	Wilfred Temple
Molly	Winnie Collins
Ah-Kong	Frank Cochrane
Sunshine	William Shine
Manuel	Wallace Lupino
Sam Slipper	Lupino Lane

When caught by "Variety" July 30 at the Palace, London, this film was rated substantially suited for the British, but weak for the U. S. excepting possibly the negroes over here. That opinion still holds after the American premiere, which was undistinguished by audience or otherwise Friday (5) at the Cohan on Broadway.

By the token of this picture the British film industry looks to have attained its peak to date in talker manufacture. This one, called a musical drama, is really a melodrama with incidental music. It's story is essentially weak for American audiences. The film must therefore be likewise. Further than this, the picture must look to another obstacle in the American customers' shrugging of the musical films. Whether this has changed since July has not been tested as yet.

The New York management displayed bad tact in the local exhibition with a trailer to the film's opening that carried the thought that Edgar Wallace and B. I. P. were offering this piece as "the end to end all musical comedies." Mebbe yes. Mebbe no. It must be understood, using the intelligence of an audience and make it felt that way or it's assuming an 'I-Tell-You" attitude from a foreign source that might be resented.

When the last of the three songs is about to be sung at the close, and the kidnapped girl rescued from the Chinese potentate on the eve of their wedding, the recollection of that trailer will not aid in offsetting the snickers that come from a glimpse of soldiers in half-panties marching for the kill like chorus boys in line. Perhaps that's a British attitude for candor, but it is not showmanship to miscast characters.

The yarn concerns the same Chinese potentate. He steals a diamond from the London Tower and kidnaps a soldier's sweetheart. The ending is achieved with the help of a reporter played by Lupino Lane. The usual Lane and just as funny, but stacked up against the serious intentioned hoke of the story as it unfolds with incongruous antipathy, his stuff comes out slapstick. But without Lane even in slapstick the film wouldn't be worth anything.

Photography and lighting keenly at fault. Most of the time it was undistinguishable whether it was day or night.

One of the tunes is rhythmic of military time. None outstanding, but all possessing swing, and but for the recording, which flipped them into unintelligibility, they might have gone beter. Dorothy Seacombe and Wilfred Temple have pleasant voices. Temple, tenor. Miss Seacombe, however, had nothing else.

The accompanying score themed too loud and above the action most of the time when it should have been contra.

The film could stand some speeding up even for England. A noticeable slowness of movement that suggests a Continental attitude on life in general. It's aloof to the theatre. Even when the diamond robbery is committed and the rescue later is effected, everything is in deliberation. That's draggy for American audiences.

One noticeable scenic effect that hasn't been shown in American films since the early days perhaps brings a twisty thought of how come a bird can be shown smoking an opium pipe as Lane is seen in this film. Maybe just a quirk. *Shan.*

REMOTE CONTROL

Metro production and release. Directed by Jack Conway. Chair and Nick Grinde. Free adaptation of play of the same name by Clyde North, Albert C. Fuller and Jack Nelson. Starring William Haines. Cameraman not credited on main title. Running time, 62 minutes. At Capitol, New York, week Dec. 5.

William Brennan	William Haines
Sam Ferguson	Charles King
Marion Ferguson	Mary Doran
Professor Kruger	Milan Milan
Polly	Polly Moran
Smedley	J. C. Nugent
Radio Engineer	Edward Nugent
Chief of Police	Wilbur Mack
Blodgett	James Donlan
Al	Edward Brophy
Mrs.	Warner P. Richmond
Frank	Russell Hupton

Haines' pictures haven't progressed notably in the last three starts and this one promises not much better. Story is taken from the play of the same name produced in New York last season, and one of those halfway ventures. The screen version bears small resemblance to the stage original, upon which it is rather an improvement in a literary way.

Material has been worked over to make it fit the Haines personality and the result is a typical comedy for Haines who is just a little more irritating than usual in his smart aleck characterization. Best assets are a succession of moderately hearty laughs and a good brisk melo finish.

Great deal of footage is devoted to the familiar "fresh" clowning of the young comedian engaged in his usual line of go-getter flirtation with the heroine, development that does the romantic angle no good. Everything Haines favors for a couple of thousand feet, you get an inkling of why his leading women usually seem pale and insipid. Any actress that has to play up to these episodes soon fades into the background like a juggler's assistant.

Trouble with the Haines character type is that it is never on the receiving end of the custard pie, no clown has ever lived who could be at once adored and unbruised.

Outside of the comic, brass-knuckle romance, "Remote Control" has its moments as a comedy crook story, developing swiftly and with many neat surprise twists. The broadcasting studio locale of the play has been retained. The master criminal insinuates himself into the air program with the purpose of directing his mob of bank robbers by sending instructions to them through the microphone in the guise of a clairvoyant advising people in answer to fan letters on their problems.

Haines suspects the clairvoyant is a criminal, but the studio secretary, with whom Haines is in love, falls for the suave seer's advances. To get Haines out of the way, the crooks kidnap him and hold him prisoner while they plan a final clean-up, intending to "knock him off". meantime and leave the suspicion he was involved in the crime. Building up of this situation is neatly accomplished.

In desperation Haines thinks up a scheme to get a hint of his predicament to friends. It all dovetails into one of those "chase" finishes, with cutbacks to trace the progress of the crooks to their crime and the ow moving events that will get his friends and the police on the ground to save him at the last minute. Skillful jockeying of these elements gives the final footage a capital touch of suspense with a fast climax and fadeout.

Polly Moran does an amusing bit in her usual manner, while John Miljan plays the smooth crook with his customary effect. Charles King does a minor role, brought in for the purpose of singing one song as an Irish tenor and kidding the cast, while a stuttering character contributes a couple of capital low comedy sequences, one a gem trimly woven into the dramatic action. Wilbur Mack also has a short incidental bit as the police inspector. Picture is full of first rate players all overshadowed by the main vehicle of forcing the Haines comedy. *Rush.*

EXTRAVAGANCE

Tiffany production and release. Directed by Phil Rosen. Story by A. P. Younger. M. DuPont, cameraman. In cast: Owen Moore, Jane Collyer, Lloyd Hughes, Dorothy Christy. At Beacon, New York, week Dec. 6. Running time, 60 minutes.

"Extravagance" is a good program picture, and no house, except a deluxer, can err in booking it. Despite considerable extraneous matter, in the nature of footage devoted to lighting cigarets, etc., this Tiff picture works up suspense about a couple of husbands and wives who get their sable coats bought by the same guy. That will please the average fan who doesn't ever expect to buy a sable, and therefore isn't expected to realize what complications might ensue if he had the lowdown.

As the Tiff experts have it, a woman who wears a sable coat is essentially wrong, unless her husband is a millionaire. From one perspective "Extravagance" might be categoried as Hollywood's epic on sables, since in no other feature by any other company has the moral effect and aftermath of wearing a sable coat been so deeply gone into as in this current production.

June Collyer and Lloyd Hughes as the younger married couple are at last permitted in the final reel to benefit by the experiences of the older couple, in the fur line, handled by Owen Moore and Dorothy Christy. Owen turns from 100% trustworthiness to a gun which ends himself, after his wife, when the story of her fur coat is unfurled.

If June hadn't this hankering for a sable A. P. Younger never would have collected his writer's check from Grant Cook. But Younger took a chance of including all the handkerchief-using situations of domesticity.

Fortunately for the writer, Phil Rosen appreciated it and made extra effort in the directorial job. The casting director made an equally good showing in picking the people. *Waly.*

Verklungene Traume

("Echo of a Dream")
(GERMAN MADE)
(With Songs)

Haesike production. Goldie release. Directed by Martin Berger. Cast includes Hans Stuwe, Mady Delschaft, Eugen Rex and Harry Hardt. Songs: "Verklungene Traume," "Siehst Du wohl das kommt davon" and "Beim Tango Pan Verling." At "Man sich So Leicht." American premiere at 8th Street Playhouse, week Dec. 5. Running time, 88 minutes.

From observation native patriotierism cluttering the international talker situation is serving as a boomerang on the countries where such enthusiasm is rampant. This film as produced by Haesike Films is slovenly. Except for certain fine pictorial scenes and music that is tuneful but not outstanding, and spotted offside the picture deserves no histrionic consideration. Cluttered, overdone and amateurish.

It brings serious thinking that's good for the industry. Germany's film horizon, for instance, is deluged annually with an abnormal number of overnight producers. Eighty-three in 1929. And for a total of 183 pictures or so. That's more producers than in the U. S. at any time.

The talker situation may have accentuated this condition. It may or may not be that way in other countries, but it seems logical to presume as much in view of foreign angles as observed. Haesike Films, given as the producer of "Verklungene Traume," is not listed in Germany's 1929 category. That may or may not mean it's a mushroomer.

Maybe art can be nationalized. But if it is, it will have to become a sport. Russia and its revolutions prove that. Hans Stuwe, who plays the scapgrace son of a Roumanian landed gentleman, was seen here about a year ago in Aafa's "Dich Habe Ich Geliebt," first talker from Germany to come over. "Variety" then noticed him pleasantly, but in the present film he's overplaying throughout.

That may be direction. Martin Berger, who handled the megaphone, is known in Germany for a couple of silents or so, but nothing outstanding. Not to be confused with Ludwig Berger, as with producing firms, so it is in Germany with directors. Sometimes and often the producer and the director might be one. That's another way of handling a meg. Few are heard of a second time over here.

Stuwe and characters are spotted on Roumanian soil in German dialog, with interspersed cafe shots at Bucharest, Constanza and some other locale. He is advised by his father to marry a peasant girl to strengthen the hereditary strain for future generations in the family. He picks a nifty svelte, literally grabbing her at a village party bossed by the old boy. But complications arise because Stuwe is now in love with the girl and ready to shed his vows that he might marry her.

Later comes back a former sweetheart, also a blonde of Stuwe's, and the complications begin over again to send the first blonde back to the priest who loved her on the eve of giving birth to a future heir for the Stuwe. It outs of just that suddenly, and with no real dramatic logic. Not altogether clear and too long.

A sunset shot and a rowboat maneuver on the river at Constanza are gems. Outdoor shots generally superior to interior photography, but due to natural outline of countryside. Peasants seem hand picked, being naturally dirty, clumsy and ignorant looking.

Mary Delschaft, the heroine, is well known in Germany.

The songs, except for one, are spotted in the safe scenes, and good voices hitch each one. One tune is in the Stuwe household and sung by a couple of servants on the comedy angle. The tunes are rhythmic and suggestive of American music, but nothing outstanding. Recording spotty. *Shan.*

Menschen im Kaefig

("Cape Forlorn")
(GERMAN MADE)
(All Talker)

Berlin, Nov. 28.

British International Pictures production. Stadtl release. Directed by Dupont over the stage play "Cape Forlorn" by Frank Harvey. Photography, Claude Friese-Greene. W. Blakeley and H. Young, Sound, Alec Murray. Recorded on R. C. A. Starring Conrad Veidt, Fritz Kortner, Heinrich George, Tala Birell and Julius Brandt. Running time, 98 minutes. At Gloria Palast, Berlin.

If there were unfavorable reports by the Berlin press about this picture, they were not unfounded. Its action is too heavy, too broad, and the experienced visitor will know in advance what is going to happen; he reads the names of four men and one woman and knows enough. Difficult, however, to imagine the kind and extent of noises. When Heinrich George is washing himself, it sounds like firing volleys. If a suit is being brushed, it is like the rattling of an automobile.

The main fault lies not in the selection of its topic but in its handling. Captain of a light house brings into the place of his life, and that of his comrades, a wife. The complication of a woman sharing the monotonous life could be made very interesting. Dupont did it the wrong way. Instead of running up the events and giving a clear description of them, he draws them apart. Very often the spectator does not know what is happening. Dupont, compared with his last talker, "Two Worlds," has become freer and more natural but he does not yet possess the easy hand and the naturalness of the great American and Russian directors.

Heinrich George is splendidly powerful in his primitive originality as a simple sailor and plays up manner with touching tragical humor. Tala Birell, young Viennese actress, new for the film, has effective moments, but she is more or less a good copy of the Garbo and a good actress. Unbearable is Fritz Kortner who plays in an affected manner. Conrad Veidt still has much of the demon which the little girls once upon a time used to adore, therefore unreal and posing. Only Julius Brandt in the small role of a sailor no longer young pleases by his simplicity.

It must be emphasized this picture by Dupont is far above most of the German productions, less in its execution but principally in the desire of producing something good. However, this director must submit to a more stringent standard of criticism than other directors of average rank. Here his extraordinary talent manifests itself repeatedly. Here and there one is fascinated by the harmony of light effects and action, but, as stated, these are only moments which give evidence that Dupont still could

(Continued on page 30)



FOX

JEANETTE MacDONALD

★

On the Screen:

All Women Are Bad
Oh, For a Man!
Monte Carlo
The Lottery Bride
Let's Go Native
The Vagabond King
The Love Parade

On the Stage:

Sunny Days
Yes, Yes, Yvette
Tip Toes
The Magic Ring
Tangerine
Irene
Night Boat
Demi-Tasse Revue

Youth will be served and Jeanette MacDonald's girlhood dream of being an opera star came true in "Oh, For a Man!". This sophisticated comedy lifts the curtain on a temperamental singer's private love and public life. Jeanette is behind that curtain.

Born in Philadelphia and quietly educated there, Miss MacDonald began to edge toward Broadway. Chorus work first, then speaking, and finally singing roles. From prim Philly to prima donna.

Lubitsch saw a Paramount test and made a bee-line for Chicago to see her perform. Result, "The Love Parade" opposite Chevalier. With each succeeding role, she's stepped up the success ladder. "Oh, For a Man!" won her a Fox contract. She is now in Movietone City making a new picture under William K. Howard's direction.

Miss MacDonald's hobby is pretty clothes — a most becoming hobby, all things considered. She is at home on horseback but not in a kitchen. She is fond of travel, mystery novels and a white canary. She has red-gold hair and blue-green eyes.

SECOND OF A SERIES OF FOX SCREEN PERSONALITIES

GAYNOR and FARRELL

RAOUL WALSH'S

THE MAN WHO CAME BACK

From the play by Jules Eckert Goodman and John Fleming Wilson
Screen play by Edwin J. Burke Settings by Joseph Urban

●

Most sensationally successful box office team in screen history in tremendous love story that challenges the heart of humanity.

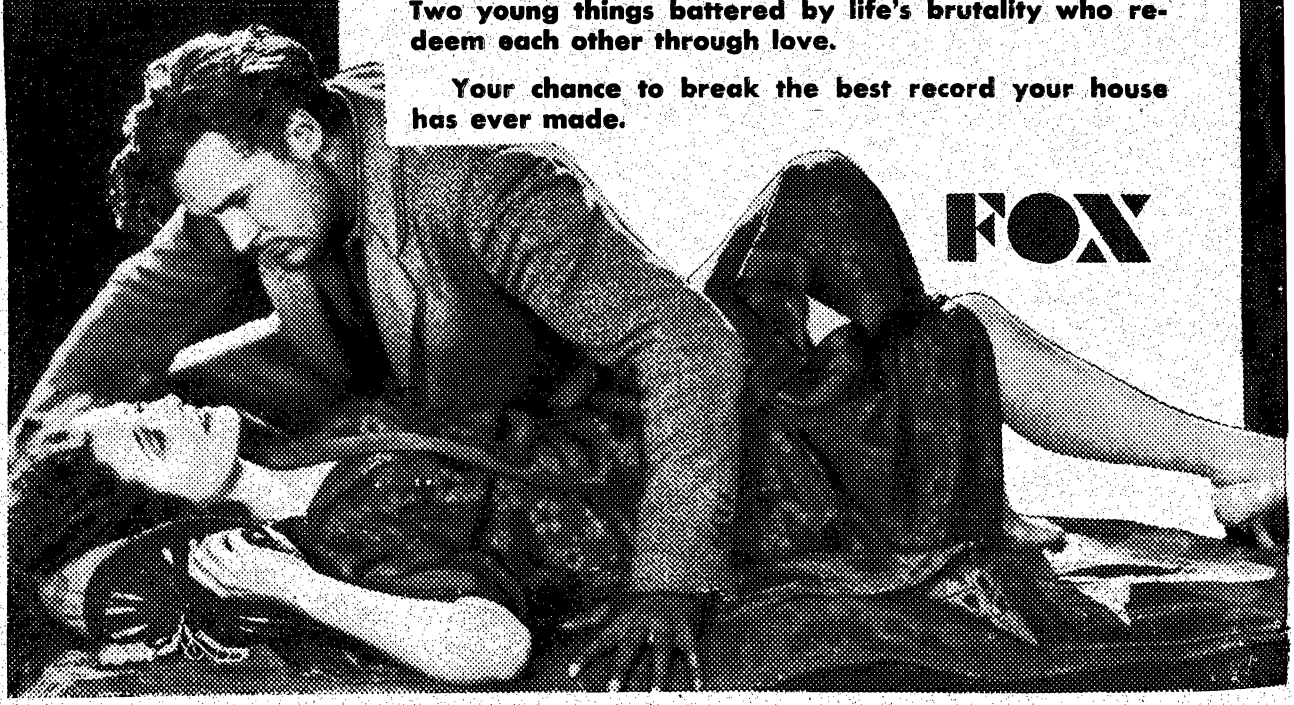
It arouses your deepest emotions, plays upon your sympathies, carries you off your feet.

"7th Heaven" was great. Made new attendance records to shoot at. Yet here's a picture that tops it in every way.

Box office from first scene to the last. Situation after situation that smashes home with terrific realism. Two young things battered by life's brutality who redeem each other through love.

Your chance to break the best record your house has ever made.

FOX



in a Box Office TORNADO!



Guys Who Fight at Wrong Time Should Be Tossed, Referring to Exhibs

Exhibitors are now going in for "one big family" talk. It's just preliminary, and some folks in the industry can't see it, but others can.

But there's the contract and all of those tax moves being introduced by legislatures throughout the land.

Ever since that convention of the Motion Picture Theatre Owners of America in Philadelphia a few weeks ago, and Charlie Pettijohn's warnings at that and two other conventions that guys who fought now and during January and February should be thrown out of the industry, there's been indications of a big handshaking party.

Last week was contract week in New York. Abe Myers and some of his lieuts, were here. So was M. A. Lightman, in all the way from Memphis.

Whether it was the contract or something else seems a secret.

Roach's Light Schedule

Hollywood, Dec. 9.

Hal Roach studios will have but one company at a time working, from now until the end of the current program in April.

Heretofore schedule has called for two or more simultaneous productions.

FOX'S GANGSTER YARN

Fox is going in for the kidding type of gangster story.

Studio's first, as yet untitled, will have Warren Hymer and Spencer Tracy teamed in parts similar to those they had in "Up the River."

Yarn is being concocted by Courtney Terrett and Roland Brown. Latter joined Fox this week on a contract, which means probable directing later.

Murdock MacQuarrie engaged for "Drums of Jeopardy," Tiff.

Extra Optimism

Hollywood, Dec. 9.

Big pick-up for the extra mob last Monday and Tuesday with over 1,000 working both days. Eddie Cline's peasant village for Radio's sole picture, "Assorted Nuts," accounted for 250 of them.

Week's total placements by Central Casting Bureau came to 4,390, the best in seven weeks. The biggest extra groups were at Paramount. Ted Sloman had 64 in a street scene for "The Westerner." Lothar Mendez used 133 in a fancy ball scene for "Ladies' Man," and Norman Taurog worked 96 on a ship scene for "Fin and Haddies Abroad."

STUDIOS DIG $125,795 FOR CHEST; FOX DEEPEST

Hollywood, Dec. 9.

Response from 16 studios out here has netted the Community Chest fund $125,795 so far. Only two to be heard from yet are Harold Lloyd, who is in New York, and Howard Hughes.

Film colony's contributions are headed by Fox with $42,286. Metro comes next with $30,682, while United Artists nosed out Paramount for third place with $14,719 against the latter's $13,000.

Next in line are First National, $6,600; Universal, $6,383; Radio, $3,400; Warners, $2,500; Pathe, $2,048; Columbia, $1,800; Christie-Metropolitan, $623; Tiffany, $513; Chaplin, $500; Educational, $477; Sennett, $184, and Tec-Art, $150.

Feld Surveying Coast

Hollywood, Dec. 9.

Milton Feld, co-director with John Balaban of Public theatres, arrived here by plane last night (8) from San Antonio.

Feld, in line with the Publix Fox West Coast deal, will make a two-day survey of Par's western theatres.

FILLING IN IDLE TIME ON SHORTS IN EAST

Paramount coast contract players when temporarily inactive, may have their future idle time occupied by talker short work in the east. The company is considering shipping to New York a number of contract people whose playing heretofore has been confined to features in Hollywood.

Arrangements for the talent transfer, it is reported, will be made during the coming coast visit of Larry Kent, Par shorts head. He will leave New York around Dec. 20 for a month's trip.

Upon Kent's return the Par 1931 shorts schedule will get under way at Astoria, L. I.

Menschen im Kaefig

(Continued from page 26)

be one of the great if he would find the right distance to his work. It should be repeated that Dupont can not well be his own director and producer at the same time. He needs somebody who brings him back to clear vision, who takes over many a thing he is not made for.

The commercial prospects of this picture will very likely not be big in Germany. *Magnus.*

Princess and Plumber

Fox production and release. Directed by Alexander Corda. Charles Farrell and Maureen O'Sullivan featured. Dialog by Howard J. Green from Alice Duer Miller's story. At Fox, Brooklyn, week Dec. 5. Running time, 72 minutes.

Grand duchess and waiter situation switched but slightly here. Nice looking leads, Charlie Farrell and Maureen O'Sullivan, surmount their young love assignments and please. Talker will just satisfy where it plays, not likely the first runs in keys.

Too unconvincing in plot and construction to warrant serious reception even there. This plumber is the son of the American head of a European plumbing concern, working from the bottom up. The bottom is a castle in one of those Continental principalities and the castle is being leased out by the impoverished resident prince for the summer. He has a daughter, yes. And a villainous baron wants to grab her, no.

Another rich American leases the castle and the wicked baron, after getting spurned plenty, spreads word around Paris that the princess and the tenant have had an affair. Her dad, the prince, hears the talk in Paris and insists, by mail and later in person, that the Yank tenant marry the girl. But she loves the other American, the plumber, and by the prince's mistake it works out as it ought to.

Bert Roach's playing as the tenant is light comedy in the usual manner of that player, but the laughs are constructed around another character. He is the Dutch comic all around man of the town, from postmaster to organist in the chapel and taking in everything in between. As each new job appears it's another laugh. At the finish they are coming faster and stronger.

In the neighbs "Princess and Plumber" will be noted for better than average settings and appearance generally. Its title is too much of a tip-off. *Bige.*

Fire in Galveston

Galveston, Dec. 9.

Flames swept interior new R. and R. $150,000 theatre at Palestine Monday (8), starting early in the day, from an automatic heater on first floor.

Interior completely destroyed. Insurance on building $56,000, and equipment also insured.

J. E. Jones, manager, saved money from safe at considerable personal risk.

Theatre opened last September.

Roanoke De Luxer Closing

Lynchburg, Va., Dec. 9.

Deluxer at Roanoke, Va., known as the Roanoke, is closing indefinitely. Management has not given reason, but reports that house may reopen after first of year.

House is owned by Elmore Heins interests, also operating three other theatres in Roanoke.

No. 2 Nite Club

(Continued from page 1)

is polished marble to help the somewhat uncertain steps of the girls who do the "leading." Girls without men are seated on one side of the room; the lucky ones with escorts get the other side, for this is a tea-room.

Phonies

For 65c and a dime to the waitress, perennial wallflowers can get a slice of high-life, just as it's lived in the night clubs except cheaper. All the types are there, only no one has very much money. They see a dowager dancing with what must be a gigolo, his hair is so black and shiny, but the lady's pearls are too large to be real and her velvet dress shows signs of hard wear. What passes for men-about-town, with shiny suits and an excess of jewelry in the form of rings, tie-clips and stickpins, lend their presence to a room that needs hilarity badly. These slightly shabby blades wise-crack with the waitresses for the benefit of their party, in the manner made famous by sophomores in the city for one wild time. They dance with little back-kicks puntuating their antiquated style on the dance floor. Their eagerness to be nimble and full of life is thought too screaming for words by the others, and they are a great success before they go back to their dreary clerking.

Sirens, bon vivants, gigs, dandies, everything known to night life, but on a reduced scale, in this tea-room.

Here, combined with the decorum that the name "tea-room" gives, lonely ladies who would miss all the exciting things in life get their chance to see gaiety, dancing, and to dance themselves. Since all this goes on at noon time, no one could possibly criticize their being present. They can be just onlookers, made comfortable by the company of so many other girls who are in the same boat.

Jewish Federation After $70,000 From Show Biz

Eugene Zukor presided at a luncheon in the Astor Thursday (4), to provide ways of raising a necessary $70,000 for the Jewish Federation of Charities in New York. The Federation embraces 90 Hebrew charitable organizations, with one donation covering all.

The meeting was attended by around 30 show representatives. It was called by young Zukor and David Sarnoff. The various diners assumed a voluntary amount, to be procured from their business associates and friends, with Zukor taking by far the largest.

The Federation is pressed to secure its full yearly contributions by the end of this month. Zukor is chairman of the committee in charge for the show end.

Chinatown Goes B'way

(Continued from page 1)

an Asiatic in the line-up one night recently. This bore out claims of some of the more able citizens that Chinamen help Chinamen and don't need the Tom Noonans or the flop joints. Chinese pressed for sleep buy-in at the Bowery theatres. No Chinaman ever sticks out his hand for charity, nor has he a sob story to unfold.

Talking for Tongs

With those college boys presiding at sessions of the various Tongs, less use of the gun and more tongue work for tongs is being promulgated. These high trained lads, however, have body-guards. The latter are tall, wild-eyed fellows, who move nervously about, peering around while their boss is in conversation.

Since the introduction of intellectual leaders, Tongs are getting the psychological perspective of their enemies. Instead of exploding fire cracker phrases they now say of such "He has the face of a reverend," or "He smiles on the street to all but he is a friend only to himself in his home."

But the sophisticates of Chinatown still cling to the old lore of an eye for an eye. Let the territory or real estate of one tong be transgressed and there are words, more now than before. But Chinatown is essentially the Temple of the 10 Commandments of Beer Runners.

Know the Law

Long before beer was invented Chinamen practiced principles which white runners and gangsters of today are simply aping. Like the gangsters, and with more excuse because the practice has been handed down through countless generations, the Tongmen will put up with just so much and then guns are drawn.

The well read Chinese leaders of the new school are as familiar with the law as the average attorney; in certain penal phases, more so. Better the round table discussions as long as possible.

That last outbreak cost Chinatown its two film theatres. The city closed one because a couple of tongmen decided to match their skill with western heroes on the screen. The other house just folded as its owner had collected enough nickels to go back to the Yangste.

There are plenty of white women seen in Chinatown. The more learned of the younger element point with pride to wives who in several instances are former beauty product of white way musical comedies.

If the Chinamen have their brothels the best white "ins" can't get a line on them. The Asiatics point uptown when asked about where they go for good times. An educated Chinaman, several of them said, can have just as good a time on Broadway as any white man.

Horning In

Chinatown, if leaders are to be believed and a look into many parts would substantiate, has been harassed by the police and salvage societies to the point where real Occidental pride, plus the impetus of educator influences, will see this slot self-blue-lawed within another few years.

The biggest booster for the worthiness of Chinatown's 70,000 Asiatic souls is the Bowery. Any of the film houses on the street of derelicts welcome the Chinese above all others. The Bowery wouldn't be the hobo hang-out that it is were the Chinese population a little greater.

Otherwise Chinatown's district and boundaries have little changed with the years.

WANTED

A HIGHLY TRAINED

German Police Dog

FOR STAGE AND PICTURE WORK

Send Photographs and Experience

BOX 850, VARIETY, NEW YORK CITY

WANTED!

DeForest Phonofilm wants 75 Good Men

now unemployed, but capable and efficient, with knowledge and experience in the sound equipment field to participate in country-wide Phonofilm part sales campaign.

Apply by Mail Only

Sell Yourself in Your First Letter

GENERAL TALKING PICTURES CORP.

218 West 42nd Street New York

Exhibitors of America using

DeForest Phonofilm

Join Us in the Fight on Unemployment

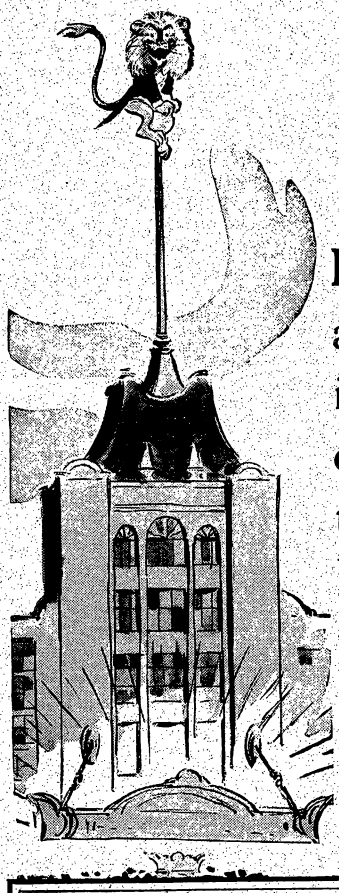
Buy Now Keep these men happily employed

Buy Now Keep your machine in perfect order

This company has kept its factory and manufacturing units working full time, and has made available a quarter million dollars' worth of spare parts for the Phonofilm, in order to provide employment for capable and deserving men in this industry now out of work. We call your attention to the "Want Ad" to the left.

GENERAL TALKING PICTURES CORP.

218 West 42nd St. New York



THE TOP-OF-THE-INDUSTRY SITTER

Fight with City Hall—there's no argument about it. There are a lot of *good* companies in this business but there's only one *great* one—M-G-M. Season in, season out you get the best from the company whose trademark, known to the world, is the lion. Pictures with magnetic personalities, backed by skillful and intensive promotion. Right now you are playing "Min and Bill", the Marie Dressler-Wallace Beery smash. A great picture and the right length for turning over the crowds. But the best is yet to come. Study the box at the left and figure out what you'll do with these sensational attractions already previewed.

En Route to You



MARION DAVIES *in*
The Bachelor Father
with RALPH FORBES; directed by ROBERT Z. LEONARD

GRETA GARBO *in*
Inspiration



with Robert Montgomery, Lewis Stone, Marjorie Rambeau; directed by CLARENCE BROWN.



MARIE DRESSLER *and*
POLLY MORAN *in*



Reducing
with Anita Page, Lucien Littlefield; directed by Charles F. Riesner



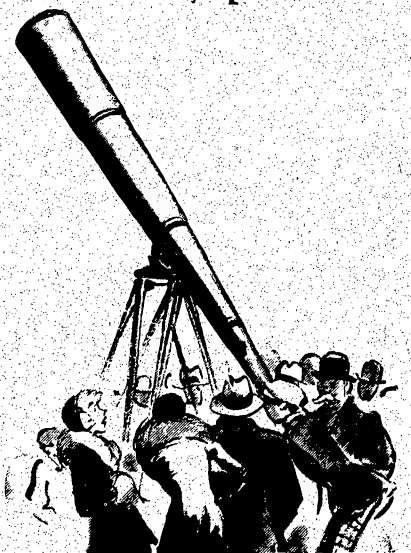
JOAN CRAWFORD *in*
Paid
with Robert Armstrong, Marie Prevost; directed by Sam Wood. Based on the play "Within the Law" by Bayard Veiller



LAWRENCE TIBBETT
GRACE MOORE *in*



New Moon
with Adolphe Menjou, Roland Young; Book and Lyrics by Oscar Hammerstein 2nd, Frank Mandel and Lawrence Schwab; Music by Sigmund Romberg. Directed by Jack Conway.



METRO-GOLDWYN-MAYER



HELD OVER

in

New York
Chicago
Los Angeles
Boston

CONSTANCE BENNETT

in Sin Takes a Holiday

with **KENNETH MacKENNA**
and **BASIL RATHBONE**

Directed by PAUL L. STEIN Produced by E. B. DERR

NEW YORK-CHICAGO LOS ANGELES SAYS—

N. Y. Evening World:
What an eyeful. Another winner. Has adroit direction.

N. Y. Daily News:
One grand dream for audiences.

N. Y. Morning Telegraph:
Pathe has clicked again.

N. Y Evening Post:
Suave and facile love.

N. Y. Sun:
Constance Bennett is as luscious as ever.

N. Y. Standard Union:
An unusual feast. A refreshing novelty.

N. Y. Daily Mirror:
Smartly staged. Highly entertaining.

N. Y. Telegram:
Strongly acted.

N. Y. Evening Journal:
Smartly acted and directed.

Chicago Herald Examiner:
A well-made, sophisticated picture, splendidly acted by an exceptional cast.

Chicago Daily Times:
Three good reasons for seeing this picture—Constance Bennett, Basil Rathbone and Kenneth MacKenna.

Chicago Evening American:
You simply mustn't miss it. Everything that goes to make up a "class" production.

Chicago Evening Post:
A smart, well costumed, beautifully staged affair.

Los Angeles Herald:
All the elements of popular success. Another feather in Pathe's cap.

Los Angeles Record:
Romance in a smart, expensive setting. A good bet.

Los Angeles Examiner:
Has everything a movie is supposed to have. Will bring a ray of joy to the exhibitor's heart.

Los Angeles Express:
A gay cinematic vacation. Connie is superb. Delightful dialogue.

Los Angeles Times:
One of the season's smartest talking pictures. Will delight all classes.

Los Angeles News.
An outstanding production for many reasons.

PATHE

The House of Hits

R-K-O Orders Better Film Bookings For All Combination Vaude Houses

In an effort to strengthen its vaude houses without an increase in stage budgets, R-K-O will book stronger picture product than heretofore into combination theatres. Under general order of Joseph Plunkett, in towns in which R-K-O operates two or more houses, with one using vaude, the "flesh" policy is to be given better film support.

This will mean the spotting of box office attractions and "draw" pictures in such towns in the combination house instead of the straight film first run.

Sloughing on Vaude

Up to now, R-K-O has sloughed the poorer picture product of its own company (Radio), Universal, Columbia and others, into the combination houses, figuring apparently that with the "flesh" material provided, draw from picture end was not as essential.

In many keys claim has been made by inside operating sources that R-K-O combination houses have been partly licked because of poor pictures to go along with the vaude.

Following order, R-K-O headquarters are beginning to switch bookings on pictures, taking what is considered "draw" product away from the all-sound houses.

Los Angeles, Dec. 9.

In line with R-K-O New York policy as a try to build up combination houses with better pictures, "Tol'able David," scheduled for Orpheum (straight pictures) is to be switched to R-K-O (vaude), for week starting Thursday (11). First one switched here.

R-K-O has been getting most of the U and Col product not wanted in past for the Orpheum.

"Employ and Build" F-WC Exploitation On Building Program

Hollywood, Dec. 9.

Fox West Coast is ballyhooing slogans such as "employ and build when employment is most needed," and in general is optimistically exploiting this idea in connection with the 17 new theatres in process of construction. These houses, states Howard Sheehan, FWC exec, are not in refutation of the original plans against further expansion, but the completion of previous arrangements. Sole exceptions are where property leases are lapsing and FWC, desirous of retaining its hold on the community, is building on its own to replace the old house.

A number of the new spots will be in readiness by spring, and all will be operating by next August.

Another exception to the "no expansion" ruling is the new house in Billings, Mont., and Phoenix, Ariz. (the latter with 1,870 seats), because FWC is represented in almost every other community in these states.

Bakersfield, Calif., Santa Barbara, Pomona, the new Stadium in L. A., a 1,700 seater in Westwood Village (Hollywood suburb), Hutchinson, Kan., Joplin, Mo., a 2,500 seater in Spokane and Kansas City will see new FWC theatres.

Santa Barbara house is taking on a civic significance through being the most important local building since the new City Hall. This one of the earthquake damaged towns and S. B. is giving its new building unusual artistic attention.

FOX REMODELING POLI'S

Taking Dull Month — Spending $45,000 on Hyperion, New Haven

New Haven, Dec. 9.

Fox New England headquarters are taking advantage of the present lull to remodel many of it's Poli houses in this section of the country. It costs less in lost patronage to darken a theatre today than it does in busy times and in many cases there has been a reduction in building materials as well.

Several houses have reopened, among them being the Fox-Poli in Meriden.

The sum of $45,000 is being expended on redecorating the old Hyperion, New Haven, and cutting a new entrance to the theatre through a business block. In order to obtain this new entrance, it was necessary to lease a building for a period of 21 years at a total price of $262,500.

INDIES ACCEPT % DESPITE SQUAWKS

Chicago, Dec. 9.

Despite the squawks of the indie exhibs that neighborhood houses cannot operate under stiff percentage deals, and their demands for straight purchase of product, they continue to sign up for guarantee and split contracts.

Illinois Co-operative Theatre Service, buying group of the local allied organization, was reported set on a policy banning any percentage deals. Yet this organization has just completed a contract with Warner Bros. which includes 17 road show attractions to be played on percentage.

Clause in special contract for these indie road houses reads: "In addition to the guarantee on each road show attraction, which consist of the following release Nos. 291, 292, 294, 295, 297, 299, 300, 302, 303, 304, 305, 308, 309, 310, 312, 319, 320, the distributor is to receive 50 percent of all receipts over an amount equal to the house expense allocated on the following basis: Monday, Tuesday, Wednesday, Thursday, Friday, one-tenth each; Saturday, two-tenths; Sunday, three-tenths, plus one and one-half times the guarantee, plus cost of scores and short subjects."

Regular Sat. A. M. Gifts For Children's Admish

Minneapolis, Dec. 9.

The R-K-O Orpheum here is putting on Saturday morning shows for kiddies.

Vegetables, fruit, canned goods, preserves, clothing, toys and dolls are accepted for admission. All items received will be distributed to poor families prior to Christmas. Newspapers are co-operating and giving the theatre plenty of publicity.

It's Manager Emil Franke's idea.

Arrest for Editorial

Los Angeles, Dec. 9.

Newsboys selling copies of "The Weekly Citizen," labor paper, were arrested downtown by police and their papers confiscated due to an editorial demanding the boycott of the Rialto theatre (independent) which still has not come to terms on new union contracts.

"Citizen" is seeking an injunction restraining the police from interfering with its sales.

Arson Charge Up

Findlay, O., Dec. 9.

Joseph Abowd, Fostoria, is in jail awaiting arraignment on a charge of arson in connection with the fire which destroyed the Abowd theatre here Nov. 5. He was manager of the theatre.

The fire was discovered a half hour after the audience left. It is alleged Abowd took out a $20,000 insurance policy Oct. 30, 1930, on the theatre, in addition to an $13,000 policy obtained earlier.

Coast Zoning Rule on Ads Imminent As Publix Snagged by Second Runs

Los Angeles, Dec. 9.

A ruling under narrowed protection here that would shut out possibilities of second-run advertising before first runs are completed, may be made as a result of a run-in between Publix and Fox West Coast.

With F-WC in two instances advertising pictures for second runs in Hollywood before downtown showings had been completed, Publix blew up, taking the squawk direct to Oscar S. Oldknow. The F-WC operator, on being informed of specific instances, has indicated Publix protection downtown will not be jeopardized in future.

Burn against F-WC started two weeks ago when Pantages, Hollywood, 65c first run (second to downtown) advertised "Tom Sawyer" (Par) for Christmas week before picture had opened downtown at Paramount. On top of this, Publix discovered that F-WC's Wilshire was publicizing "Feet First" (UA) while the Lloyd picture was still in a run downtown at United Artists.

Following this, Publix demanded security of protection against Hollywood showings, which under zoning classification, get pictures 21 days after completion of showings downtown.

Narrow Protection

Zoning and clearance plan for this territory makes no mention of advance advertising and publicity by second runs, with that left to discretion of theatres. In the opinion of showmen who criticize zoning plan, narrow protection of 21 days to downtown first runs makes it obviously advantageous for Hollywood seconds to slip in the advertising three weeks in advance.

Along with F-WC, the Million Dollar, downtown, incurred ire of Publix through advertising "Feet First" there for future showing. This is an independently operated house under lease from California Edison Co.

Frere and O'Rourke, Mgrs, With Girl Cashier Are Killed in Auto's Fire

Atlantic City, Dec. 9.

Arthur M. Frere, 40, formerly manager of the Colonial here and for the last two years manager of the Park in Philadelphia, was burned to death Thursday (4) with his companion, Estelle Napora, 18, cashier at the Park, when the two were trapped in an automobile which burst into flames after striking a truck at Magnolia, N. J.

John T. O'Rourke, 24, manager of the Keystone theatre in Philadelphia, driver of the car, was saved from the blazing wreckage by two state troopers but succumbed the following day from a fractured skull and internal injuries.

The trio were returning to Philadelphia, after spending the evening at an inn, when the accident occurred. Miss Napora who resides in Philadelphia was burned beyond recognition and it was several hours later before identification was made by her sister.

UA Coast Div. Head Checks Indie Booking

Los Angeles, Dec. 9.

A check on territories and contact with exchanges in the west following United Artists' break away from Fox-West Coast and immediate campaign to spot product elsewhere throughout the country is being made by Jack Schlaifer.

The western div head for UA, headquartering here, is swinging north along the coast, will touch the northwest and return here by way of Denver, taking in entire division.

Mindlin's, Newark, Shut

Newark, N. J., Dec. 9.

Mindlin's Playhouse unexpectedly failed to open Saturday (6). Postcards announcing the new show had been mailed and the Sat. papers carried it.

Court appointed a receiver earlier in the week, but ordered him not to interfere with the operation of the house.

Special Exploiters

RKO is adding two special exploitation men for local assignments.

Al Burkes will be at the Albee theatre, Brooklyn, and Harold C. Fox will handle the city of Toledo, both directly under the circuit's national exploitation department.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

RALPH SPENCE
R-K-O

SAM SPEWACK
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

JOHN MEEHAN
"The Lady's Morals"
Metro-Goldwyn-Mayer

HORACE JACKSON
WRITING FOR
PATHE

PERCY HEATH
WROTE
"THE GANG BUSTER"
FOR PARAMOUNT

Small "Tabu" Distrib.

Hollywood, Dec. 9.

Contrary to reports, Edward Small and not Fox will handle distribution of the Murnau-Flaherty picture, "Tabu," made in the south seas.

Picture probably will be released through Radio.

ATTENTION
PRODUCTION MANAGERS
MAY JOYCE
STAR IN THE EMBRYO
IS APPEARING AT PARAMOUNT, NEW YORK
THIS WEEK (DEC. 5th) WITH
"WHAT A NIGHT" UNIT
Production Offers Invited
She Sings, Talks, Dances and Is Beautiful
See Chas. Yates - - 160 W. 46th St., N. Y. C.

Messrs. CALIGARY Bros.
Care of Sammy Lee's "Fascinating Rhythm Idea"
Dear Boys:
Warm personal regards and best wishes!
Sincerely Yours,
Loew's State
Los Angeles
FANCHON & MARCO

OUR NEW YEAR'S GIFT

TO LOVERS OF WHOLESOME ENTERTAINMENT



HOOT GIBSON

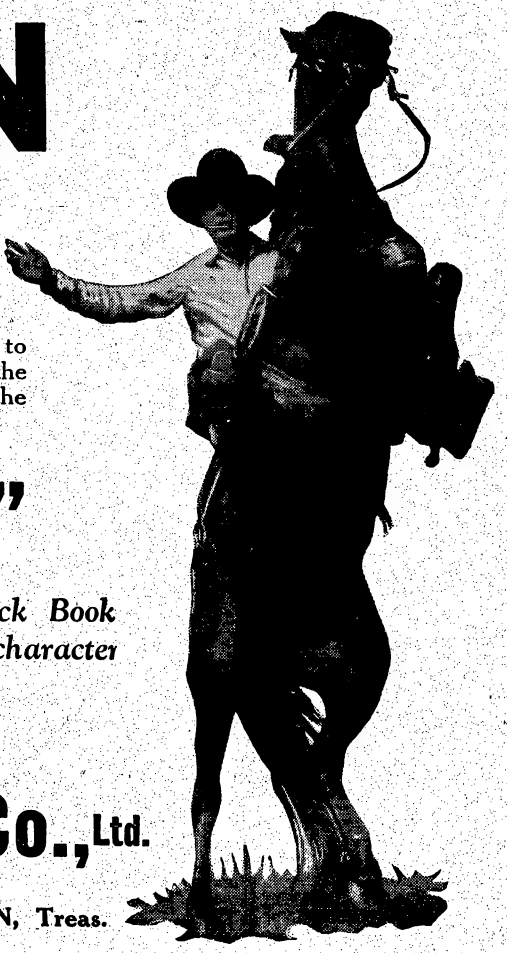
IN SIX HIGH CLASS OUTSTANDING PRODUCTIONS

The most versatile showman in the world—From the branding of a calf to the mastery of the air—Popular with millions of adults and admittedly the idol of the American Youth . . . Endorsed by the women's clubs of the world.

In Preparation **"The CLOUD-BUSTER"**

Each Picture will be booked on its merits. No Block Book ...No Cat in the bag...No strings of any kind or character

APPLICATIONS FOR TERRITORIAL FRANCHISES OR FOR BOOKINGS WILL BE GIVEN ATTENTION IN ORDER OF THEIR RECEIPT



VICTORY PRODUCTIONS Co., Ltd.

1040 No. Las Palmas

M. H. HOFFMAN, Pres. HOLLYWOOD, CAL. H. M. GUMBIN, Treas.

WALK-OUT IN 9 IOWA TOWNS

Des Moines, Dec. 9.

A strike involving operators and musicians in houses in nine Iowa towns last week followed a walkout of employes of the Rialto and Palace at Burlington.

Musicians in the Rialto claimed that the Central States Theatre Corp., controlling houses in Mason City, Clinton, Albia, Chariton, Ft. Dodge, Boone, Iowa City, Centerville and Burlington, had violated its contract with them.

The Rialto boys claimed they had an agreement with the corporation when employed at the original Rialto, which recently burned, and the corporation then took over the Grand, converting it into a picture house and renamed it the Rialto. The striking musicians claimed they were not employed in the second Rialto, and that their original contract should still stand.

The corporation immediately secured non-union men from Muscatine for the Rialto and Palace.

Clyde A. Weston, representing the I.A.T.S.E. (machine operators), has arrived in Burlington.

According to Harry M. Weinberg of the Central States for A. H. Blank, striking employes will have to settle a $100 claim representing the expense the company was put to to import substitute operators before they will be reinstated on the payroll. This demand the operators refused to meet.

Racine, Wis., Settlement Of Mgrs. and Operators

Milwaukee, Dec. 9.

Although Racine, Wis., managers and operators reached an agreement Saturday (6), houses will remain dark until Dec. 13. A suggestion to close until Xmas was overruled.

Wages and hours will be same in Venetian, State and Main Street, big downtown houses. Others mostly neighborhood, operators agreed to 9% cut with working hours the same, 33-hour week.

Both sides are satisfied. Operators walked out of eight theatres Nov. 30, refusing 20% cut in neighborhoods and 7½% downtown.

Mayor Armstrong, who presided at conferences, is given principal credit for speedy settlement.

Warfield Wide Screen

Los Angeles, Dec. 9.

Loew's Warfield, in San Francisco, will be the spot in that city for wide films booked by Fox-West Coast. A. M. Bowles, F-WC Frisco division head, down here for the Notre Dame game and to confer with Oscar S. Oldknow, says report that stage shows might be placed in the Warfield is wrong.

"Hell's Angels" started a run Sunday (7) as first wide film at Warfield.

Radio Pictures has bought screen rights to "It Would All Depend," play by Daisy Wolf and Alfred Payson Terhune.

National Screen Service Trailers

are the backbone of Talking Picture Advertising

New York—126 West 46th St.
Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.

COSTUMES FOR HIRE
PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS COSTUMES
123 W. 46 St. N.Y.C.

Another Last Silent Goes

Rochester, Dec. 9.

Little theatre, last of the silent houses in Rochester, has succumbed to the talkers. Started as arty two years ago and was closed for some months. Recently tried both foreign and domestic product without success and found it almost impossible to get any class silents.

New policy opens with "Hunting Tigers in India" and will aim at arty talkers.

Sunday Benefit Shows May Cause Row Over Blue Laws of Penn.

Philadelphia, Dec. 9.

Though the disturbance at the Kent theatre in Kensington Sunday night, when 7,000 patrons were ejected by police from a scheduled "unemployment" film show, promised to precipitate a real row on the "blue laws" situation in Philadelphia, action was apparently abandoned in view of a threatened "test-case" on the matter which may soon be inaugurated with Councilman William Roper and Director of Public Safety Lemuel Schofield, as the law and order addict. The officials of the Veterans of Foreign Wars, which staged last Sunday night's show at the Kent, have evidently elected to withdraw from the contest in view of the legal battles which will probably ensue in the next few weeks.

While the various combatants were resting on their arms, the blue laws problem shifted to Darby, Philadelphia suburb, Sunday night. Despite threats of legal action and protests of ministers, a picture and vaudeville show for the relief of the unemployed was held in the Parker theatre, sponsored by the Collingdale Republican Club and was attended by 2,000 persons.

In Philadelphia, the day passed without interference of any description. Several Sunday night functions were permitted to operate under permits from Superintendent of Police Mills. In no cases were the strict lines of the law transgressed. All of the events, including a film sponsored by a lodge at the Cedar theatre, in West Philadelphia, a lodge showing at the Karlton theatre, a concert at the Arch Street theatre, a fraternity dance at the Hotel Adelphia and other movie concerts, dances and musicals, which apparently did not interfere with the letter of the law, were permitted to proceed without molestation.

WB Script Books for Sale by Unemployed

Atlantic City, Dec. 9.

In order to relieve the distress of the needy here Warner Bros. have prepared a script book of amusement tickets, good at any of the local theatres, and which are being offered to the public by men and women solicitors.

These solicitors, taken from the ranks of the unemployed, are selling coupons, exchangeable for the script books at any of the theatre box offices upon payment of the additional amount printed on the coupons.

The plan originated by the local management has the endorsement of the home office of the Warners and will be extended over the vast chain operated by the company. The coupons provide a commission retained by the salesman.

8-Year Feud Ended

Schenectady, N. Y., Dec. 9.

A feud of eight years was publicly wiped out here Saturday night (6) when Ackerman J. Gill, newly appointed Albany city manager for R-K-O and contact man for them on the construction of their two new theatres in this city and Albany, was tendered a dinner along with three others who were recently promoted in the order that brought Gill from here to Albany. At this dinner William M. Shirley, president of the Farash Theatres Corporation and manager of the State theatre, and Gill shook hands and publicly declared that all the so and sos they had called each other didn't go.

FOX READJUSTMENT IN N.W.

J. J. Parker Heads Portland Theatres Co.

Portland, Ore., Dec. 9.

Fox readjustment of operating heads makes J. J. Parker, former local indie exhibitor, now president and gen. mgr. of Fox Portland Theatres Inc. Group includes all houses in Portland and Astoria. Fox division mgr. for Oregon, exclusive of Portland and Astoria, is Floyd Maxwell, of Fox Broadway and later city manager.

Parker's lieutenant is Chas. M. Couche, who continues as manager of the United Artists and assumes all exploitations for Fox Portland theatres. Marc Bowman, former p.a., is house mgr. of the Fox Broadway.

New title of J. J. Parker as Fox Portland president is another rung in ladder climbing since Parker was a small indie operator and later junior partner in Jensen & Von Herberg theatres.

Replenishing Fox Houses

Los Angeles, Dec. 9.

A tour of the Fox theatres from coast to coast in the interests of physical conditions of theatres, equipment and needs is being made by Charles Caballero, general purchasing agent for Fox, and Louis Hunt, of the National Theatre Supply.

Both arrived here for the week-end from San Francisco.

Spasmodic Union Troubles as Reported from New York Offices

Spasmodic theatrical union trouble is reported in a number of localities at the I. A. home office in New York. In the midwest the A. H. Blank houses, 13 or more, have bumped into a real fight with the stage unions.

Among the houses on the Central States Theatres, Inc., list affected, with the m. p. operators the most vitally involved, are the Palace and Strand, Mason City, Ia.; Rialto and Strand, Fort Dodge, Ia.; Rialto, Boone, Ia.; Ritz-Carleton, Grand and President, Oelwein, Ia.; Capitol, Rialto and Strand, Clinton, Ia.; King and Rex theatres, Alvia, Ia.

In Elkhart, Ind., the operators' union is negotiating for a new contract in all local houses, with Warner Bros. the principal house operators there.

The I. A. call for all affiliated workers in the Capitol and Brandt theatres in Brantford, Can., is officially set to become effective Dec. 13.

The I. A. road call, due to call out the stagehands and m. p. operators in Hamilton, Can., where the Pantages theatre is the chief bone of labor contention, has been extended from Dec. 6 to 13.

Racine, Wis., has everything straightened out after all the houses had been closed following an argument over a salary cut demanded by the managers. All the men are back to work in the two Warner and one RKO house, as well as five neighs. Reported the union accepted a 5% cut in the neigh theatres. The theatre owners demanded a 25% slash.

Over Dismissed Man

A strike of I. A. men in Council Bluffs, Ia., resulted there when trouble arose over the discharge of a maintenance man who had been with the Publix house for years.

The musicians in the Paramount theatre in Seattle, Wash., are still endeavoring to adjust difficulties. The official I. A. call there has been extended until Dec. 13 to permit further negotiations.

Union matters are unchanged in San Francisco. The entire situation was discussed in New York last week during the semi-annual executive board session of the A. F. of M. From S. F. came Albert Greenbaum of the musicians' local of that city. The union men and the theatre operators are still negotiating.

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His wife! And in the arms of his best friend!

Watch it hit the high spots at ROXY'S big house starting Dec. 12! And at Stanley's Ace Philadelphia Theatre, The BOYD, playing day and date!

GEVEVIEVE TOBIN, CONRAD NAGEL, Zasu Pitts, Monroe Owsley, Slim Summerville, Bertha Mann.
From the stage hit by Sidney Howard.
Produced by Carl Laemmle, Jr.
Directed by
HOBART HENLEY

IT'S UNIVERSAL!

r "Dracula" and "Resurrection"!

Horowitz Persuades Texas Allied To Endorse His State Campaign

Dallas, Dec. 9.

Hot on footsteps of organization of Texas' new indie group, Motion Picture Theatre Protective Assn., Will Horowitz called his Texas Allied Board together here last week to officially indorse his state censorship campaign.

It was a complete surprise to the trade here that Allied, as a body, should actually indorse Horowitz's suicide move in face of the fact that they've been fighting censorship, Sunday laws, taxes, etc., for years. Furthermore, it gave a boost to the censorship move here, with dailies passing up the mess as a technical squawk among the trade, giving it plenty of space now. It's almost a cinch there'll be a censorship bill before the Texas legislature when it opens in Jan.

Sez the directors: "This association in principle would deplore censorship, politically administered, either locally, state wide, or national. Unless some such plan (referring to Hays organization) is put into effect, we, as an association and as individuals, independent exhibitors, feel that we cannot oppose reformation along this line, even though it should mean a political system of censorship to which, in principle, we demur."

It was virtually a Napoleonic stroke for Horowitz, admittedly a wise bird in spite of his ethics. He and his cronies talked for four hours, evolving a scheme to offset the new opposition group. It's alleged that local distributor firms were accused of offering M.P.TP.A.'s new secretary, J. K. Melcer, $15,000 to fight the Houston warhorse. That the distribs will fight censorship when they're needed is a known fact. It is also rumored Texas Allied expected the distribs to appeal to them to put a stop to this nonsense, and, of course, figure that the new indie group is planted by the distribs. Actually, M.P.T.P.A. took specific care to steer clear of chain affiliation.

The "Martyr"

To the public and press in this territory, Horwitz has sprouted angelic wings—sorta martyr. To showmen it looks like the worst trouble ever started south of the Mason-Dixon chalk. The mess has gone so far that even if Horowitz should pipe down now, public sentiment will carry it to the legislature with momentum created by Horowitz's ads, wires, letters to clubs, churches, and even legislators.

And, as for the press, most of the scribes are not posted enough on inside show biz to get Horowitz angles and objects or unable to visualize effects of political censorship.

At the least, it'll likely take time and money to quash this ruckus, judging by present situation, the producer-distributors can't start too soon.

4TH DARK HOUSE TO OPEN IN ROCHESTER

Rochester, N. Y., Dec. 9.

Piccadilly, last dark theatre in city, reopens tomorrow (10) with grind policy at 25c top. Operated by Publix, which also runs the Eastman and Regent, the Piccadilly went dark eight months ago after trying vaude and first runs without success.

This is fourth downtown dark house reopened within a month, three on grind policy.

Theatre business seems good only for the hits, but operators figure a profit on the low price policy and frequent change of program.

The house was scheduled to open Dec. 6 but union trouble delayed its start.

ORGANIST ADDED TO SHOW

State, Minneapolis, Featuring Local For Publix House

Minneapolis, Dec. 9.

State, one of the leading Publix loop houses, seating 2,200 people and charging a flat 60c admission after 6:30 p. m., is adding flesh to its screen programs.

An organ specialty is prominent now, by a newly engaged organist, Jack Malerich, local favorite, who is featured in all billing.

Reports have it that Publix is considering also stage entertainment and orchestras for both the State and the Century, latter a 75c house.

5th YEAR

BENNY MEROFF



ORIENTAL—CHICAGO

INDEFINITELY

Publix Mgrs. Must Open And Close All Houses, Says Immerman in Chi.

Chicago, Dec. 9.

At a meeting of all Publix-Balaban & Katz managers it was announced by Walter Immerman, regional director, that henceforth the policy of one day off in every seven will be cancelled, and be no more days off.

Immerman, perhaps incensed over laxity among managers, added to the declaration a flat invitation to anyone who didn't like it to say so as there were plenty of men who would be glad to get the jobs. He also stated managers must pay closer attention to business and must be on hand to open their houses in the morning and close them in the evening.

There are about 55 managers and assistants in the greater Chicago division alone.

SYRACUSE STARTS ITS 25C NEWSREEL HOUSE

Syracuse, N. Y., Dec. 9.

With a booking alliance claimed with the management of the Embassy, New York, the new Dewitt theatre, formerly Empire, opened Friday (5) as the first newsreel-short subject house between New York and Los Angeles.

Five-year lease of the Dewitt is held by the Dewitt Development Corporation, headed by Julian S. Brown, young Syracuse millionaire.

Robert Case is house manager at the Dewitt.

Dewitt will run from 11 to 11, with seats 25c. at any time.

First plan was to operate without ushers to keep down the payroll, but the city stepped in with an order for an usher to the aisle.

Coventry for Sun. Closing Faction in Vermont Town

Bellows Falls, Vt., Dec. 9.

Demand that theatres and baby golf courses be closed here on Sundays resulted in complete enforcement of the 1921 blue laws Sunday. In fact, the enforcement extended to no sales of milk, tobacco, fruit, Sunday newspapers, gasoline, and every other type of commodity.

A week ago Sunday, 26 business men were arrested, including film theatre managers, garage owners and druggists.

Church people raised the storm when approximately 100 signed a petition for enforcement. Now even their own neighbors, opposed to them, won't speak to them.

Concord, N. H., Dec. 9.

Strict enforcement of the Sunday blue laws has been demanded of the county solicitor. A petition asks the closing of every type of business. It was signed by Mayor Brown and eight other Concord residents who are associated in a minnie golf enterprise, which was ordered to remain closed on Sundays.

PUNCH AND JUDY FOLDS

No Films, Biz Or Profits So Art Spot Dark

Chicago, Dec. 9.

Without pictures a house can't operate. Punch and Judy, arty theatre, which opened gloriously some three months ago with "Abraham Lincoln," has discovered the truth of the statement, and last week put up the shutters.

House spotted in out-of-the-way corner of the loop, and couldn't attract without first run outstanding product, and exchanges with such films wouldn't dabble with this small 350-seat spot. After "Lincoln," house tried reissues, but business was hopeless.

Talking about reopening after Jan. 1, but it's probably only just talk.

Distribs Vs. Exhib Case Must Be Court-Tried; Arbitration Tangle

Denver, Dec. 9.

In what is probably the first decision of its kind since the Thacher and the following U. S. Supreme Court decisions, Judge Frank McDonough of the state district court in Denver, decided that the suit of Metro against the Bi-Metallis Investment Co., operators of the Tabor theatre here, would be tried on its merits. According to papers filed, the M-G-M company had offered to arbitrate the differences if some way could be found suitable to both parties that was not in conflict with the Thacher decision. This the Tabor owners refused to do and insisted upon arbitration as specified in paragraph 18 of the standard contract.

M-G-M filed suit on a contract signed March 19, 1929, calling for the showing of a number of its pictures at the Tabor. The contract was not carried out, according to M-G-M. Tabor owners wanted the case thrown out of court because of the refusal of M-G-M to arbitrate under paragraph 18.

In his ruling on this, Judge McDonough ruled that M-G-M had made the only offer it could under the Thacher decision and when the Tabor turned the proposition down it had forfeited its rights of arbitration and said the case would be tried on its merits.

WB Option on Scranton's Burlesque House of 1,500

Scranton, Pa., Dec. 9.

Gaiety, Scranton's only burlesque house for many years, will close stock burlesque season Dec. 13, day before option on property held by Warner Brothers expires.

Warners, frozen out of this territory since Par-Publix took over Comerford chain in July, obtained a 60-day option on the Gaiety property. Joseph Hebrew, representing WB, let it be known last week he was here looking for sites for theatres.

Hebrew is credited with planting story in local papers that Warners had decided to exercise Gaiety option, but theatre circles here generally are sceptical. Option calls for lease at monthly rental of $900 or privilege to buy at $55,000. Gaiety seats 1,500.

FWC-Radio Deal Would Leave UA Alone for Indies

Los Angeles, Dec. 9.

Fox-West Coast may yet tie up the Radio product for its entire chain aside from spots where now not available.

Negotiations toward a product deal with Radio have been entered into, but to date chain and distributor have not been able to agree on terms. F-WC, from inside reports, feels Radio is asking percentage arrangements that are too stiff. Figures are not quoted, but it is believed that on Radio outstanders such as Amos 'n' Andy top percentage is being demanded.

Contracting Radio would mean all major programs outside of United Artists would be held by the F-WC chain in all situations where not conflicting with Par, WB, Universal, Radio and others with own theatres or franchises.

Up to now, without a F-WC-Radio product deal, the UA and Radio programs, plus 50% of Warner and First National, are practically all that lays around "loose" for indies and others to go after on first run.

Mayor Balks Ticket Plan

Chicago, Dec. 9.

Because Mayor William Hale Thompson is giving away coupons on a political hook up with most of the large Chi mercantile establishments, the local R-K-O houses are unable to place in operation the coupon plan of the circuit.

To do so would be in direct conflict with the Mayor and his re-election plans.



"TOL'ABLE DAVID"

Dialogue by

JOHN V. A. WEAVER

VAUDE GETTING A CHANCE

Girl Fool for Benefits Tells of Hows and Whys Favoring Agents

Josephine Singlewoman talking:

"I don't know why but I'm a fool for benefits. Time and time again I say 'Never, no more'—then some booker or agent aske me to play for his pet charity, and I give in. Just can't say no.

"Until you've played a benefit, you don't know what a girl has to put up with. You want to make good with all those agents out front catching the show—a lot of swells and near swells, wise guys and would-bes. You can't do your whole routine, see. You wonder, 'Should I do the pop number or go right into the medley cold with a chance of flopping?' Worrying yourself sick, you arrive at the theatre and find out you'll have to follow Eddie Cantor!

"If you're lucky a car's been sent to pick you up at the theatre you're doubling from. No one cares how you get home from benefits—that's your own headache. If you're a sap like me you hop your own taxi and watch the meter. You're scared to death but you think, 'Even if the bookers don't like the act—it's for charity.'

"You take a look backstage to see what other single women are on the bill. There's Corinne Songshouter standing in the wings in a copy of your dress. That's the first burn-up. Sophie Tucker comes through the door and out goes your Red-Hot-Mama imitation. Then the Johnson Sisters go on and goal the house with rough stuff. That kills your drunk impersonation. You're ready to call quits when you hear two single women have already sung 'Cottage for Sale,' making a fool out of the orchestrations you brought along with your rabbit's foot. Even for charity you don't want to go lay an egg.

A Headliner

"In the stage dressing room you spot a girl you haven't seen since you played the Gus Sun time together. She's become Lizzie Headliner since then, while you are still playing benefits. You rush over to say 'Hello,' and the dame gives you the stare and looks back admiringly at herself in the mirror. Many's the time you paid for her coffee and cakes when that's all she was playing for. A headliner now—with a sec. to answer mail. A secret'ry? What she needs is a good routine.

"You spot the orchestra leader picking up lead sheets and you go over to tell him to do a verse and chorus of 'Am I Blue'—second chorus piano for the patter and last four bars a forte Jolson finish—when Lizzie Headliner pushes you out of the way. 'You don't mind, do you, dear, if I explain my music cues now?' she cracks. Patting her peroxided hair daintily, she segues: 'I have to run up to an affair at the Ritz, and I simply can't be late.'

"So you say a lot of things under your breath and go over to a stage hand. 'Has anyone done Jewish yet tonight?' you ask. He says 'No' and you make up your mind to use the Yiddish version of 'Heigh Ho Everybody' that you stuck in at the Delancey that night you thought you were flopping.

"About 11:30 you go on—and a hit. With the first Jewish crack, that audience rolls. This charity racket's not so bad after all. After six bows, you come off feeling like a big shot.

"Standing in the green room door eating a sandwich and forgetting all about that little supper at the Ritz,' is Lizzie Headliner. Maybe she'll remember you now you're a hit. You pass the door and overhear someone ask, 'Who is that little lady?' Lizzie looks you up and down, flecks a crumb off her sandwich and drawls, 'That, I believe, is a Miss Josephine Singlewoman.'

"It's lucky for that dame you were a hit—otherwise you'd tear her limb from limb. I dono't know, I can't understand how single women can be so jealous."

GEO. WALSH RELEASED

Wife Relents Upon Promise of $50 Wkly While Geo. is Working

George A. Walsh, pianist, who was sued in 1927 for a divorce by Mrs. Sadie Walsh of 395 Riverside Drive, and accused of turning his affections toward Myrna Darby of "Rio Rita" and other women, including a wealthy woman of Palm Beach who owned a yacht, is out of the N. Y. County Jail, after a guest there since Oct. 27. His wife had him put there for being behind $5,528 in alimony.

Walsh got out of jail on an affidavit by his wife without paying a cent. Mrs. Walsh told Justice Wasservogel, who ordered the pianist released, that she had talked with Val Rich and Paul South, associated with her husband in the Argonaut Boys, (Tex Guinan club) and said she believed he hadn't paid her anything because he has earned little of late, and couldn't pay. South and Rich told her they wanted him with them again and that they would see that $50 a week was deducted from his pay and turned over to her.

Guiseppe Bambaschek, former Metropolitan Opera conductor and musical secretary to Maestro Gatti-Casazza, also got out a few days ago, on digging up $250. It was suspected that Giovanni Martinelli, for whom he is accompanist in concert and radio work, had something to do with the cash payment.

L. A.'S DEPT. STORES ADOPT VAUDE RATES

Los Angeles, Dec. 9.

Department stores are getting wise to the depression in show business. Salaries for acts playing the stores for the holidays have been cut considerably under those paid last year.

Top for acts this year is $50 a week, with the performer obliged to punch a clock.

Last year agents could get from $75 to $100 for anything able to amuse the youngsters. Employment departments this year were canvassed by performers who figured they would beat commissions. Instead the agents got the work and the salaries were from hunger.

Ray O'Connell Critically Hurt in Auto Crash

St. Paul, Dec. 9.

Ray O'Connell, R-K-O city manager, critically hurt in an auto crash Friday (5), is fighting for his life in St. John's hospital.

With Jack Bruce, public relations man for R-K-O President, and his wife, O'Connell was bound for Stillwater to effect a tieup. Bruce was at the wheel when car with the three sitting in the front seat skidded on a curve and collided headon with a second machine. O'Connell has compound fracture of skull, dislocated back together with severe cuts and bruises.

Bruce suffered lacerations, painful but not serious, while Mrs. O'Connell, professional, formerly drummer with All-Girl Revue, was but slightly hurt. The O'Connells were married in Chicago in July.

Morgan Ames, Minneapolis division manager, took personal charge of two St. Paul houses.

Rockwell's Ask

Doctor Rockwell opened at the Opera House, New Brunswick, N. J., Dec. 4 for a three-day break-in, with the R-K-O Palace, New York, in view for Dec. 20.

Rockwell is reported asking $3,500.

PUBLIX AND FOX LINING UP TIME

Publix Will Start First in Middlewest — Conference in New York Next Week Over It—Fox Getting F. & M. Vaude Shows.

WM. MORRIS BOOKING

Vaudeville's best chance to come back at any time since it started to slip six years ago is now at hand, it appears, through renewed activity in the vaude line by two major circuits—Publix and Fox.

P-P's plans for stage shows in numerous straight picture theatres, just a mirage for almost a year, are now materializing into something definite. Sam Katz of that circuit may hold a meeting in New York on the vaude question for final settlement next week. The result, partly set by discussion in the Publix office, from reports, may be 30 weeks of stage time in the middle west for four and five-act bills ranging from $2,000 to $6,000 in cost.

Paramount's survey of all theatres for vaude adaptability led to the qualification of the 30 western weeks.

Publix vaude, when set, probably will be booked through the William Morris office, as is the small quantity of vaude time now on the circuit. That office, to handle the vaude proposition and shows, may have a staff of three bookers, composed of Lawrence Golde, Billy Diamond and Harry Hollander.

Golde is the present Publix vaude booker in the Morris office. Diamond is booking western indie vaude time out of Chicago but is reported coming east. Hollander was transferred Monday from the Publix presentation production headquarters in Astoria, L. I., to the Paramount home offices in New York, ostensibly to work on the vaude idea.

Fox and F. & M.

Inclusion of Fox in the possible vaude boom is through its move toward a more orthodox vaude style on the Fanchon & Marco presentation route, extending for 40 weeks or thereabouts from coast to coast. These vaude bills, averaging about the same as the F. & M. band units in cost and embellished by lines of 14 or 16 girls and costume and production help, will be played against every three presentations on the F. & M. route.

This will mean a change to vaude every fourth week by the F. & M.-playing Fox theatres.

Bills will use four acts each, with the cast booked from any point available and shipped to the coast for the opening date, the Colorado theatre in Pasadena, Cal. Majority of acts will be booked and sent out from the F. & M. booking office in New York.

Sedley's Wife in Act

Hollywood, Dec. 9.

Roy Sedley, who got himself a wife while playing in an R-K-O unit in Syracuse, is putting the missus to work in the act, starting next week at Salt Lake City.

Mrs. Sedley replaces Virginia Martin.

6 Gals and Ancient Turk

Jack Linder is producing a vaude act around Zaro Agha, the 156-year old Turk, with a chorus of six girls, three Turkish sword-twirlers and Hadji Tahir, Agha's manager who also claims to be a centenarian.

R-K-O and Loew's Using Actors Out Front; Start as Ass'ts With Hopes

ROUGHNECKS HECKLE

Harrison and Dakin Leave Jefferson Bill—Disturbed Audience, Too

Charles Harrison and Sylvia Dakin left the bill at the R-K-O Jefferson on 14th street, New York, after the opening day (Wednesday) matinee of the last half last week over trouble with the audience.

A bunch of 14th street roughnecks of the type that has helped the Jeff to be known among acts as the toughest theatre in the east, started heckling the mixed team early. It so disturbed the rest of the audience and the act that Harrison stepped down stage and berated his hecklers.

"It's better than selling apples," said Harrison. Then he took an encore.

After the matinee the team's request for release from the engagement was granted.

PEACHES PAID SALARY TO ALLEN, SHE SAYS

Taking the stand in her own defense, Mrs. Frances (Peaches) Heenan Browning Monday (8) denied in N. Y. Supreme Court she had agreed to pay Edgar Allen, her manager during the latter part of 1928 and the beginning of 1929, 25% of her earnings. She was a witness at the trial of Allen's suit for $15,000 he alleges is due him for booking and managing her act. Peaches identified notes and checks indicating that she had given Allen $4,500 during the time he was her manager.

Allen was promised a flat $200 a week for booking her act, Mrs. Browning testified. No percentage figure was involved, she said. Allen handled all the business details, collecting the income from theatres and paying off the supporting cast and other expenses, Mrs. Browning said in every case he held out his $200 before he turned her share over to her, she maintained.

Mrs. Browning had just completed identifying a series of checks and "I.O.U." notes when

(Continued on page 71)

MRS. CHRISTIE'S ESCAPE

Woman Commercial Flier's Plane Burned, After Crash

Mrs. Dorothy Christie, wife of Wayne Christie, the agent, escaped serious injury when her airplane crashed Dec. 3 near DeWitt, Va. Joe Rock, assistant pilot and mechanic, was severely hurt in the crash. Fire that followed completely destroyed the ship.

Mrs. Christie has been an aviation enthusiast for about two years. Recently she compiled sufficient flying hours to secure a commercial license, becoming one of the few women commercial air pilots.

6-Mos. Check Charge

Minneapolis, Dec. 9.

Adeline Aldrich, dancer, who turned to writing bad checks after she had used all her funds to send the body of her dancing partner and fiance to Porto Rico for burial, chose a six months' workhouse sentence rather than face childhood friends in the little Iowa town where she was born.

When informed that she had broken her promise to return to Alexander, Ia., her birthplace, District Judge W. C. Leary revoked her probation and committed her to the workhouse.

"I can't go back there now after what has happened," she told the probation officer.

Since "Variety's" announcement that two former actors secured positions with R-K-O as assistant house managers, the idea has traveled among the performers. Both Loew and R-K-O have had numerous requests the past few weeks from actors for trials at managerial positions.

R-K-O now employs five former thespians, learning the ropes "out front," while Loew's has six of the boys planted in their big picture houses around New York.

The thing they have to overcome, according to an official of R-K-O, is over-eagerness to progress to a manager's berth too rapidly. According to this exec., the actors know 50% of the racket through their years on the stage, and pick up the front of the house duties rapidly. Only one ex-actor, a chap who was placed at an R-K-O house three weeks ago, has disappointed. This fellow evidently cannot forget his acting days, said the exec, and is constantly back stage whenever wanted out front. He gets himself a chair when the vaude show starts and sits in the wings. He will probably be replaced by some other ex-performer or shifted to another department.

Jos. Plunkett, for R-K-O, said he was satisfied with the way former players took hold of the new jobs. A Loew exec stated he is more than satisfied with the showing of actors that he had gone to the front personally for and installed as assistant managers. He said that he has at the present time over 15 applications for positions from actors ranging in ages from 30 to 45.

Actor's Body Identified After a Week in Morgue

St. John, N. B., Dec. 9.

When Capt. P. A. Hasty, went into a funeral home in Newburg, Me., he identified one of three bodies there as Frank Allen, formerly a member of his company in the 103rd Infantry. A. E. F. Allen was a buck and wing dancer in vaudeville and musical tab companies. In 1917 he was with a tab company which stranded in Augusta, Me. He enlisted in the 103rd and went overseas with that regiment.

"He was a fearless soldier," said Hasty, "and had never been in trouble while in the army." Allen became an entertainer for the soldiers between fighting periods, and was recognized as one of the most talented war performers.

With two companions Allen was found dead at Newburg after securing denatured alcohol at a garage. They claimed they wanted it for a car. They were fatally poisoned and all were dead when found. Nobody was able to identify the men for almost a week, during which the bodies laid in the undertaking rooms.

Allen's body was interred in a soldiers' lot in a little cemetery at Carmel, Me.

Fitzgerald Back

All okay except for one bad glim which needs some healing, Harry Fitzgerald, the R-K-O agent, returned to the floor Monday.

Fitz was in a coupe that climbed a pole on Long Island last month.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Radio Acts Scarce Freaks 2nd Choice To Get Kids Back

Chicago, Dec. 9.

Picture houses in the small towns scattered throughout the midwest are welcoming freak acts of any sort as business boosters. Those who see the return of flesh to these stages look to "freak" turns as ice-breaker.

In the midwest, Publix-Great States has definitely established itself upon such a policy, and is busy scouring the country for such available material. Starting out with radio features, they have about washed up that field, and are now turning to sideshow and circuit acts.

Billy Diamond has set the Godino boys, Siamese twins, in for eight towns on the Great States time, starting with Muncie and Crawfordsville, Ind., next week. Ike Rose's Midgets are planned for an entire swing around the circuit, playing from two to four days in each town, depending upon the size of the burg and the amount of competition.

Gets Kids

This sort of circus stuff has had the remarkable result of bringing back to the theatres the crowds of youngsters who had been weaned away by the talkers. In Chicago the small neighborhood spots have gone in heavily for out-and-out circus material on Saturdays with kids swarming in for the show.

Rubin's WB Six

Benny Rubin goes with Warners for six weeks commencing Jan. 2, at the Mastbaum, Philadelphia.

Rubin is currently playing for R-K-O at the Palace, New York, on a four weeks' booking as m. c.

Team's Shorts and Tour

Hollywood, Dec. 9.

Harrison and Elmo, blackface team, finished the first of six shorts for Christie yesterday (Monday).

They will start a 10-week route for Publix Dec. 19, returning later to complete the series.

No Difference

Harry Jans and Harold Whalen, while at Loew's State last week, were asked who does the straight in their act.

They answered in unison: "The first one out on the stage."

Next-to-Shuts Getting All the Indie Breaks

Indie vaude bookers are hard pressed for good next to closing comedy acts that can be used for closing the shows if necessary. Flashes, novelties, singing acts, acrobats are offered the indie bookers daily by the hundreds. When an agent submits a good comedy act or the turn itself walks in to the office, it is like rain to the prairie wheat country in a drouth.

The indies have raised their ante on the next to closers, so bad is the shortage. Right now, taking all the indie stands, a good comedy act, in one, two or full stage, can play a fair sized route at pretty good money.

Bookers are all shaving costs on the bulk of their shows and adding it to the salaries of much needed next to shut offerings.

Tulsa Back on Route

Orpheum theatre, Tulsa, Okla., goes back on the R-K-O vaude books starting Dec. 26.

Sammy Tishman will book the house on the intact show route, with the units jumping into Tulsa from St. Louis.

Hart, Gill Alternate

Hollywood, Dec. 9.

In future Max Hart and William S. Gill, latter now in charge of the Hart agency here, will rotate between east and west.

Hart is coming back Jan. 15 with Gill switching to Hart's New York office Feb. 1.



ANN SEYMOUR

with HARRY SEYMOUR

Franklin H. Chase, "SYRACUSE JOURNAL," Dec. 1, said:

"Pretty, roguish Ann Seymour is back in vaudeville at Keith's after many months on Broadway. She qualifies today as most interesting and certainly one of the most beautiful comediennes on the stage. In short Ann has "It" with a vengeance."

Headlining R-K-O Circuit Season 1930-31.

Mentalist in WB Film Houses With Exploiting

Gene Dennis, mind reader, has been booked for 30 weeks by Warners for spotting both in vaude and straight picture houses, opening January 5.

Warners will exploit Miss Dennis heavily and have two agents ahead of the mind reader.

Australian Parade

Los Angeles, Dec. 9.

Six Blue Streaks sailed on the "Sierra" from San Francisco to Australia Dec. 8 with a route for the Union theatres there.

This is the first of a number of acts leaving here for the Antipodes at the rate of one a month.

Beauty in Distress

Hollywood, Dec. 9.

Stanley (Go-Getter) Willis, manager of Margaret (Miss America) Ekdahl, and currently with her in Hollywood awaiting picture offers, complained to "Variety" that its Hollywood Bulletin had identified Miss Ekdahl as winner of the Galveston beauty contest instead of the one at Miami.

"Not that we care," said Willis, "but Galveston is squawking."

$250 Wkly. Royalty for "Burlesque" in Vaude

Arthur Hopkins has sanctioned the condensation of his former play hit, "Burlesque" into a vaude sketch for Jack Skelly, provided Skelly pays Hopkins a royalty of $250 weekly for its use while engaged.

Skelly was in the original play cast. In vaude he will have six people in support and probably ask $2,500.

Charlie Morrison is Skelly's agent.

WB Band Idea Off

Will Osborne's band, booked into Warner's Beacon for one week, will be held there indef. Osborne is in second week there.

Warners original intention to adopt the Beacon stage band policy for the Strand theatres in Brooklyn and New York has been dropped.

Schubert's Semi-Break

Hollywood, Dec. 9.

Eddie Schubert, from eastern vaude, is getting his first picture break in an offstage part for a couple of mutts.

He's doing the dialog dubbing into a dog picture being made by Rene Hoffman, indie.

NEW YEAR'S EVE LOOKS VERY SLIM TO AGENTS

Holiday week, always counted upon by club agents in supplying entertainment to private parties, is pretty slow so far for engagements.

This is the time acts are dated for the holiday week, mostly New Year's Eve. Accounts for whom the agents have arranged parties for each New Year's Eve are cancelling the blowout for this year.

Gordon on New Gams Sets Self Up in Biz

Hollywood, Dec. 9.

Jack Gordon, former p.a., just out of the General hospital here, is going into a small merchandizing biz on his own, staging a come-back.

Gordon had both his legs amputated and tried to get around too soon on his artificial limbs, causing complications which a 17 weeks' confinement in the local hosp. corrected.

Weighing over 200, Gordon now maneuvers very well on his artificial gams.

Extra Vaude Prospects Do Fadeout on Coast

Los Angeles, Dec. 9.

Prospects for local talent through addition of two acts to R-K-O intacts for here and San Francisco, plus a stage show policy at Orpheum, now in straight pictures, are dim.

It was believed that two additional acts for intacts would overload shows on this coast.

TOMMY SWIFT BACK

Tommy Swift, who has been out of show business for the past two seasons due to a nervous breakdown, is readying for a return to vaude.

Swift will do a new act, with four girls supporting. He w formerly the partner of Mary Kelly.

It won't be long now

before 1930's biggest worries,

the two 25ths, will be all over.

One is Christmas, of course, and

the other is "Variety's" Silver

Anniversary Number, coarser.

• • •

That's all, a reminder.

WHITE RATS ADMIT FINISH

Club Bookings in L. A. Off 50% and Vaude a Myth, but Always New Faces

Los Angeles, Dec. 9.

Business depression locally has cut club bookings in half. Agents who specialize in the good-time Charley festivals say they are just getting by, and that it's a case of cutting the other guy's throat to land the jobs.

Clubs that paid from $500 to $1,000 for a show last year are on a 50% budget. Jobs once worth $200 are out entirely, as the clubs formerly paying that are now ducking the sheriff.

Recently an agent sent out a show with a line of 10 girls, five-piece band, comedy team and an m.c.—all for $60. After the agent paid street car transportation he was out dough and the talent got eating money.

Club bookings has been the mainstay of the majority of indie bookers locally for some time. With vaude out it has been about their only outlet. This year there has been an unusually large number of acts heading west, despite warnings broadcast that only malnutrition was available on the Coast. As a result, any agent's office downtown is a convention hall for lay-offs.

Boy Dancer's Father Corroborates Sampter

The scrap between Marty Sampter and Harry Richards (Rochm & Richards) over the managerial rights to Hal LeRoy (formerly Schotte) has assumed the proportions of a thumbs to the nose fight at present.

Sampter says he was told about LeRoy Schotte late in June by Matty Zimmerman who had seen the boy in Will Morrissey's Hobo show in Hoboken last summer. Sampter admits the first time he ever saw and talked to the boy was up in the rehearsal hall where a flock of actors and agents including Harry Richards were gathered to watch auditions. He was introduced to the boy, he says, by someone he cannot now remember and the boy wanted to show what he and his boy partner could do. Sampter and the Schotte boy and his partner went over to a dance school, where Sampter says he watched the double hoofing act and realized he could not use it. He told the Schotte boy to come to him if he ever decided to work alone.

This was around July 10, last, according to Sampter. The following day the boy and his mother came to him and said the kid had taken Sampter's advice and would do a single and wanted Sampter to handle him. The mother stated, according to Sampter, they had had six agents including Richards and had gotten nowhere.

Father's Okay

Sampter says he asked the mother at once if anyone had the boy signed to a contract and she said no, and would appoint him (Sampter) the sole representative. Nine days later Sampter says he took the lad and his mother to Boston on gamble that he could place him in "Tattle Tales," musical, that had opened a week before. Sampter landed the boy in the show on July 22 and a short while after they came back as the show closed. Since that time, Sampter says he has kept the boy working steadily. His last placement for the kid is in the Capitol theatre, New York, where the lad is getting $500 a week.

The statement made by George Schotte, the boy's father, bears out Sampter's story very closely. Schotte said also that changing the name of the boy from LeRoy Schotte to Hal LeRoy was the boy's own idea and not done by Sampter to disguise the boy as Harry Richards intimated in a previous story to "Variety."

Maybe Better Now

R-K-O theatres are economically using "good luck" pieces left over from last year, as giveaways this year.

On the pieces is the inscription, "Carry This for Good-luck and Good Times."

They didn't work before.

11 LOEW UNIT WEEKS WITH ADDED 3

Loew's routing of presentation units into present straight picture theatres will start around Xmas with Buffalo, Rochester and Syracuse the first towns added. Units played will be those opening at the Capitol, New York, and reduced after that week to average around $3,000 in cost.

If the three new stands on Loew's unit route find the presentation policy successful the route probably will be extended to about 20 weeks. It will comprise 11 weeks when the three New York state weeks join in.

Previous report that Fanchon & Marco units may be booked into the Loew picture theatres was held unlikely at this time.

Buffalo, Rochester and Syracuse, in that order, will follow Cleveland on the Loew route.

KNUTE ROCKNE WANTS PLENTY FOR VAUDE

Chicago, Dec. 9.

Knute Rockne is the "freak" feature in demand at present. Practically every circuit and large indie houses have made offers.

Rockne, it is said, has turned down many bids, standing pat on a high straight salary or a guarantee and percentage arrangement.

Besides Knute can't work until Dec. 18, under his contract with Notre Dame. No theatres are anxious on taking a chance on him at that late date, when football interest will be on the wane.

LeMaire and Agents

Hollywood, Dec. 9.

Rufus LeMaire, newly installed casting head for WB-FN, called a meeting Saturday morning of agents and advised that hereafter none should bother studio execs in angling for consideration of players. LeMaire stated that all names should be submitted to him, and if there is merit in the submissions he will take the matter up with studio officials.

LeMaire as casting director for both studios is considered a break for the agents, as the former legit producer and agent is familiar with eastern and stage people generally unknown here.

During the meeting LeMaire also stated that the cold shoulder which Warners' and First National once turned toward agents is now a thing of the past.

AUSTRALIA FOR COUNTESS

Los Angeles, Dec. 9.

Countess Sonia, standard vaude act over here, opens in Australia for United Theatres Feb. 1.

Tour is for 10 weeks with usual options.

AFL CHARTER IS GIVEN TO 4 A'S

Bad Vaudeville Times Wash Up Variety Actors' Organization After Its Life of About 30 Years—Life and Paid Up Rats Members May Enter Equity in Similar Standing

MOUNTFORD EXPLAINS

After 30 years of valiant battling for the rights and benefits of the variety actors of America, during 23 years of which Harry Mountford has been the leader of the White Rats, that organization admitted itself through for all time last week when Mountford turned in its original charter from the American Federation of Labor to the Associated Actors and Artists of America (the 4 A's).

With that action and under agreement with Equity, the most potent remaining actors' union of the 4 A's; all White Rats holding a life membership or a paid up dues card in the American Artists Federation (the Rats' newer name) may step into Equity under similar classification. Frank Gilmore and Paul Dulzell acted for Equity in the arrangement made with Mountford. This refers to former Rats who may appear in legit. Otherwise Equity does not seem concerned in vaude at this time.

At the meeting Nov. 28 of the A. A. F. attended by Mountford, James W. Fitzpatrick and A. A. F. delegates, the action was voluntarily decided upon, with the A. A. F. offies at 1674 Broadway ordered closed, Nov. 29, the charter, the first actors' union recognized by the American Federation of Labor, was turned into the International (4 A's) and the White Rats officially declared deceased.

In 1918 when Mountford with Gillmore worked out the plan under which the 4 A's was formed, all were blanketed by the White Rats' charter for their affiliation in this manner with the A. F. of L. At that time the name of the White Rats was changed to the American Artists Federation.

In the 4 A's were Equity, German White Rats Union, Hebrew Actors' Union Nos. 1 and 2, Hebrew Chorus Union, Grand Opera Choral Alliance and American Artists' Federation.

Mountford Dominated

The White Rats formed around 1900 with the late George Fuller Golden its first president. In 1907 Harry Mountford, an English artist who had shortly before arrived over here, became the active organizer of the White Rats, with his designation executive secretary.

Mountford ever since dominated the White Rats. He led them in two strikes about eight years apart, with each a failure for the Rats. The second Mountford-led strike was the Rats' third, and their last. The first had been early in 1905, a hastily maneuvered operation which also failed, but became the reason for the founding of the Vaudeville Managers' Association that later was known as the United Booking Offices, to be again changed after some years to the B. F. Keith's Exchange and which is now R-K-O.

As the leader of the Rats and with Jim Fitzpatrick always his loyal and faithful co-patriot, with Fitzpatrick president of the Rats for several years, Mountford was spectacular. He was a powerful speaker before actors in meetings and easily swayed any group of White Rats he ever appeared before. While his sincerity was often doubted by outsiders, Mountford seemed to continuously enjoy the complete confidence of the White Rats who remained in the organiza-

(Continued on page 42)

Marveltone Road Show Quarrel Breaks Up Troupe at Macon, Ga.

Macon, Ga., Dec. 9.

At 9 o'clock Friday (5) evening, the patrons at the city auditorium were filing past the box office and receiving back their money for tickets to the Marveltone and vaudeville performance advertised to start at 8:30.

A quarrel back stage had brought an ultimatum from the local manager that the actors could have an additional twenty minutes to put on the show, or else there would be no show that night. They didn't go on hence the refunds.

The company came here, it developed this week, under the management of Lovett and Clark, but Clark had dropped out in High Point, N. C. Ming Toy had already returned to New York and word was received of her suicide during the engagement here.

Besides the Marveltone act, the following were in the troupe here: Billy and Grace Carmen, Four Warners, Dave Gardiner, Malde Lynne, Henry and Fields, Kala, and Count Nicholas, Le Rhumba Fanatisme.

The performance was given Monday through Thursday night, with matinees Tuesday and Thursday.

Trunks and other paraphernalia were attached here to make up for lodging, meals and other items advanced, but the last of the players has now left.

Apple Seller Tops

One of the five apple salesmen in front of the Palace will be headlined next week.

To carry the billing he'll sell alligator pears.

ONE DAY DATE IN LONDON, $6,800

The reunited Yacht Club Boys (Chick Endor, Billy Mann, Jimmy Kerns and Sammy Fain) have been engaged by Victor Emanuel, millionaire sportsman, to play a private party at his home, Rockingham Castle, England, 90 miles north of London, on Jan. 20. The quartet will receive $6,800 for the date, that amount including transportation both ways. The boys sail on the "Bremen," Jan. 4, and return to this side on the "Europa," Jan. 22, to open at the Embassy Club, Miami, Feb. 3.

Also engaged for Emanuel's swank affair are Moss and Fontana, dancers, currently at the Club Lido, New York, who will get $2,000 for their single appearance. Class dance team has been signed for five weeks at the Cafe de Paris, London, opening there Jan. 10.

STAR QUARTER GOT IDEAS—LOST JOB

Hollywood, Dec. 9.

The Paramount, Los Angeles, tried and failed to get Marshall Duffield, star quarterback of the U. S. C. football team, for a one week personal after the Notre Dame game Saturday.

Paramount offered $300 for the week, with Duffield suddenly acquiring a manager and a yen for $1,000.

Par passed him up faster than Bucky O'Connor.

Moro-Yaccanelli Again

Los Angeles, Dec. 9.

An old vaude act, Moro and Yaccanelli, reteamed last week to join F. & M. Idea, current at Loew's State. Team has been set by Joe Cornbleth for the entire F. & M. route.

Lately both Moro and Yaccanelli have been doing picture work separately.

ANDERSON'S SHORTS

Hollywood, Dec. 9.

Richard Anderson, of Anderson and Willard, standard vaude act for 20 years, will make a series of shorts tentatively titled "Caesar in Hollywood." Character in the pictures will be the same as he played in vaude.

For the past year, Anderson has been working at the Tec-Art studio.

PA. INDIE'S NO P. O.

Rajah theatre, Reading, Pa., booked independently in Philly, folded up Dec. 3 when reported unable to pay off.

Curly Burns and Co. was the feature act at the house at the time. Rajah formerly was on the old Keith books as part of the Wilmer & Vincent circuit.

Kutznetzoff for Frisco

Chicago, Dec. 9.

Anna Kutznetzoff, the Russian basso, and Mme. Nicolina will be a special feature this year at the San Francisco Automobile Show. Pair are now playing for R-K-O.

Kutznetzoff becomes an American citizen in New York on January 4.

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The performance was given Monday through Thursday night, with matinees Tuesday and Thursday.

Trunks and other paraphernalia were attached here to make up for lodging, meals and other items advanced, but the last of the players has now left.

PARADE WHEN F. & M. MOVE HEADQUARTERS

Hollywood, Dec. 9.

Hollywood Chamber of Commerce will parade and celebrate the moving of Fanchon & Marco's enterprises to Hollywood boulevard and Cherokee in the four-story Hollywood Centre Building, recently taken over.

F. & M. costume company, rehearsal studios and exec offices, once widely scattered, will be combined in the central location.

Plan to move the Fox studios to Movietone City and build a Fanchon & Marco building on the Fox lot site at Sunset and Western is off, because of conditions. Building alone, it was estimated, would mean an investment of $200,000.

Chamber of Commerce is interested in the move because of the large labor employment by F. & M.

Former Ring Rivals as Team—Leonard, Tendler

Benny Leonard and Lew Tendler, two of the best light names at one time in the ring, are headed for vaude as team in a comedy act now being shaped up by the Bill Schilling office.

It will be a burlesque boxing bout by the two former ring celebs.

The last act by the retired lightweight champ and the Philly southpaw was at the Polo Grounds in 1923. Leonard has done several vaude turns and played in musicals and burlesque since quitting the ring.

Al Klein's Damages

Chicago, Dec. 9.

Al Kleinman of the Klein Bros. vaude act, has been paid $900 by the Martin Hotel company of Sioux City, Ia., following a fight between the house detective on Dec. 7, 1928, in which Klein got the shiv.

Klein was a guest of the hotel while appearing at the R-K-O Orpheum. Somebody was giving a party in one of the ballrooms. Klein attempted to enter the room for a couple of peeks when he was allegedly assaulted by the house dick.

No. 936,871

Neville Fleeson has a new partner.

This time Sybilla Bowlan.

White Rats Admit Finish

(Continued from page 41)

tion. His theorizing was perfect but his execution faulty.

Following the Rats' second strike in 1916 and the Rats going into the 4 A's, I'ut still retaining their greatly cherished A. F. of L. charter, the Rats slowly started to slide. Their clubhouse on West 46th street, now the N. V. A., was taken from under them through the late E. F. Albee securing sufficient outstanding bonds issued by the Rats on the building, with the Albee-directed N. V. A. also stealing the membership of the Rats, excepting those faithful followers who remained and contributed to the cause, whether openly or under cover.

Mountford Explains

Harry Mountford, questioned on the passing of the former White Rats organization, said:

"In 1918 Actors' Equity got into a fight with the managers and I brought it into the labor movement, changing the name of the White Rats Actors' Union to the name of an organization already in existance, namely, the Associated Actors and Artists of America, called the 4 A's.

"This became the International. It issued charters to the Actors' Equity for the legit and to the old White Rats, which became the American Artists' Federation, because there were then injunctions against the White Rats and its officers.

"Equity was successful in its 1919 strike, and the A. A. F. not having the jurisdiction in all of the show business, as it had had before under the White Rats, had to confine its attentions to vaudeville, burlesque, clubs and concert.

"With the shrinking and virtual disappearance of important vaudeville, first class burlesque and the concert world, little by little the resources and ability to be of service to its members, caused the A. A. F. to dwindle away.

Loss of Dues

"It was kept going by the devotion of its officers and friends, one of the most prominent the late Jack Donahue, who loyally contributed his time and money for the cause. During the past year, 25% of its membership, composed of the standard acts of vaudeville, have not worked over three or four weeks at the most. This made the contribution of dues from them almost impossible, which we realized.

"Vaudeville, as the White Rats knew it, was no more. Only one two-a-day vaudeville house left in United States and Canada, and the two-a-day is where the White Rats got its membership from. When the class performer passed out of existence, it meant the doom of the American Artists' Federation.

"The position of the entire situation finally became so serious we all appreciated it was practically useless to continue. A meeting was called at which Mr. Fitzpatrick, the Executive Council and myself attended. We decided without a dissenting voice, to surrender our famous American Federation of Labor charter to the International.

23 Years At It

"I have worked and worked for the organization of the actors for 23 years. I have been kicked around, abused, villified, threatened, sued and called everything under the sun by the managers and even by those whom I was striving to help. Now I am all through with the whole business. The Actors' Equity is the only house of refuge left for the browbeaten actor. It is the last stand of talent and brains against money force.

"I wish all the folks in the show business, happiness, luck and good health. Personally, I wish to be let alone. I hope to be able to do something for myself from now until the time I leave this mortal earth."

There is much to be said of the White Rats, including the periods when "Variety" became a part of the Rats' situations, that a more complete story will be written for "Variety" Anniversary number.

$34,000 AT PROCTOR'S, RETURN OF FLESH SHOW

Newark, N. J., Dec. 9.

The reopening of vaude at Proctor's broke the house record for attendance with a total of over 49,000 in seven days. The gross record was not reached, but in nine days that the bill ran the house did over $34,000.

Monday 2,332 women attended up to five in the afternoon. On mats women are admitted for 25c.

"Sin Takes Holiday" on screen and Nick Lucas headlining on stage.

Tryouts, Fashion Shows As R-K-O Gross Builders

Los Angeles, Dec. 9.

Finding professional tryouts and fashion show nights going over at the local R-K-O theatre, R-K-O intends to continue these special entertainments in selected houses on the Coast. So far Oakland and Salt Lake have been tagged to inaugurate the features, probably on Monday nights, as in the local house.

R-K-O has estimated it can show an increase of $75,000 annually in these three houses alone with the added attraction. Tie-ups will be effected with local merchants in each town for prizes and giveaways at the theatres. This policy will alternate periodically with vaude-showing acts on top of the regular bills.

Levey in Frisco for Indie Vaude Line-Up

Los Angeles, Dec. 9.

After three months here, Bert Levey has returned to San Francisco, from where he will start lining up indie vaude through the north and northwest.

Although left with practically no houses on the Coast, Levey continues to maintain offices in Los Angeles and Frisco. His present trip north is another of several attempts Levey has made during the past year to re-establish himself in the indie vaude field out here.

Sioux City and Tacoma Go on R-K-O Unit Route

Sioux City, Ia., and Tacoma, Wash., returning to vaude after about six months in straight pictures, will both go on the R-K-O western unit show route around Jan. 1.

Tacoma will be a full week and Sioux City a four day stand, latter playing the intacts last halves between Salt Lake City and Omaha on the route.

Vaude at Publix, Gary

Chicago, Dec. 9.

Publix-Great States Palace, at Gary, Ind., starts using three acts of vaude the end of this month.

This is one of the results of the circuits tryouts of flesh throughout Indiana, where short turns such as Broadus Earle, child violinist and others are used.

Club Bookings 'Way Off In Best Time of Year

Most of the crying heard around theatrical offices these days comes from those who book clubs. Grief ensues from the unusual slump in club dates which, in other years, has always been more or less profitable around the holidays. Many club shows have been called off and those to take place have sliced expenditures almost in half.

Even the club departments of the vaude circuits are not active.

ILL AND INJURED

Kathleen Walters, dancer, New York, in Leonard Hospital, Troy, N. Y., recovering from nervous disorder.

Mabel Clark, Baltimore actress, is in St. Luke's Hospital, Bethlehem, Pa., recovering from severe injuries received in an auto crash.

Julie Cruze, 17, daughter of James Cruze, at Hollywood hospital recovering from an operation to correct an injury to her spine.

UNIT REFRAMED AFTER LEAVING NEW YORK

First complete re-booking of an R-K-O unit show after the New York break-in occurred with the show opening this week in Syracuse, first road stand.

In the New York week and as originally booked the bill included Cardini, Jean Boydell and the Art Frank double act. Only Miss Boydell remains on the unit, which now contains Conrad and Eddy, Teck Murdock and Edith Karen and Boys.

Art Frank's time was set back two weeks to permit him to recast his turn. He'll break in the new people next week at the Jefferson, New York, and resume the R-K-O unit route at Syracuse the following week. Cardini's route was postponed 12 weeks to go on a bill to which he will be more suitable.

Seven Nelsons, closing an R-K-O tour today (7) at Waterbury, Conn., will sail for home on the "Deutschland" Dec. 11 to spend the holidays in Berlin.

Irving Yates

PRODUCTIONS

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"THE BLACK LAUGH"

THE ASSASSIN

OF

GRIEF AND REMORSE

AL HERMAN

THIS WEEK (DEC. 6)

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SAM TISHMAN
ARTHUR WILLI
JOHNNY HYDE
WARNER BROS.
FANCHON AND MARCO
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GILBERT BROS.

R-K-O Palace, New York, This Week

N. Y. "EVENING POST," Dec. 8, 1930:

". . . while the Gilbert Bros. are better received with their acrobatic bit than any opening number has been in several months."

N. Y. "TELEGRAM," Dec. 8, 1930:

"And the Gilbert Brothers stop the show in the opening spot with "Athletics Extraordinary."

Direction

LEWIS MOSLEY

LEE STEWART OFFICE

Continuous Show, 3-a-Day and 5 Acts At 81st St., N. Y., to Lowered Scale

After a long-delayed change in policy in every way except the pictures, the R-K-O 81st Street, New York, finally dove in Saturday (6). It started with a continuous performance, three performances daily for five acts, and four shows Sundays, with admission reduced from $1 top at night to 50-60, and to 25-35 in the daytime.

Previously the acts at the 81st St. had appeared twice daily, with pictures added to the show. That, with the dollar top in a neighborhood holding opposition at lower prices, kept the 81st Street from escaping from a weekly red. Now it is said the R-K-O house is hooked up at around $8,000 overhead and is expected to show a weekly profit instead.

Under Price Opposish

Principal opposition to the 81st is Loew's 83d Street, two blocks away along Broadway, and with Loew's doing a banner business. Other opposish house is Warners' Beacon, at Broadway and 74th street, the latter mainly through an unusually fine theatre and also with a lower price of admission.

The $1 top, clung to for years at the large capacity 81st, from Keith's to R-K-O, was believed reasonable for the high-class neighborhood it is located in. Despite that, Loew's, with a more popular top, continued doing the most business.

The R-K-O Flushing house recently was placed on the same policy basis and increased its gross under Ed Lenihan around $2,000 to $3,000 weekly. Keith's, Flushing, is gaited abnormally high on the cost end through the tall rental its extravagant building starts off with.

A couple of other R-K-O New York vaudfilms theatres, particularly the Hamilton, is also in line with a changed policy.

HOUSE AS PALACE M. C.

Billy House goes in the R-K-O Palace, New York, as m. c. for the two weeks of Jan. 10-17.

$4,500 BUDGET FOR PALACE BILL, CHI.

Chicago, Dec. 9.

Henceforth vaude bills at the Palace will be held to a budget of approximately $4,500 weekly. Bills have frequently ran as high as $8,000, at which figure it's practically impossible for the house to break.

With the Palace exceptionally high geared on overhead and working against bad location house is still on the R-K-O headache list. At around $20,000 the house is said to be merely keeping out of debt.

New policy presumably eliminates from future booking such headliners as the Four Marx Brothers, Moran and Mack and other big figured salaries.

No 'Love Thieves' Pay-Off With Co. in Montreal

"Love Thieves" failed to pay off on its opening week in Montreal last week, with the company's Equity deputy calling upon Equity to forward salaries from the bond money posted at Equity.

Michael Kallesser, producer, got in touch with Equity Monday (8) and promised to settle in full by today (10). Equity granted the concession with provision that unless Kallesser paid off half of the two weeks' bond, money would be forwarded to liquidate last week's salary claims of the cast.

Otto Allison and Three Allison Girls, who recently completed a route for Publix, sailed Dec. 6 on the "Stuttgart" for Berlin where they open at the Wintergarten in January.

Playing Checkers

Checker board circuit made another move with A. & B. Dow office regaining the Palace, East Rutherford, N. J. Flo Rheingold had been booking it following a previous hop to the Dow book.

On the checker board layout none of the houses stay put.

"NO MEDDLING" WITH ACTS BY FOX MGRS.

House managers and acts on Fox time have been warned by Harry Arthur, general manager, that no meddling with presentations or routines will be countenanced.

Order was issued following investigation by Arthur and F. & M. officials that showed certain managers taking on their own shoulders to change routines and actors trying out new stuff when not called for, unbeknown to the manager or booking office. This investigation followed reports to F. & M. headquarters that showed certain units not doing as well as expected in spots.

Under the new order the responsibility of a presentation or vaude bill and routine is laid squarely on the house manager. He is to be provided with a mimeographed instruction of the nature and contents of the presentations and acts and how they must be routined, including dialog used. That form will be the final authority to a manager or act. These copies, which are really copies of the acts as presented word for word including stage directions will be shipped house managers before the presentation or act hits the house.

Deviations may be recommended before the show hits the house this way and passed on by the booking execs, "Doc" Howe and Phil Bloom, or Harry Singer, eastern production manager.

Stage Shows Boost Publix Grosses 25% on Coast and Still Building

BIG PCTS. SPIKE FOX UNIT IDEA TILL JAN. 1

Phil Bloom, Fox vaude booker, after working for several weeks lining up his houses for four-act unit shows, has had to discontinue the plan until after Jan. 1. The reason was the booking of big pictures which necessitated cutting the vaude to three and two acts, with the unit shows impossible to place under those conditions.

Houses have reverted back to spot bookings, which, according to Bloom, are not as satisfactory as the unit ideas. Pictures after the first of the year will be co-ordinated with the stage shows to permit return to the four-act units.

Birmingham Vaude Report Unknown in New York

Birmingham, Dec. 9.

Reported here that when the legit shows stop coming into the Erlanger that it will play nine acts of vaude in January, with Stan Stanley announced as m. c. At $1 top.

"Strictly Dishonorable" (road) booked here week Dec. 15, with "Flying High" (George White's road co.) due Christmas week. After that the proposed vaude invasion is anticipated.

In the Erlanger offices, New York, no one seems to know a thing about the proposed vaude advent. The road shows named are listed, but beyond that the policy seems more a matter of conjecture than anything else.

Just where the nine acts of vaude would come from is also unknown, and just where it would be assembled is also another unsolved problem.

Los Angeles, Dec. 9.

After a month of stage shows on the regular Publix route from the east, Publix is locally convinced that entertainment in the flesh, if out of the smalltime vaude classification, is a paying policy.

Ed Smith, division chief for Publix here, estimates that the increase of patronage with units at the Paramount here runs easily to 25%, and indications are the house is building every week through attracting new fan cases to the theatre.

Previous Fadeout

Paramount here and in San Francisco, Portland and Seattle played stage shows three years ago on regular coast to coast Publix route, but at that time Fox-West Coast was operating the houses and feeling in some inner quarters then was that F-WC had not pushed Publix's houses as expected when operating deal was made.

Result was that shows went out and houses turned to straight picture policies, taking it on chin further. That in turn made it tougher to re-educate patronage to Publix entertainment out this way.

Smith is sold on Jack Partington and is anxious to retain the Publix eastern stager for strengthening of units on arrival from east. What Smith wants for L. A. and S. F. is unit shows that are stronger than when they play New York and other de luxe spots on route, this through augmentation, re-routing if necessary, and lengthening.

Building up flesh angle, Smith also is working out various other plans, including orchestra presentations with musical talent.

Reward With Catch to It

Syracuse, N. Y., Dec. 9.

Swan, downtown repeat house, offered $50 reward Sunday for the correct number of laughs furnished by "Top Speed," "Blotto" and "The Great Gob." One answer to "The Sap From Syracuse."

YOU Have Broken the One Day Record (Thanksgiving), Also the Standing House Record for the Week, Established 18 Years Ago.

F. H. WADGE, Manager
Proctor's, Newark, N. J.

NICK LUCAS

THIS WEEK (DEC. 6)

R-K-O PALACE, NEW YORK

New Acts

JACK SIDNEY and Co. (7)
Dances, Songs
22 Mins.; Full (Special)
Jefferson

Two years ago Sidney was around with a nine-piece orchestra. Orch is out now, with Sidney assisted by four male hoofers and three femme specialty dancers in a big-time flash.

Act is framed under a big drop, with Sidney as a ringmaster. Four boys open the turn with dancing and drift into solo eccentrics. The three girls are clever dancers in their individual styles. A brunette shows up as classy toe dancer, from which position she rolls out a tap dance. A slim blonde exhibited remarkable spins and pirouettes, whirling at a mile-a-minute gait. Another blonde, Addie Seamon, did a contortion dance that would make a pretzel bend its head in shame. She is announced as 16 years old.

Sidney is the cog knitting the works together. He introduces, gags and takes the solo spot for one song only, "Song of the Fool," into which he weaves a sob recitation.

Fred BERNARD and Co. (12)
Bands, Songs, Dances
19 Mins.; Full
Jefferson

Now carrying an eight-piece band, Freddy Bernard formerly was teamed with Sid Garry and later did a single. Of late he hasn't been seen locally. According to his announcement of a song which "ce brought back with us from England," may have been playing abroad.

Bernard has a good act here, but he isn't treating it properly. He's giving too much time to two girls, the Steele Sisters, who do three dance specialties, each resembling the other and none any too strong. Band is oke and could be given a little more to do.

Bernard is the best and largest portion of the act. His voice is a strong, clear tenor that carries. He puts plenty of vigor into his song deliveries, still including imitations of Eddie Leonard, Eddie Cantor and Al Jolson.

Two boys, Miller and Marks, lend strong support with dance specialties. Both are capable tap and eccentric hoofers.

LANE, MORGAN and CHICCO (4)
Dancers, Harpists (Flash)
15 Mins.; Full (Special)
81st St.

Around a year or so as Lane, Osborne and Chicco, but recently changed for a new middle name and girl. After a year there's nothing much necessary in the way of changes for a flash act, or to suggest, for to last a year a flash must be above average. The producers as a whole have set their own average and standard. Sometimes it almost appears they first thought of making it easy for themselves. This better-than-average dance flash with harp solos occasionally improve through changes, even if a year-old veteran in its class, the most important of which would be stepping on the gas. It takes quite a while to get to the punch and finish, a mechanical soldier dance with bends, kicks and contortionisms by Lester Lane and the girl. The dance is a holdover of Lane's from other acts.

Girl's best is a backward walkover into a split. She does that in the double number while dressed unbecomingly. Her song before a solo dance is just a song by a dancer and a handicap for the girl and the turn. Lane does his high kicks alone. Harpist, probably Chicco, has a spot between terp items for interesting jazz playing. Fourth member, girl, doubles at the harp from the piano to accompany Chicco, also a doubler.

Severe gold eye could stand some coloring in front for relief. *Bige.*

SEVEN UYENO JAPS
Acrobatics
6 Mins.; Three
State

Seven Japs, entire contingent about evenly proportioned in size, with their skill divided in ground acrobatics, pyramid work and risley.

Noticeably flashy, some nifty feats in the short time they were on; an apparent effort on the part of the seven to conceive some tricks that have not been used to a frazzle before.

All dressed in white with blue collars and belts in their favor. One of the best acts of its type in vaude. *Mark.*

"HAPPY" WONDER DOG (2)
Canine
10 Mins.; One and Full
Jefferson

An opener—and not too good. After the billing proves below the intellectual prowess of other canines in vaude.

Man and woman support with juggling and balancing. Latter, on form and appearance, means a lot to the act.

WILLIAM O'NEAL
Songs
10 Mins.; One
State

William O'Neal, Irish tenor, from the musical stage, appeared pretty stiff and inanimate for vaude; depending entirely on the pipes which came out best when he stepped into "Play, Gypsy, Play" from "Countess Maritza."

His opening number was just one of those things, perhaps a pipe exerciser as few words could be distinguished from the mezzanine section. Voice sounded musically melodious after its warmth had permitted the flexibility of the range to get working as in his third number he stopped there.

O'Neal is six feet or over; has plenty of power and apparently has studied. He seemed glued to one spot and stood there until the finish. *Mark.*

GYM-JAM GIRLS (6)
Acrobatic, Dances
7 Mins.; Full (Special)
Jefferson

Six girls in Oriental costumes working before a desert drop. All take a hand in acrobatic and dance specialties, working in threes, pairs and solos.

Dancing is of the acrobatic and contortion variety, all in fast style. A little dark-haired girl shines with swift body twists and spins.

Makes an oke opener or closer.

COOK SISTERS
Songs, Instruments
13 Mins.; One
Jefferson

With more playing this sister team should have no trouble making the grade. That experience seems a necessity since the girls aren't yet sure of themselves.

Have a pleasing routine of songs. One works at the ivories and harmonizes. Latter goes to an accordion and the other to a banjo for fast duo instrumentation.

Smaller and darker of the two has a bad habit of constantly looking at her partner to see if she's with or against. Other girl should see that she's ready for the stage before she comes on.

DAVE VINE
Monologue
17 Mins.; One
58th St.

In 1919 Vine was working with a girl under the billing of Vine and Temple. Since then he's been out of the files. As a single Vine is using the same style of delivery as when teamed. Vine's turn needs plenty fixing before he will rate high as a single.

Vine's familiar attitude toward the audience is retained and doesn't hurt the act any, but would mean more if Vine had some solid material. His start is slow and he doesn't get chuckles until mid-way when he goes into a series of hebe gags, some of which are funny and an equal amount of which are not.

His comeding along other lines, such as pretending to sing and practicing the song behind a curtain, is overdrawn. Which is primarily the fault with a lot of the material. He lingers too long.

Vine just has strong potentialities.

NEW ACTS

Jack Conway and Co. in "Television."

Elaine Sisters and Ormand (3).

White and Peters (2).

Jack Conway and Co.
"Television" (3).

Martin, D'Orsay and Kennedy.

Maxine Dancers (6), flash.

George Jinks and Co., 3-act.

Novelty Misses (5).

Eddie Carr and Co. (3).

Dalton Bros. (2).

Kerr and Grainger, 2-act.

Ben Blue and Co. (2).

Will Oakland (6).

"Pansy," horse, with two men and a woman.

Elizabeth Brice and Billy Griffin, comedy skit.

Pulp Paper Writers

Drop in story sales has hit the literary agents hard. At least one is taking in general typing work to meet his steno's salary every week, and another keeps going with odd part-time work, including free-lance advertising copy writing, his former trade.

Agents handling name authors can dispose of their products as readily as ever, but it's the one with the pulp paper scribblers who has found his market curtailed. Pulps generally using less stories per issue, and not buying more than an issue or two ahead.

81ST ST.

Latest of the R-K-O vaudfilmers to go grind with hopes. This occurs after 17 years of reserved seats in a neighborhood that formerly took first rank among all other New York neighbs for theatre and other tastes.

One result of the change was a squawk from about 10 akays accustomed to sitting where their seats said they should at the 81st for many years. Another and more important result was a distinct increase over recent average in both number of attendees at the cheaper scale and more gross in the first three days of the new policy, 6th to 8th.

Going into the switch the 81st might have received more of a push from the show end rather than a so-so, five-act stage bill and a picture that's problematical anywhere. "To'able David" and the Cromwell boy occupied all the marquee lights, whereas Ann Codee should have had a share. It was Miss Codee who, with Frank Orth, amounted to 75% of the vaude amusement as one turn out of five. After a heavy week end the picture didn't entice more than two-thirds on either floor Monday night.

Better than the 81st's average for some time, but two-thirds isn't much at the only vaude-playing theatre on Broadway between 47th and 145th streets.

Pop scale and grind send the 81st into more direct competition with the nearby straight film places, especially Loew's 83d St., and Warners' Beacon at 74th street, besides the 77th Street indie. Beacon has added a stage band without acts but remains a picture theatre. Band is there for safety's sake when the films are bad, which can happen often anywhere.

Five acts now instead of four at the 81st under three-a-day, split, with the office intending to spend around $4,000 on the week for bills, or $500 or so over the four-act budget.

Starting bill staggered under a laughless burden up to the final act Monday evening. LaMarrs and Boice (New Acts), two-girl team, tried early, No. 2, but got nowhere. Jeanne Richardson used his singing to land. A flash act came then and by the time Codee and Orth arrived the crowd seemed wide open for anything resembling a giggle. It was merely a matter of walking around the bases for this ace comedy team.

There is no speedier bill opener anywhere than Gaynor and Byron, roller skaters. On a raised platform, announced as eight feet square, they perform their hazardous skating stunts under a wisely chosen lighting effect. They stop but once, to announce the closing trick, worth the description and the extra time, a fast spin during which a one-foot hold with the foot tucked around the other fellow's neck.

After a brief screen trailer introduction Richardson was given recognition by hand. The former boy soprano from Philly has lost the pipes he possessed before going Hollywood, but showed he forgot considerable about stage talking while under the kleigs. His opening verbal bit about it feeling so good to play before people after singing into nothing but ice cold microphones has been the stock spiel of every film player ex-player "visiting" in vaude for years. That rolled off their knives as did the balance of his talk between the songs, each spiel making it tougher for the next vocal number.

"St. Louis Blues" was well done and enough to excuse Frankie had he stretched it to 12 minutes, but he cut off at 10 and ducked a recall. Some talk that would build up the songs instead of tearing them down before they're sung would make Richardson a sweet single for vaude with his film experience and rep therefrom a sure help.

Lane, Morgan and Chicco, four people, were the next-to-closing flash. Codee and Orth are others returned from the talkers, but not mentioned. They turned out some notable shorts and now, home again, they, too, show what trouping at the large end of a megaphone may sometimes do. Orth's pop straight to Miss Codee's Frenchy now seems too straight. And strange that, despite the advantage of intervening film training, his mugging isn't as effective as it used to be. The finish is also among things refined. Miss Codee used to tear her short husband apart at the walk-off. Now they exit straight, with Orth accompanying in German his partner's French lyric. It's "cute." But not a sock blow-off. The former knockabout would fit better in its place and probably would insure enough for a return for the singing of the language song.

They come back anyway to add a third person, top voiced big boy doing gag pansy and singing high. Richardson's earlier effort interfered with this fellow's pitch and his singing suffered accordingly. Under such conditions his stooge work was most important, many laughs resulting.

Scale for the grind policy is topped by 75c Saturday and Sunday nights. Week night top, 60c; week day mat, 35c down and 25c up; Saturday mat, 40c and Sunday mat 50c, both all over. *Bige.*

PALACE

(St. Vaude)

Entertainment in high this week at the Palace, with Ken Murray always in and all over the show. Sunday night the bill of eight acts closed before 11, including the ad libbing extra by Murray and a little by Benny Rubin. Neither m. c. called upon anyone in the audience to go on the stage nor stand for a bend; there was no need of extra acts, while, as Murray stated, when shutting off the night, there were plenty of benefits around that evening.

Headliner is Helen Kane, back to the Palace this week at $5,250 after her previous appearance in the same house a little over a year ago at $2,500. For what Murray did for Miss Kane Sunday night he was entitled to more than a kiss. Besides the one good shirt she ruined on him, and Ken was almost strangled with his necktie, Kane, Murray and Rubin were nothing less than a panic.

Murray and Rubin did a snappy blackout after intermission, to stall for the overcapacity house to be come still. It had a nance touch, recalling Lou Holtz's term at the Palace, and Rubin also recalled Holtz with more of the Yid jargon. When the R-K-O booking office looked for m. c.'s to follow Holtz, some of the single men turns approached said they didn't know Yiddish, which seemed so necessary at the Palace. Murray did as well as anyone could have done without the Yid thing, however, while the Three Swifts, kidding in German, got more than any of the Yid expressions have received anywhere except at Loew's Delancey Street.

The show-stopper and with second billing (Murray at bottom) was Nick Lucas, who did 16 minutes, and fine. Murray was in his act for laughs, mooching Nick to do his guitar instrumental for the finish. Previously Lucas had done three songs (new pops), and followed with two requests, properly placed, then the guitar, and off.

Miss Kane really closed the show, but Murray had Helen Charleston and his lanky stooge do a couple of minutes to wind up. Otherwise Murray strung himself through the running as his own act. It was enough. He's a robust m. c. and can grab a laugh at any second without apparently thinking. His bit of crossfire with Senorita Alverida held a couple of fast ones put over by the Spanish girl, who formerly had a dog act. She is on this bill for her bit with Murray only, and her "Business tonight" line is pretty warm. A couple of others just as spicy, with Miss Kane's snapper line in "Dangerous Nan McGrew" a chance taker, even for the Palace.

Only sketch was Lulu McConnell's "A Quiet Game," which Miss McConnell has been playing between shows for a couple of years. It's a fast talking skit, with Miss McConnell doing nearly all of the spieling while waiting to start a bridge game, including a souse moment. As Miss McConnell made a talking show of this skit and it turned out badly, she should get another vaude act, even if her reappearances are six months apart. This is an example of a short killing its parent act.

The Swifts deliver a pleasing and speedy club-juggling turn, with tricks of their own and some mild comedy well worked. Their club stuff is gotten into and over in a new way, making it a novelty turn.

Helen Brown is once more leading a troupe of Albertina Rasch toe-steppers. Miss Brown lately returned from London, in a musical comedy over there, and the girl looks qualified for the same thing on this side, her home. The Rasch troupe works well as all of Miss Rasch's girl acts do. It is dressed brightly, in good taste, but the act appeared to run a bit lengthy. Over okay.

Helen Kane is a sort of freak in the show business. A leap from a $100-a-week minor role in a musical to $5,500 on the Publix time, all through a baby voice, always using a trick catch in it, which pleases many evidently. Only the Palace management can tell if she is drawing into that $2 house, but she has drawn without question in the presentation picture palace, or she wouldn't be paid that 55. To separate her at the Palace from Murray is impossible, or to attempt to visualize how she would stand up alone there. Her style and delivery are now stereotyped with her, becoming monotonous, with the only variations in the lyrics or the catch. Joe Reden (or Keden, also billed) is Miss Kane's pianist.

Gilbert Bros. opened the show in a neat hat act.

Benny Rubin is doing a single act, other than his part in nation with Murray on the m. c. ing end. Rubin's own turn is sure-fire always, even if for some reason Benny will not use that great laugh of his own.

Palace will do its customary $28,000 or so this week, because there's strong entertainment to be found there. *Sime.*

PALACE, CHICAGO

Chicago, Dec. 8.

Better than good is the vaudeville bill current at the Palace. It has the elements of varied divertissement plus swiftness. "Noise, noise, noise," sings Charley Foy, "is the way to get ahead," meaning in vaude, and he proves at least that it's a very reliable method of bringing a good bill to a forceful conclusion.

Foy carries no less than eight assistants who unite in dealing sledge hammer blows to peace and quiet. It's the type of hokum that requires a full house and is apt to seem pretty hollow on a mid-week supper show. Yet of its type it is exceptionally clever and well-nigh perfect in the important matter of timing. Foy wisely avoids any milking of individual bits and to a very considerable degree the whole roitous hodge-podge partakes of the nature of spontaneity.

Charley Foy is certainly not the least valuable member of the late Eddie's brood. Particularly is the gifted with a knack for ingratiation. He wears well with his audience, doesn't need to force himself or his material, and with this independent venture he establishes himself as a showman.

In the order of running the bill read: The Dakotas, Scott Sanders, Tom Patricola and Pearl Twins, Kuznetzoff, Nicolina Trio and Foy. Each turn was solidly there and the combination merged naturally into an effective unit.

With whip, lariat and guitar the Dakotas presented a colorful and arresting assortment of cowpunchers' tricks, flavored by some songs and dancing from the trim blonde. This turn is safe anywhere. Only suggestion is that "Dangerous Nan McGrew" is much too old and should be replaced by the girl with something of more recent vintage.

Sanders, canny Scotch comedian, insinuated himself quickly into the popular esteem. His chatter is bright to start with and when filtered through his poised and cute delivery is even more lustrous.

Tom Patricola probably never had a better turn than he is presently offering and it's no reflection to state he seldom has done better in terms of audience gratification than at Saturday's matinee. A liberal helping of recognition belongs to the elegantly formed, fetchingly hobbed and impish Pearl Twins. These girls have other claims to theatrical endorsement than the mere fact of looking alike. Patricola and company wowed 'em.

Fortunately the Palace has extensive marquee space so there was room for the full billing on Kuznetzoff Nicolina Trio. This was the class entry of the bill. And with no strain whatever they found the bell and rang in a three alarm hit. Kuzentzoff has a suberb bass voice while Mme. Nicolina is a most attractive soprano. Both are of operatic calibre and both possess virile stage personalities. "Old Man River" served to get them off the stage to a broadside.

Columbia's "To'able David" was the screen bait. Biz looked pretty good. Hyde Park High School is scheduled for a mass meeting in Palace pews one night because Joan Peers in the film once attended that school. Her proud father is Frank O. Peers, house manager at the Adelphi here. He's getting more congratulations than a senator-elect. *Land.*

SYMPHONY, CHICAGO

Chicago, Dec. 8.

Eight weeks ago this house was the worry of the entire midwest Warner circuit, with week-end business so brutal the theatre was dropping as much as $450 on the two days. The house tried vaude on Sunday, and jumped its gross from $500 to more than triple the first figure. Sunday (7) the first show started off to a capacity crowd.

This early afternoon crowd worth noticing, for all other houses in town have found it their greatest difficulty to get the folks to leave their homes early on the week-end holiday. Houses have cut their prices from 85c to 50c and finally to 40c in an attempt to entice people into the shows for Sunday mats. This house had 'em in 30 minutes before even the picture flashed. According to the manager, ushers, booker, p. a. and everybody, the new era is due solely to the return of vaude.

If it is the aim of the industry at present to bring the kids back to the theatre, the industry should have been at the Symphony Sunday afternoon to ask the kids what brought 'em in, as they were asked. The answers were unanimously that the inducement was the stage show. There are four competing houses in the neighborhood, with picture bargain such a double features, gifts, serials, comedies, etc., and yet the kids came here.

And with the kids were their mothers, fathers, aunts, uncles, or somebody else. Afternoon was an old one less in what goes in a neighborhood far from the center of town. The theatre is situated off by itself, with no surrounding homes.

(Continued on page 46)

PARAMOUNT, N. Y.

New York, Dec. 5.

Stage unit, "What a Night," is an in-an-outer but with enough sock in two specialties to satisfy. Screen feature, Par's "Follow the Leader," and a pit interlude directed by Leo Reisman, in his third week, are the largest items of the current entertainment and through them the show is balanced.

Les Ghezzis, standard acrobatic team, and a quartet of tap dancing girls were the stage unit's result procurers. That the girls were unbilled indicates last minute addition to the show. If added starters, they didn't give the unit everything it needed, but enough to establish themselves as an extraordinary new foursome. That they are such a departure from routine femme dancing is their edge right now. They do uniform and solo rhythm work, near enough to the masculine style and unusual for girls. The audience saw it that way from its applause.

The hand over hand balance stunt by the Ghezzis still stops the show despite that the underman is putting it on more than ever now and possibly a bit too much. On the third attempt he takes more than enough exertion in contrast to the comparative ease with which the previous lift is accomplished. On the recall they stop off the mat for a black bottom "dance" on their hands, a beautifully executed novelty stunt that stopped the show double.

Hurst and Vogt, as standard as comedy acts come in vaude, worked throughout most of this unit and didn't do at all well or up to average for them. Spreading out of their talk made for brief insertions far too abrupt and ineffective and by the time they reached the bit in which one talks while the other, reaching under his armpits, performs the gestures, more ground was lost than could be regained. Besides which that gesture bit has been done around a lot lately by others, probably imitators but mimickers nevertheless. If Hurst and Vogt were the first to think of that one they'd be better off if becoming the first again to think of something else.

May Joyce's singing was enjoyed sufficiently to rate an encore after two numbers and the return was made in front of the dandy girls' toe number. It was their best. The ballet's cut routine needed more than the expert dressing to overcome a lack of originality.

Unit's alley set with topsy-turvy houses is striking enough to plant the intended idea. With the idea itself not so heavy. Thinking 'em over after five years of trying everything a task.

Frank Jenks, Paramount's run m. c., worked with the acts and kept things moving as well as he could with little to do. Theatre's plan for Broadway m. c.'s holds them down to minimum as far as action is concerned. Elsewhere, besides m. c.ing, Jenks contributed specialties. And it's Frank here instead of Frankie.

A change dropped Reisman from the stage to the rising pit this week. House musicians combined with Reisman's own men were seated in stage band formation, all facing the audience instead of the customary pit style of sitting sidewise and looking toward the center at the conductor. Last of three numbers, "Body and Soul" from "Three's a Crowd" (credited), included a piano solo by the song's composer, Johnny Green, and a chorus and accompaniment by a soprana not billed. This concluded about as sweet a symphonic jazz presentment that the Par crowd has listened to since Whiteman's run. Reisman's preference for heavy fiddle work makes for most of the sugar, and there is nothing so flattering to softly played jazz as deep string background.

Jesse Crawford went classical with selections from Tschaikowsky and they nobbled it. *Bige.*

BEACON, N. Y.

New York, Dec. 6.

Warners have Will Osborne and his Radio orchestra here for a few weeks.

Beacon always has been acknowledged to be in a spot where competition is tough. Pictures have to be just so.

While the house itself is attractive, and richer and newer than nearby box offices, there's a coldness evident to the fan as soon as he steps up to the window. The personnel is along the usual pit-lobby lines in manner, overdoing the scene, incidentally.

The screen seems to be something always out of gear in the Beacon. If the recording isn't a little off than the curtain sticks and the projection booth lets half of the newsreel go on just the same. The last happened Saturday afternoon. The management let the audience work itself into an uproar before someone got the curtain machinery back to shape.

Osborne did a surprise at the matinee. He opened up. Some of his lower notes in "Look Down the Lonesome Road" and exhibited a baritone quality better than his crooning. The folks noted the difference, also, and attested to that fact in their reaction.

The expressions on the faces of some of the Osborne boys in the orchestra were as though they took the job at the Beacon, playing to many empty seats, as a gag. Plus this a couple of flippers in the front row went through all kinds of gyrations to get the bass sax player to relax. Their efforts were so conspicuous that folks up in the loges commented and there was subdued tittering.

Shorts included: "Looney Tunes," Xtraphones cartoon also a Vitaphone comedy short "The Thirteenth Prisoner." Newsreel used, Universal. Feature, Tiffany's "Extravagance." An episode in Tiff's "Voice of Hollywood," also. *Wally.*

ORIENTAL, CHICAGO

Chicago, Dec. 5.

To take the curse off the routine offerings at this always dull-ful Loop house "Billy the Kid," the Metro Realife wide-screen offering, has been run in this week as the feature picture. Few in this really responsive audience gave any indication the event was other than the usual stock picture ballyed in a somewhat different manner. As a matter of record they responded more to the community sing, with the organ, than to anything else on the bill. When the organist flashed up an Irish tune it was easy to guess what sort of patronage this house gets on the first new show each week.

Nevertheless a short line stood in the lobby for the second show.

Paul Oscard has staged a "Chri O'Luck" idea which revolves around Benny Meroff, his orchestra, three acts and a Lamber ballet of 12 girls. The luck idea has dipped into the carnival field for its background and can be said to be tastily clowned and with a pleasing background. Routine of the femmes is not quite up to the standard this house has set. Nevertheless pleased.

Bruno Weise Trio, spotted in number one consists of three men with a pole balancing act, a bit of risley work and some music supplied by the trio. It's a skillful blend of in-time house act and went over with the aid of the comedy of one of the members.

Carl Emmy's pets, a dozen or so small dogs gave Oscard an opportunity for a ballet number costumed as poodles. It added class to Emmy's turn which nastily consisted of jumping and comedy. The canines are well trained, which the trainer's ad lib were good for an abundance of laughs.

Joyner and Foster, closing were the weak spot. Two lads in blackface which except for a few eccentric steps and a short line of colored comedy gags, all old, failed. The boys worked hard.

Flash ending the Oriental always hangs on the tail end of its presentations did not hold them this week.

FOX, SEATTLE

("Big Trail" Prolog)

Seattle, Dec. 2.

A series of atmospheric prologs all done in the pit with a band, is now under way at the Fox, with the Owen Sweeten band doing the stuff.

This week "The Big Trail" is on screen (standard width), and the band boys are in pioneer atmosphere, with setting reminding of the days of '49 and '65. Indian costumes on all boys, as band comes up on elevated pit, giving Indian yells and then chant.

Sweeten in bright red buckskin shirt, the rest in green shirts. Some prairie schooners in miniature, are about pit.

In center is teepee in slight elevation, and there stands Paul Turmare, soloist, who looks and acts with all the dignity of a big chief Injun and sings some doleful Indian chants. It's all very colorful.

Sweeten in short talk tells what the big idea is and that "Beyond Blue Horizon" comes next. It does and well done. Tuttsare again soloist. Then "Comes-See" stuff along at lazy speed, to give way to "A Friend of a Friend, etc." This is the bit of the prolog and gets away from the atmosphere, but in the setting goes for a goal anyhow, and the modern touch fits in. Each band member sings a bit, in solo, and then words in chorus are passed from one to the others, without a break in the routine. By way of variety they all briefly sing together.

To the beat of tom toms a la Indian style the pit descends and the screen takes on the "Big Trail."

Fox News includes shots of U. S. W. C. T. U. Thanksgiving gathering.

Sweeten and band have been working nicely and have big following. The boys turn all to something besides handling the instruments and the ideas worked up click right along. This band is a real feature and factor in the draw at the house and is getting good along all lines. *Tyler.*

CAPITOL, N. Y.

New York, Dec. 6.

Jules Bledsoe is the billing feature for a thrown-together medley of bits and specialties appropriately called "Odds and Ends," but a varied and interesting program of stage presentation, sprightly with dancing and lightened with comedy.

Bledsoe in evening clothes walked on with Dave Schooler's formal announcement, all in concert manner, and opened with the Toreador song from "Carmen," a fine number rendered, but not very appropriately in the Capitol surroundings. However, he used "Ole Man River" for the finale, and that redeemed the formality of the operatic number.

Walter "Dare" Wahl, working now with a single partner instead of the former trio, supplied the comedy flavoring with six minutes or so of his matchless burlesque acrobatics, getting Schooler involved in a legitimate encore which lacked the laughs, but did no good to Schooler's dinner coat. Pair top off a laugh session with just a few clean-cut straight hand-to-hand feats, illustrating all over again that nobody has a right to do a travesty unless he can do the same thing straight.

An audience that was far below the customary gathering at the Capitol was remarkably generous with applause for the stage show. Not only did they bring Wahl back for more, but they wouldn't let Ted Lewis after a brief sample of his remarkable eccentric stepping. This tall boy has a fascinating knack of extraordinary dance routining. His extreme height and the fact that he is a natural stepper gives him the foundation upon which he has built intricate contortion tricks delivered in the speediest tempo.

Roxyette Hale girls have three numbers, the finale being the best, a fan dance ensemble with the line manipulating ostrich fans a brilliant yellow on one side and jet black on the other with which some startling drill effects are achieved. Another number of comedy design had the girls dressed as prop dogs, worked by a clown. Prop animals are all of the melancholy pup type made familiar by toys and they are laughable in appearance, but the garb is drowsy and leaves the girls no ability for dancing. Opening number is another clown figure, chiefly interesting for its costume of white and red in four large squares in front and yellow and green in back. Hurting with this was stereotype.

Short feature this week in "Reunion Control" (M-G-M, with William Haines) left room for an "Our Gang" comedy, "Love Business," and only so-so, the full Metrotone newsreel with couple of clips local to New York and all else material to Chicago, was another spirited offering. Prop animals are all of the melancholy pup type made familiar by toys and they are laughable in appearance, but the garb is drowsy and leaves the girls no ability for dancing. Opening number is another clown figure, chiefly interesting for its costume of white and red in four large squares in front and yellow and green in back. Hurting with this was stereotype.

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Setting for the presentation is a pretty picture, the interior of a Japanese bungalow with the transparent paper windows at the back and the stage band occupying a sort of dais. *Rush.*

LOEW'S STATE, L. A.

Los Angeles, Dec. 3.

Eddie Peabody, returning to his home grounds for a fortnight, brings nothing especially Venetian to "The Gondoliers" idea, but the banjoist whammed over a healthy click just the same. Literally forced into the picture, clashing in general with the mouf, and not mixing or otherwise dovetailing, Peabody's supplementary contribution with his specialty is none the less effective.

Otherwise there is nothing monotonous about the current show. Gae Foster's "Gondoliers" unit evidences a little more elasticity on the F. & M. budget, and in toto rates well as a stage interlude.

The Romeros, ballroom dancing team with comedy specialties, and Morrow and Mconnell, wop singing-talking with comedy specialties, and Harris and Wallace, acrobatic dancers are the specialists. Each contribs nifftily with the dance specialties grossing the headliner honors on their instrumentations. A young Helen Kane personality stood out notably.

The Romeros are good ballroom dancers with comedy specialties, although their Italian stuff generally is flat. The general Venetian setting is the scene has kerplunked is fair enough in its Venetian effects, with appropriate costuming in ensembles quite a bit there.

Gae Foster has evolved several routines for the girls, one of the others, with the girls in white with full skirts, doing a fan and making for a real flash of general.

Stage bill as a whole is well balanced. Universal's Stranger's Series" of short, which is obvious paraphrase of the Bob Ripley [illegible] is here in [illegible] Technicolor and [illegible] screen effects which make the series a good short contribution. Usual news reels are included.

"War Nurse" seems to have been at to better advantage than heretofore, effecting some of transitions which invited uncomfy laughter in the past.

Everything seems thrown to Peabody for his fortnight's stay, with banners and special ads upon welcoming back a favorite vaude entertainer at the State, Peabody really got going after his first number, "Rhapsody in Blue." It was a slow starter, and should be cleaned a little. Tries, audibly recognized his "St. Louis Blues," popular Peabody Victor recording and forced him into a speech.

Abel.

PARAMOUNT, L. A.

Los Angeles, Dec. 4.

Starting this week the local Publix standby went on a newspaper advertising spree, telling the natives in no small words and space it has a big show to sell. Why this wasn't done a long time ago, at least since the cartoon invite been coming out here, is a question without an answer.

"Garden of Girls" is here this week. All around good entertainment and slightly a Boris Petroff staged the original unit, but it's Jack Partington's credit that the show looks so well out here. Usually when a unit blazes a trail to the Coast all the way from New York it's plenty nicked by the time it gets here. Partington is stationed locally to look after these things, replenishing and augmenting where necessary. This week he added Bert Frival eccentric dancer to the lineup. That numbers fills in a breach and builds up the show to an extent.

Costumes and scenery are other items that look fresh with a local touch evident. The 20 Fred Evans girls are all over the unit, with some attractive if not altogether new routines. Particularly noticeable about them is their even-sized appearance. Petroff on take a bow for that. It's not easy to pick a bunch of ponies that don't look like a winding staircase when they stretch out in line.

Billy Glason heads the specialty list with his usual clowning and cutting of cookoo quips. Vaudevillan has plenty to-way here to do it stuff, including a backdrop with clowns about to do the usual nine thing in this unit is another mystery. He's certainly fitted for the task; besides letting the audience know who's who in the show.

Gertrude Fisher is on early with an acro-contortionist's routine that gets over. Olive Sibley, a stereotyped prima soprano, accompanies the dance specialties. Good prettily in front of Bob, Bob and Bobbie, two men and a dog, with all three going through comedy juggling. For a local touch they use East Abel, house organist, in a piece of business that gets a laugh. Abel is in the middle while the two jugglers throw their dumbbells around him.

Finale is a strong flash, made stronger and applause proof by the stars and stripes musical and stage attunements.

Overtural session, with Oscar Baum, formerly of the Brooklyn Paramount, conducting, is appreciated. Baum knows his house even if he does overdo in gestures a bit. Arrangement of current pop hits is well knitted and favorably executed.

In all it's almost a three-hour show counting the feature, "Only Saps Work" (Par), newsreel and comedy, besides the community singing he put on by Abel at the organ.

Last show opening day (Thurs.) failed to fill the house, with trade through the day about normal. *Sparr.*

MICHIGAN

Detroit, Dec. 5.

One of the best all around shows the Michigan has had with eastern units is syncopated Steps. Presented Fred Evans, Sanborn and Blesting the Harry Rose and Peggy Taylor songsters to complete. Billie Taylor, adagio dancer, Gypsy Berne and Dave Gould girls and six boys.

The male lamps on the stage is Sanborn. For years this lad will be remembered as one of Ted Healy's stooges, or rather one of those recent Gilda Gray's. Last week he was booked here into the Fox's Detroit unit and held over for two weeks, as the Rialto and Fisher theatres.

Gilda Gray-Lopez Taylor fan some offbeat dancing stuff. Well liked. Gypsy Berne, a newcomer, well liked and pretty. Billie Farmer in male stuff pleased.

Dave Gould as a dance director has given the girls a few new routines. Especially pleasing is the [illegible] Lenard Wermer [illegible] plays [illegible] and [illegible] Wermer [illegible] Wermer [illegible] Wermer

SYMPHONY, CHICAGO

(Continued from page 44)

At the matinee the streets around the theatre were choked with parked cars.

As for the show itself, it ran not like the $250 it cost, but like more important money. Standard material and each act a click. Five acts built in an evenly balanced line-up that could make the grade in anybody's theatre.

Show set itself in quickly, with the performers managing to get over an intimate attitude that sold them sincerely with this house. Special mention goes to Joe Christy, who did the m. c. and who from the jump took pains to get close to the crowd both for himself and for the entire show. Stage presentations in big amphitheatres have made the performers as distant from the audience as the screen itself has done. And it's performers like Christy and houses like Symphony which will bring back the feeling for flesh and vaude.

Layout was 100%. Opening were Bender and Knapp, hand-to-hand workers with some neat balancing and strength stunts. Short, snappy act, and an excellent choice for the spot. In deuce was Chic Thomas, who, besides the new recruit routine, Thomas has been accused often of doing a copy of Johnny Burke's turn, but Thomas has sold himself here by being able to deliver proof of copyright from the bureau of Washington, besides scripts of both his and Burke's act showing that the two turns are not identical. Act is about fool-proof as far as material goes; nearly every line is a laugh. Some of his pansy references were a bit out of place for the kid trade in the afternoon, but not enough to hurt.

Dance Capers looked better than it sounds. "Two good dance acts paired to make a swift, nicely executed turn. Rolfe Sisters warble and do a comedy dance. The two men and girl from the former Hess and Shultz revue are present, the two fellows for two neat hoofing routines and the girl for an excellent acrobatic specialty.

"Joe Christy and his girl friend were surefire next to closing. Christy had the right sort and right amount of clowning, with his partner aiding neatly in the give and take. Closing were the Fox Hobbs Century Serenaders, clever entertaining band. Seven boys who instrumentallze and do three comedy numbers that was pie for this house. Cost of this act must have made the booker, Charlie Hogan, hesitate before penciling them in, but from the entertainment these boys delivered it was a good purchase.

Understood that James Coston, who manages the entire midwest Warner list, is so pleased with the success of vaude at this house on Sundays he will increase the flesh to four days on two split, besides resting the stage show to other weak spots on his Chicago slate, such as the Grove, Stratford, Avalon and Highland. And if the Symphony can make good, so can these other weak sisters.

58TH STREET

Nicely balanced layout of five acts the first half with Jeanette Hackett, next-to-shut, carrying off the major share of applause with a novel dance production. Neighborhood folks in for the first show Saturday at bargain prices reacted in a manner that left no doubt as to their appreciation of the bill. It ran heavily toward comedy.

Miss Hackett's offering stands out on class viewed from any angle, this act giving her a chance to demonstrate her skill as a costume and scenic designer as well as a dancesue. Four men and four girls are in support with the entire production skillfully built around Miss Hackett's terpsichorean specialties, each of which is a story. The songs are specials and fit.

Harris and Van, colored team, closed with their pleasing comedy routine, leading into a piano finish with Paul Harris on for some stair dancing in the Bill Robinson manner. Nonsense dialogue holds plenty of laughs and the hoofing of the younger Harris is better than most of the tap work around these days.

In the deuce Harry Foster Welsh got over with his musical instrument impersonations. Welsh imitates Whiteman's band and closes with his impresh of the Metropolitan opera orchestra, the latter bit registering most effectively. In between Welsh does voice impressions of various instruments.

Way Dalton and Jane Craig have a comedy turn specially suited to the family trade, the woman having a silly giggle bit that clicks, while Dalton sells a breezy line of chatter that packs a fair supply of laughs and sounds like special material. Opening held Don Valerio, wire dancer, with the Diaz Sisters in support. Trio offer difficult hoofing routines on the tight wire individually and together, getting the bill off to a fast start.

On the screen "Tol'able David" (Col.) with biz at the first show Saturday off, not more than half a house downstairs.

STATE

With the new show and picture Saturday the big State did a slow fill-up with the first appearance of the stage show finding only a handful on the second floor. Downstairs was slow, with the screen feature, "Du Barry" (UA). The romances and costume stories as a rule don't pull so well here.

The stage flash was the Anatole Friedland "12 o'Clock Revue," headed by Marty May. Runs mainly to dancing by the girls with Lucille Hayes the only principal singing, but depending upon an animated stepping solo to make her a standout. As to May, he gets in his inning ahead of the Friedland revue as a single. A good build-up for his stepping into the Friedland act as m. c.

May can be heard in such a big house as the State and works along with the girls in paving their introductions. There are two other men in the act, one a stooge used for a few laughs. The act closed the State show and seemed sufficient through the splendid work of the femmes as hoofing specialists.

State show, which does four on Saturdays, was pretty much speeded up with apparently lopped off sections. This also shortened the Friedland act, especially where any of the girls could have taken an encore.

Vaude got a corking start with the Seven Uyeno Japs (New Acts), flashy, circusy and away from the usual run of Japanese "dumb" turns. Then followed William O'Neal (New Acts), a pleasing voice heard in songs which O'Neal had sung many times before.

Wally Sharples and Co. gave the show its first comedy swish, much needed as there wasn't an overdose to follow in the May single and the May-Friedland turn.

Sharples got far better returns in this big house for his blackouts, the first part with the disappearing pants and domestic travesty between husband and wife and lovers being better received than the closing period.

On the screen, besides the feature, Hearst Metrophone News.

Mark.

TIVOLI, CHICAGO

Chicago, Dec. 6.

This house is the only one on the Publix-B. & K. circuit that responds to special events in a wholehearted and big money way. If the Publix-B. & K. press department can just let the southside natives know they are having an unusual and different party and show at the Tivoli the auditors work over-time counting the dough.

This week Frankie Masters is having a party celebrating his 5,000th appearance as m. c. at this house. That figures down to 1,196 appearances a year, which can be classed as work. Yet Masters round time last year to get hitched under his right name, Frank Masterman. He's a busy lad.

Publix-B. & K. like him because he has kept his head throughout his 5,000 appearances. He pleases the younger flap femmes, who all have a crush on him, yet at the same time the women scouting around 35, 40 and up love him, in a platonic way, also.

Because he is so popular his bosses threw the second party for him. He had one once after he had jumped up a 2,000 record.

Frankie's first appearance this week is leading H. Leopold Spitalny's Chicago theatre orchestra which has moved to the Tivoli for the 5,000th birthday party. Frankie tells the audience the orchestra and the soloist, were brought from uptown for the event.

As a matter of fact, with the Chicago film "Just Imagine" running an hour and 38 minutes, there wasn't any place for Mr. Spitalny's boys, so the happy birthday party and the added attractions at the Tivoli. The audience takes Frankie's word for the big orchestra and reward their hands welcoming the soloists.

"Down on the Farm" is the offering around Masters this week, with Gregory and Ramon doing their musical inner tube stunt as the opening turn. Boys pleased.

Williams and Delaney next showing what a long mah and a short feminine do to squeeze laughs out of an audience by real artistry without resorting to doubtful methods.

Closing the O'Connor family, who make their footwork pay in a big way. They brought down the eager house with their clogging only to make 'em yell later when they ran on for their old number.

Through all this Frankie leads his orchestra, giving way at all times to the acts and carrying some of the weight of the weak ones on his shoulders.

Originally this boy, who has probably hung up an m. c. record for one house, played tennis with Benny Kruger's orchestra. When he was given the lead of the orchestra, while Benny was away, he made good. He's been an m. c. ever since.

Another reason the office likes him is that he is able to meet situations cleverly. He is always around to smooth out the rough spots of shows and make things more enjoyable for the patrons.

Incidentally Masters is shooting at a 10,000th performance mark now. He claims he can make it as his health holds out and Publix-B. & K. doesn't merge with Fox.

86TH STREET

"Tol'able David" (Columbia) screen feature, and nothing on the stage in the way of "names," yet plenty of diversity and fun contributed by the five acts to a Sunday-night sell-out.

Evelyn Dean and Co. opened with a nifty dance flash quite above the ordinary and scored accordingly. Miss Dean, attractive blond dancer, has surrounded herself with a sextet of singing and dancing boys, all good supporters and backgrounding for Miss Dean's acrobatic and waltz solos. The boys have singing voices and are good hoofers, with the combo getting across nicely.

Dorle Robins followed and pleased with a song cycle. Accompanied by a male pianist, Miss Robbins contributed five numbers, all pops, faring better with blues and numbers of the lighter variety than the ballads.

Bob Hope is cutting up his act in two sections. Hope spots his double with Louise Troxell in "one" for 10 minutes of glib clowning and footery which fades into his revue, "Antics of 1931," in which he is supported by Miss Troxell, two other girls and three men. Hope's nonchalent delivery got them in both offerings. Clown stuff by two plants in opposite upper boxes wisecracking across at each other and then at Hope on the stage also tickled for comedy.

Girls have dancing specialties acceptable, and Hope follows with a series of comedy blackouts which enlist the remainder of his support. The hotel clerk bit and "Shot at Sunrise" were the comedy standouts of this division and brought laughs. Hope works hard throughout, is a likeable comedian, and got over in a big way here.

Runaway Four, male foursome of hoofers packing considerable clowning in their pedal work, were all but show stoppers in closing spot. They grab laughs on the walk-on in tattered attire and then effect gob dress for some knockabout stuff that registers.

Edba.

R-K-O UNIT

(CHESTER, NEW YORK)

This unit is not so forte, depending upon Art Frank and band to pull through. At that Frank cannot do it under ordinary circumstances. Just a band act with a semblance of comedy in the prelims but nothing wallopy, and that's the kindest. Maybe they'll go for it heavy in the sticks but they didn't go for it much at the Chester. From a critical slant nobody blames them.

Frank, headlining, depends upon his delineation of an a. k. war veteran for laughs, but they don't laugh. Saw too much of the same characterization from a dozen or more acts. While Frank's delineation is good it is no better than the mob preceeding.

When he gets into the band stuff it's better, but not enough to carry the bill through. Frank is doing a double act, according to running time, making his first break as a war veteran, falling for the wiles of a couple of more youthful femme dancers and then blacking out into another stanza when the band scrap uniforms for tuxedos and whoop up while the femme support go into their dances. A good act of its kind but far from sensational, and that's all this unit has to brag about.

Cardini opens with some clever card tricks and ball manipulation that bewilders them. Cardini's card tricks is nobody's business and clever. Probably one of the best acts of its kind still around in vaude and reaped a greater hand than anything else on the bills.

Jean Boydell, singing comedienne, deuced to more or less results with a song repertoire. Five songs in all, most in comedy vein, and okay if not overdoing the mugging but worked it overtime for a let-down and a mild walkaway. Nice girl with plenty of personality but unfortunately not a sufficient sense of showmanship. But maybe it will be better later.

Edba.

JEFFERSON

Seven acts of vaude and a feature picture made it a long show. "Happy" Wonder Dog (New Acts) opened, featuring a mutt. Cook Sisters (New Acts), two peppy songstresses, deuced and needed polish, but they went okay.

Conley and Mack Co., on the comedy end, have changed some of their material since last around. Both are low comics and the slapstick army general's conference is funny. Two girls, blonde and brunet, handle the songs and dances, just fair with both. Their looks and youth is built the light.

Brown and LaVelle dished out their comedy in fast style and closed to a fair hand. Brown starts by announcing he would do a few card tricks, when Miss LaVelle walks on and interrupts. She plays a mild

MILLION DOLLAR, L.A.

(Continued from page 45)

hibitions of the art of dressing up a model with long pieces of cloth and pins.

A weak next to closing act, Lyons and Lyons, might do better with better material. Idea of the imaginary character the girl shoots is oke but it's not developed into anything.

Closer Frank Evers and Gertie. It's a small time wire act in which Evers does three routines, all more or less on same order, and girl breaks each in minor dance and other bits.

Paramount News and a Van Beuren cartoon short for filler round out. Business Thursday afternoon at first show away off, with at least one-third of lower floor seats unwarmed.

Char.

IMPERIAL, TORONTO

Toronto, Dec. 6.

Stage presentation at Imperial this week a somewhat belated effort to cash in on last summer's outdoor miniature golf craze. With courses dismantled here two months ago, idea loses all timeliness.

Pepper's departure for the coast and the installation of Joe Carr as m. c. hasn't helped either. Carr still feeling his way and may improve toward the end of the week.

Stage bill dull and ill-paced, with songsters adding to the misery of suffering such numbers as "Sing You Sinners," "Dinah" and "If I Could Be With You." Lillian Roth plugged the first here six weeks ago, and Pepper has been singing the last nearly every week for the same period. Both numbers suffered in delivery contrasts.

Pit orchestra opens with a medley of deep sea ditties with boys in yachting caps and white ducks. Finales with Navy's "Sink-the-Army" song with buglers coming out on stage and drummers marching down the aisles. Only excuse for the lack of the Union Jack was probably the inappropriateness of the gesture.

Chevalier Bros. follow in 10 minutes of strong man stuff. Grace Johnston, blonde in mauve, uses the Pepper and Roth plugs and suffers by comparison. Ballet, for no reason at all, comes out in Highland costume and goes into a tap on toes. Ever dancing personable freshness of girls the bright spot of the show. Hunter and Percival follow with so-called comic straining for laughs and spoiling girl's song by ad lib-ing and fooling with a dummy guitar. Comic uses dialect but fails to warm up until he goes into a burlesque rope-tossing turn. This gets results, but it is a long time in coming.

Ballet again comes to the rescue with the six teams doing synchronized acrobatics. Girls in blue brassieres and scanty panties again offer tap and toe solos with ensemble coming in on swift-moving, leg-whirling finale.

Feature is "Life of the Party."

Sinclair.

souse. Crossfire thereafter, with Brown closing with a xylophone solo.

Jack Sidney and Co. (New Acts) was a strong song and dance affair neatly framed, with Sidney diversifying with gag bits.

Two colored hoke crossfire veterans, Moss and Frye, were as funny as ever. Coming at that tail end of the bill didn't make it any too easy for them.

Six Galenos, fast acrobats, closed. Boys have a showmanly turn with thrilling leaps and catches. Finish is a two and a half by one chap into a chair.

"Col's Tol'able David," feature, and Pathe Sound News.

R-K-O, L. A.

Los Angeles, Dec. 4.

Either a radical change should be made by the east in booking these four act units or the number of acts increased to five. As it is they start nowhere and end there.

Bill this week has Myers, Lubin and Rice, Raymond Baird, Loring Smith and Co. and Roy Sedley and Co., in bearing in that order.

Myers, Lubin and Rice open with a good flash act, but it's not right for this policy. Act would go very well on a longer bill, but just got by in the opening chill.

Raymond Baird followed with hi-trick sax playing. Fair returns.

Loring Smith and Co. are vaude of 20 years ago, with the talk nothing but cues for the next song.

Roy Sedley, closing, is a composite of a dozen comics. Assisted by Billy Smith, an age stooge, and Virginia Martin, pleasing dancer, he stopped the show with a flock of hot black-out material. Acc bit is Gilbert and Barrymore passing on the street with both whipping out a Bronx cheer. Great for L. A.

As long as this house features the lesser pictures more attention must be paid to the vaude. Average bill running $3,000 could be augmented without undue additional cost. It's a case of meeting competition from other local stage shows.

Call.

CASTLE, CHICAGO

Chicago, Dec. 4.

This small State street house was once the ace indie spot of the loop. State righters and the smaller exchanges looked to it as their own big Chicago outlet. At present it is the rival of the Woods, which, since being taken over by Aaron Jones for operation, has outbid the Castle for product.

But there is enough freak material to keep the Castle open. It has about 300 seats in a long narrow store. No lobby and with aisle and corridor space necessitating the most compact type of usherettes.

House of this sort depends almost solely on sensationalism. "Pinks," meaning for adults only, are its meat. Give it sex and murder and violence and war, and it runs along from week to week to excellent trade from the shopping femmes. If the title of a picture is not suggestive enough, the house does not hesitate to change it. Thus, picture slated to follow the present flicker is "Juno and the Paycock" (BI), a simple little Irish story that floundered in the red at the arty Punch and Judy. When the flicker comes here, however, its tag is going in heavy letters as "The Shame of Mary Boyle," with an "adults only" flash. And if the "Shame" is made obvious enough in the billing the lady shoppers are going to drop in.

Besides the sensational picture, the house has another sure-fire type of product—the foreign talker. It's a cheap little house, and the hang-out of the foreign element that may hit the loop. House has played several foreign talkers, all German, and has cleaned up. Whether this house will have free access to the foreign talkers in the future, however, is a question. Some months ago, nobody wanted 'em, and the house coined money. Circuits and big neighborhood spots, however, have discovered that there's profit in dialect pickers, and the demand has gone up. Exchanges which were once practically giving these talkers away are now real rentals.

But house needn't worry. It'll always get by nicely. Nut is low. Almost any picture can be made to go at the spot due to the enormous drop-in trade with this house situated right on the busiest corner in this part of the world, State and Madison. And at rates of 40c and 60c house can prosper.

Clarence Beck, who operates a couple more small spots in the loop, runs this one, which is his flagship. At the time the New York newsreel house started and proved it could make money, this house was the center of plenty of attention, with several offers coming in on prospects of turning the place into a newsreel theatre.

Everything fell through. Beck knew that you can't have a masqueraded stooge out front for any newsreel. Give him a Foreign Legion picture and the sidewalk is jammed with Riffs and French guerrillas glaring at each other. Give him an "Africa Speaks" and you have to fight your way through the stooge Zulus. With the present "Third Alarm" (Tiff), Beck had a lot of fun dressing his street men up with a rubber hat, boots, a couple of axes, and training voice, with which to tell the passing public that "the next show is just starting; go right in for all seats."

Dick Beck is house manager.

R-K-O Pathe Deal

(Conitnued from page 23)

down to production on the Coast, with Hy Daab, present Radio publicity chief, as a liason officer and advisor.

On the Pathe production end, E. B. Derr's continuance has not been passed upon.

There will be changes in the sales line-up, but according to word from Radiolites, every Radio salesman is being assured that he will retain his job.

In the matter of distribution, Radio, it is understood, will handle the Pathe product not included in the sale at a charge of 15% to the Rooster side of the ledger.

Although the Dupont Pathe Film Manufacturing Company is not in the Radio deal and now becomes a separate entity, the Pathe Pictures deal is figured two ways. Uptown the calculations are that the move was a very good one for R-K-O. This is expressed right in the latter ranks as well, it being pointed out there that with Pathe's 20 pictures and the company's 35, the combination now is as powerful in box-office fodder as the biggest companies in the field. Downtown the Pathe status is considered, and the sale at this time is figured beneficial.

Lee Marcus left for the West Coast Saturday (6) with word in New York it is chiefly for conferences on Pathe's picture line-up, also a scanning of the Pathe Hollywood personnel.

Variety Bills

NEXT WEEK (DECEMBER 13)
THIS WEEK (DECEMBER 6)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (13)
L Osborne & Chico
Ruth Etting
Runaway
Benny Rubin
F & Mitt Britton
(Two to fill)
(6)
Gilbert Bros
3 Swifts
Basil Lewis Co
Renard & West
Madeline Patrice
Lamarr & Boyce
F & Mitt Britton
4 of a kind
Hamilton
1st half (13-16)
Van Cello & Mary
Howard Marsh
Lane & Harper
Ken Murray
Nick Lucas
Benny Rubin
Lulu McConnell
Helen Kane
Brown & Rasch G's
Marla Alvarez
Chester
1st half (13-16)
Olivera Bros
Lillian Roth
(Two to fill)
2nd half (17-19)
Bert Nagle Co
Devito & Denny
Jos Regan
4 Ortons
2nd half (10-12)
N Arnaut Co
F & J Hubert
Tom & R Romaine
Georgie Price
Coliseum
1st half (13-16)
6 Galenos
Roy Smeck
Ann Suter
Vanessi
(One to fill)
2nd half (17-19)
Gilbert Bros
Mills & Bobby
Ben Blue
Leavitt & Lockwood
(One to fill)
2nd half (10-12)
Don Valeria Co
Galla Rini Co
Lewis & Moore
Ed Pardo Co
Frances White
86th St.
1st half (13-16)
Mills & Bobby
Gus Van
(Eight to fill)
2nd half (17-19)
Don Valeria
Cole & Snyder
Maxine Lewis
H Carroll Revue
2nd half (10-12)
Bet Comer Co
Jed Dooley
Ruth Etting
Moss & Fryn
81st St.
1st half (13-16)
Helen Lewis
(Others to fill)
2nd half (17-19)
Audrey Wycoff
Sybil Vane
Will Oakland
2nd half (10-12)
Evelyn Dean Co
Francis & Wally
Bobby Jarvis Co
Jos Regan
4 Ortons
58th St.
1st half (13-16)
Gym Jam Girls
Brady & Wells
Jack Thomas
Florence Whitney
R Huling & Seal
2nd half (17-19)
Cracker Jacks
Permaine & Shelly
Teck Murdock
Ernest Hiatt
St Claire Sis & O'D
2nd half (10-12)
Lewis & Beth
Doyle & Donnelly
Tuxedo Junior Girls
Conlin Glass
2nd half (17-19)
Ed Sheriff Co
Frozini
Ross & Bennett
F & R Romaine
Sam Hearn
Chinese Collegians
2nd half (10-12)
Will Morris
Taylor & Markley
Rucker & Perrin
Harris & Shipley
Lew Cameron Co
Gus Van
Dream Memories
Hippodrome (13)
Gordon! Tr
Henry J Kelly
Donahue & Breen
Gordon's Dogs
Reed & Lavere
Ardine & Tyrell
A Robbins
General Pisano Co
(6)
Frank Wilson
Kee-Chee & Yoki
Cadette 6
Kane & Ellis
Bert Nagle Co
Sybil Vane
Berkes-Wallace
6 Mascellos
Jefferson
1st half (13-16)
H't Whitestone & P
Frozini
Ryan & Noblette
Tom & R Romaine
Judson Cole
Marion Wilkins Co

A Small Time Manager's Letters To His New York Booking Agent

(A Revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly).

By J. A. Murphy
(Murphy and Willard)

East Cranberry, O., Nov. 29.

Dear Mike:

Yours received whereof you state I needn't tell you about the actors you send as you know all about them. Now if you know all about them I would like to know what you send some of them for at all. You say they take well other places and ought to suit my customers.

How do you know what is going to take in this town? I think sometimes you just gather up the first lot that comes along and ship them off to me, with a fool contract that says I can't discharge them and they daresent quit. What use is it for me to be the party of the first part?

Another thing I don't see is why you send me an acter one week for LK and then next week send another to do the same thing for $5 more. After this if you charge me more than LK for singers, or cloggers, or benders, I will deduct it off your commission fee.

Now this week you sent me for extry attraction, "Floatso, the Human Pickerel" that performs in a glass waterin trough. He wasn't no use to us. I wanted him to give his show without water. He could flap around and smoke and eat eggs just as good.

That Phisical Culter feller you said nothin about took better than all the rest. He put up a little shed and hung a bladder in the middle of it and whacked it around with his elbows. I was a little afraid the women folks would shy at him on account of his undershirt, but durned if he wasn't invited out to be a model by one of our society women that paints pictures on crockery. Well, he is a mighty powerful lookin chap and I suppose he could do a good day's work if he had a mind to. The magician and the hoop roller and the whistler are pretty poor shouts and the newspaper says they failed to amuse.

There is no gals in this show at all and I don't like it.

You will have to do better than this Mike as I am gettin the best people in town for customers. The proprietory of the Bodega Cafe, the boss of the coke ovens, the foreman of the Vienna Bakery and all their wives; also the superintendent of the ten-cent store and daughter. I tell you it takes a good showman to handle this town but I suppose it is in the blood. I had a half brother that used to be string six driver with the Andress Circus. He got promoted to manage the boosters for the games. I don't know where he is now but I heard he was doin some sort of work for the Government.

I enclose your commission fee of $12 which is in this letter. One of the bills is Canadian but I guess you can get rid of it. They won't take it at our post office or I would send a money order.

Adam Sovereign,
Manager.

Sardi's, which gets a good break in Rian James's new book about New York's restaurants, reciprocated by putting the book on exhibition at the cashier's desk a few days before the release date. When Rian walked in the same day, for lunch, he was so agreeably surprised that he agreed to spend an hour autographing the books instead of eating.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

As a Preventive

Some of those boys who had a hunch as to what might happen had phonograph recordings made of the radio broadcast on the Notre Dame-U.S.C. game last Saturday.

The idea is that when visiting members of the Coast contingent start those California football sales talks, the local lads will not reply, but merely step to a Victrola and turn on the telltale disc.

LEO MITCHELL'S WIFE CALLED AT WRONG TIME

The results of a visit by his estranged wife and one of her women friends to the apartment of Leo Mitchell, California heavyweight boxer, at 1270 University avenue, Bronx, were described at a hearing before referee John M. Tierney in the undefended divorce action brought by Mrs. Sonya Mitchell, picture actress, of 40 West 52d street.

Mrs. Beverley Welch, Mrs. Mitchell's friend, who accompanied her on the visit to Mitchell's apartment early one morning in August, 1929, said they found the boxer in the company of a woman. Mitchell is said to be a protege of Jack Kearns, who believes him to be a coming champion.

Mrs. Mitchell was the only other witness. She said she and Mitchell were married at Albuquerque, N. M., Sept. 16, 1928, and came to New York to live at the University avenue address, separating shortly after.

Referee Tierney after hearing the two women, received decision. Mrs. Mitchell was represented by Samuel M. Lovett.

ACCUSED AS BLACKMAILERS

Couple Easily Nabbed by Dicks—Both Indicted

Ray Ripley, 38, theatrical agent, of 221 West 70th street, and Howard Larkin, 28, salesman, 215 East 163d street, Bronx, will be placed on trial early next month before a jury in General Sessions on an indictment charging them with attempted blackmail. Both men are out under bail.

The arrest of the two occurred Oct. 23 after Mrs. Frances Thompson of Cazenovia, N. Y., reported to the detectives of the West 47th street station she had been receiving threatening letters. The last letter, Mrs. Thompson told the police, she received Oct. 19. It was signed "Grief, Secretary to Blackmere." The message demanded the payment of $2,000 under threat of "exposing you to the newspapers as being named as co-respondent in a divorce suit about to be begun by a prominent New York society woman against her husband."

The letter directed that should Mrs. Thompson agree to pay the money demanded, she insert in the personal column of a New York morning paper on Oct. 23 her phone in New York and the address of her hotel. The writer stated the "Boss" would send a messenger to receive the money.

Detectives Irving Frey and William Clarke were assigned and advised Mrs. Thompson insert the personal as directed by the writer. On the afternoon of Oct. 23 Mrs. Thompson received a phone call at her suite in the Biltmore. The caller said he was "The Boss" and asked her if she had the money. When she said she had he directed she place it in an envelope and wait in front of 884 7th avenue, where his "representative" would meet her. Mrs. Thompson, followed by detectives, did as directed. After a wait of a few minutes, a man, later identified as Larkin, approached her and asked for the envelope. As Mrs. Thompson handed it to him the officers placed him under arrest.

Larkin, according to the police, said Ripley was the instigator of the blackmail plot and that he was to meet the theatrical man at the entrance to the subway, 7th avenue and 49th street, after he had received the money. Larkin was to get $10 for his part in the job. The officers ordered Larkin to keep his appointment with Ripley, and when the latter appeared also placed him under arrest.

$10,000 BAIL GIVEN

Lavelle Girl Held for Grand Jury on Gun Charge

Lucille Lavelle, 19, redhaired dancer and student, arrested last week at 62nd street and Central Park West, New York, charged with felonious assault and violation of the Sullivan law and who admitted to cops she was gunning for Rudolph Cameron, actor, when arraigned in West Side Court was held in $10,000 bail for action by the Grand Jury.

Ex-Magistrate Charles Wahle appeared for Miss Lavelle and stated his client was gunning for Cameron, declaring that he (Cameron) had outraged her in the Plaza Annex. Miss Lavelle, pinched as she was riding in a taxi, had a gun in her possession. He promised some speedy action for those responsible for her plight.

Miss Lavelle had Cameron arrested several weeks ago, claiming he assaulted her. Cameron denied this and was freed in West Side Court, with Miss Lavelle dropping the charge. Cameron is former husand of Anita Stewart, actress. John F. Lins, sculptor, 730 5th avenue, furnished her bond. Her address was given as 138 East 38th street.

Three Hideaways For Film Stars' Moods or Yens

Hollywood, Dec. 9.

The Hollywood top-notchers must now have at least three hideaways.

Time was when a cottage in Laurel canyon or some other secluded spot far from the madding crowd on Hollywood boulevard was sufficient for all purposes. Now the dizzy pace demands a cottage by the sea, a mountain cabin, and a desert shack. This, of course, in addition to a spot in the city for an address.

Away From It All

The average star, director, and exec usually has a feeling that he wants to get away from it all. This makes him an easy mark for the crowd of real estate men who hang on his heels.

Malibu beach, Lake Arrowhead in the mountains, and Palm Springs in the desert are favorite locales for the film crowd when not working. But they spread out to other open spaces, too.

Another reason besides the one Hollywood usually suspects for the numerous homes is to play hide-and-seek with casting directors and production chiefs at the studio. A person will plan a jolly week-end or three-day vacation only to have it interrupted by a call for a conference. With the many hideouts he is harder to locate.

Of course, the owner says he needs all three spots to fit his various moods. Ocean for futility, desert for tranquility, and mountains for desirability. Name your mood.

Femme Bull-Fighter Flops on First Try, With the B. F. a Hero

Dallas, Dec. 9.

Senorita Celia Montalvan, Mexican actress, has gone down in books as Mexico's first femme bullfighter.

Senorita Montalvan, with either a yen for publicity or adventure, tried her hand at the taurian sport at Monterey, but lacked vim in a jab at el toro's side, dodged him twice with the bull successful on his third try.

About that time her boy friend figured it was his time. He jumped into the arena with a red flag and sword, saving the day—and the senorita.

The actress got off with minor injuries.

Razzing The Home Town

PORTLAND, ORE.

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

Bp James T. Wyatt

Portland, Ore., Dec. 6.

Sullivan and Considine probably put this burg on the map of the U. S. when the old bowl and pitcher circuits first lured heads from the Indians. An old Sullivan and Considine house is still one of the largest and best built on the main stem. It has changed hands a dozen times and had its face lifted by Ackerman and Harris, Pantages and R-K-O Orpheum. But the present Orpheum with its highly ornate decorations of Spanish Conquistadores and Renaissance gingerbread is still the old shell which was once famous on the west coast as a sort of monument to Marcus Loew, and went in those early days by the name of the Empire.

After Sullivan and Considine discovered Portland, there was another pioneer showman, John F. Cordray, whose local dime museums were famous on the west coast. Cordray collected plenty dimes at his famed freak joint and then got arty. He took over the management of another celebrated landmark, the old Marquam Grand theatre. He hired a big husky stiff to haul up the curtain and hustle props, little dreaming that he'd live to see his awkward stage hand mayor of Portland, after a brilliant theatrical career. This bozo was George L. Baker, now serving in his tenth year as mayor of Portland.

Any tale of this burg's showdom or claim to fame simply has to click some place with the bookings of stage-hand Baker. John Cordray retired from legit management and started the Oaks amusement park in his later years. He died about five years ago.

Swam to Work

It fell to Prop Boy Baker to take over the Marquam Grand legit stock and from that inconspicuous beginning he built the erstwhile famous Baker stock company, which produced featured players by the dozen as a contribution to America's show world. The late Theodore Roberts used to swim across the river to rehearsals before they built any bridges in this dorp. Roberts was then a kid in Baker's company.

The Gleasons, Marjorie Rambeau, dozens of names that have since glittered were once proteges of the old Baker stock. Leona Powers was another Baker find.

It was reported that one time at least 15 ex-players of the Baker stock were featured on Manhattan's Broadway or in pictures.

George L. Baker felt the urge of politics and left showdom after building the Baker theatre. He ran for city commissioner and was first elected mayor 10 years ago. This is his third term and it looks like a perennial affair. His boast is to kiss every visiting stage celebrity

(Continued on page 53)

Hard Times Xmas Card

Early and first Christmas greeting has been sent out by Little Al Zimbalist.

On a condensed card, it's printed in small type, like this:

That I've Been Hard Hit
Since Times Are Hard
Is Shown by the Size
Of This Christmas Card
But it brings you cheer
For All the New Year
And On It, Old Pal,
Here's My Fist
Yours Be Hey-Hey
In a Great Big Way
Little Al Zimbalist.

'BABY FACE' WEEPER DIDN'T KID JUDGES

Andrew "Baby Face" Miller, 19, of Mount Vernon, N. Y., who during the past six months has chiselled quite a few dollars from persons along Broadway who ordinarily wouldn't part with a nickel (including reporters) by his tales of woe, was sent to the New York City Reformatory in Special Sessions following his conviction of petty larceny. "Weeping Andrew's" downfall came as the result of stealing $10 from his employer.

Jacob Lichter, probation officer, related the story of Andrew's sob tales along Broadway which invariably got him money. "Baby Face" has been arrested seven times in the past two years for petty thefts. In all but one instance he wept his way to freedom. It seems that his stock of trade was to tell everybody that his entire family was wiped out by the influenza epidemic in 1918, leaving him alone.

Lichter informed the Justices that Andrew's tale about his family was all "wet." The relatives are all living, but want nothing to do with "Baby Face." The latter continually moaned and sobbed while Lichter read his report.

"Stop. You are breaking our hearts," Justice Murphy cried. "Tell your story to your future playmates in the reformatory." Andrews will be kept at the institution until he reaches 21.

Expect Mob in Court For Judge Lindsey Hearing

More than a dozen cops will shoo the curious Friday (12) at the hearing of former Judge Ben Lindsey in West Side Court. Magistrate August Dreyer will hear the case of the diminutive former Colorado judge, who was served with a summons after he is alleged to have created a disturbance in the Cathedral of St. John the Divine as Bishop Manning was intoning the ascription.

Hundreds jammed West Side Court yesterday (Monday), hoping that Bishop Manning would be present and that they could get an earful of Lindsey's theory of companionate marriage. Magistrate Dreyer, in granting the adjournment, announced that there would be no further adjournments. Arthur Garfield Hays, representing Judge Lindsey, Samuel Untermeyer, if needed, will be counsel in charge.

It was not definitely stated whether the ex-judge would sue the bishop for slander. Lindsey was ousted from the Cathedral last Sunday by police when he mounted the press table before the pulpit and shouted "liar," at Bishop Manning.

Badly Burned in Sleep As Cigarette Starts Blaze

Edward Crane, 26, actor in the cast of "Once in a Lifetime," lies critically ill in Flower Hospital from burns about the body. His room, on the second floor of the Hotel Deauville, caught fire, it is believed, from a smouldering cigarette. Fireman fought the blaze more than 30 minutes as guests of the hotel fled to the lobby.

Crane had been asleep only a short while when he was awakened by a choking sensation. He then discovered the fire and ran from his bedroom. He collapsed in the hallway.

POLICE DOG'S BOARD BILL

Florence Powell Told to Pay It—Rosalind Rensing Summoned

Florence Powell, 22, dancer in "Nina Rosa," cried in West Side Court when Magistrate Goodman dismissed the summons against Rosalind Rensing, formerly of the show "2 Little Girls," whom Miss Powell charged with refusing to return her police dog, "Queenie."

"Your Honor, please have Miss Rensing return my 'Queenie.' I am heartbroken," said the dancer. Miss Powell resides at 341 West 45th street. The Court suggested Miss Powell pay a board bill for the dog and it would be returned. She was opposed to this plan and the Court stated it was a case for the civil court. Miss Rensing lives at 18 West 76th street.

Miss Powell stated she had turned "Queenie" over to Lew Weissman, musician. She asserted Weissman said he would take care of the dog for her. Later she sought the return of the dog and learned that Miss Rensing had it.

"I pleaded with Miss Rensing to give me 'Queenie,' but she stated there was a large board bill and, moreover, Queenie had eaten some of her finery. Queenie would never do this," sobbed Florence.

An attorney for Miss Powell stated that the latter could have her dog if she paid the board bill.

Smuggled Scents Bring Quick Dollars For Hollywood's Femme Layoffs

Hollywood, Dec. 9.

Smuggling perfume over the Mexican line at Tia Juana and Mexicali, formerly considered a social pass time by the Hollywood mob, is now reaching the status of a racket and is an explanation why some of the femme layoffs are eating.

Especially is the racket proving profitable to the army of below-the-border imports who came here for Spanish talkers.

Bringing liquor over the line is a piker's game compared with the perfume gag. With the American market price of French smell-water a femme can pack $100 profit in a quart.

One of the gals, working regularly in Spanish versions, is making more than three times her salary bringing scents over the line to Hollywood. Due to heavy duty, an ounce of the better perfume costing $25 here can be bought from agents in Tia Juana at $3. This gal makes weekly visits to Caliente, ostensibly pleasure bent, but on her return carries several hundred dollars' worth of the stuff hidden in her clothes.

This particular femme disposes of her weekly load to local druggists who cater to the femme picture trade.

Once a Pleasure

For years perfume smuggling has been carried on in a small way. Playboys and girls from here, below the border for the races and wheels, considered it smart to outwit the custom men by bringing in an ounce or two. But it wasn't until lately that the boys below the border saw an opportunity to go for the racket in a big way. The numerous emigres to Spanish pictures gave them the first in, and lately this has been extended to American girls.

Easy for the girls to get a b. f. to take them to Caliente for the week-end, and just as easy while below the border to make connection with the Mexican clearing stations.

Racket has reached such proportions that thousands of dollars' worth has been shipped out of Hollywood during the last few months for distribution to big city stores for Christmas trade.

'SCENARIO' RACKET IS NEW, CHEAP AND SAFE

Hollywood, Dec. 9.

Another Hollywood racket, based on the same principle as the film acting schools, but safer and easier for the racketeer, is the business of "scenario criticism and advising." Has it on the school gag for several reasons, it's within the law, and, second, cheaper to operate.

All that's required to set up in this profession of guide and counsellor to the aspiring screen writer is the price of a few ads in not-too-inquiring trade papers, a couple of thousand cards and plenty of nerve. No overhead, like the acting schools. The "work" can be done at home, or by correspondence. No worry about the authorities stirring things up, as no promises of jobs are held out.

This racket is run on a strictly "literary" basis, with criticism offered at so much per thousand words. It is the standard rate, not including a's, an's and the's. This modest price is for plain or "construction" criticism. Fancy, or "thematic" criticism comes a little higher, while excursions into the realm of dialogue are priced as high as $5 per 1,000 words.

Chance Takers

These self-styled literary advisers are usually about as well equipped to guide the writing of scenarios as the heads of alleged film acting schools are to develop picture stars. Drawn from the ranks of the failures, futile and pathetic old maids from small towns, who used to be society editor of the local paper, or English teacher in the high school, and whose efforts at crashing the studios with scrips have been for years in vain; disgruntled scenarists from the old days, who haven't worked in years, and who see a chance to turn their familiarity with technical phrases into a little gain.

Or, for the most part, just grifters, without the daring to attempt a big or risky racket, but with the wit to realize that the number of saps who want to be actors are outnumbered only by the number of saps who want to be writers.

Waiters' Holiday

Dallas, Dec. 9.

Found—the stunt unique.

Hugo Bonoquid, down in busy Juarez, Mex., will show his American saloon patrons what's showmanship. On Dec. 13, waiters from each of the 150 saloons of the town will take a 15 block sprint down the main drag, each hasher balancing a tray containing a glass of whiskey, water chaser, bottle of beer, and a glass of beer. The guy that gets there first without spilling anything, gets 50 berries.

Bonoquid's stunt is strictly approved by the Juarez Waiters' and Bartenders' Union.

Cheap Chump Picture Draws in Epileptics And Sailors on B'way

The glory that was Broadway took another sock Saturday when the Central theatre sprouted posters a leather-lunged hallyhoo, and bulbs in its marquee shouting its attraction, "Chained, the Story of the Third Sex." Heretfore, the nearest this type of leeringly offensive performance, masquerading its intent under the name of scientific investigation has come to Broadway was when the Carroll theatre on 7th avenue sheltered a lecture on sex with its bait "living models." The Central is housing a sex picture which brazingly uses all the comeons usually associated with 14th street.

Passersby on Saturday afternoon paused to read the billing of the picture, listen to the ballyhoo, and digest the supposedly scientific facts placarded out front, but few stepped up to the box-office to pay the 50-cent charge.

The devil-may-care fellows who were strong enough to run the gamut of so many staring, disapproving eyes, slunk into the theatre and found a half-empty house made up almost entirely of men. White striped collars of sailors shone in the darkness in pairs, but most of the rest of the audience were seated singly.

Old French Silent

"Chained, the Story of the Third Sex," turned out to be an old French silent film, screened without musical accompaniment because, according to a sign, "the unusual nature of the subject." The silence that surrounded the showing of this antiquated flicker was like that of a prison. Whenever the film broke, which was often, there was none of the familiar protest from the audience. They were trying to be as individually unnoticed as possible. A docile, guilty bunch, who had crept in to see something they were led to believe was shocking and who were too ashamed of their presence there to complain at being roundly taken in.

When the picture was over, the house lights were turned on for the lecture and everyone squirmed in his seat at being found out. Even the lecturer tried to hide, for he placed his reading stand directly in front of his face, as he read to the morose audience a supposedly learned discourse on the trials and torments of the "Third Sex." He sprinkled his talk with the term "homosexual" in a feeble attempt to live up to the promises outside the theatre, and then the house lights went down, to the relief of his self-conscious listeners.

Some shorts completed the bill, and then the audience was faced with the problem of getting out so that no one would see them. They scurried up the aisles, but when they reached the lobby tried to act as if they were just looking at the posters.

The show and response at the Central are too shoddy to make any lasting impression or do any great damage to Broadway.

At least a couple of boys are optimistic about the coming winter. They've opened a cold drink stand in the corner store of the Mayfair Theatre building.

APPLES IN CHI

In Two Days Loop Dotted—Looks Organized

Chicago, Dec. 9.

On Thursday of last week there wasn't an apple vender in sight. By Saturday the loop was populated with 'em, three to every busy block. Sales were light.

All bore printed signs announcing themselves as ex-soldiers and unemployed. Uniformity of signs and efficient sales organization suggested a "master mind" in the background.

A SOBBER NEXT TO KELLY ON A POLE

It was a cold December day when a Variety sobbie decided to scoop the town in an interview with "Shipwreck" Kelly, at present establishing a flagpole residence high above the Paramount Hotel.

It was a simple matter commandeering a flagpole and scurrying to the top where reportorial pad and pencil were produced to show that this was no idle visit.

Sobbie sneezed sweetly by way of introduction.

"Mr. Kelly," she started and then, feeling that the tone was perhaps a little too formal, added, "may I —may I call you 'Shipwreck?'"

Mr. Kelly was prepared for this emergency. He has been prepared for anything ever since that memorable 13th of May, 1893, when his mother discovered him, a pink and white babe, perched on a flagpole.

"What do you think of unemployment?" asked Sobbie, resting an elbow on the flagpole and extending herself outward at an angle of forty-five degrees.

"It's an ill wind that blows nobody off," replied "Shipwreck," holding up a wet finger to see if there were indeed a wind blowing. "This is a banner year for flagpole sitting. So many people are out in the open air. To an old flagpole sitter like myself, it's the very breath of life to look down and see a multitude doing absolutely nothing. You may call me Alvin," he added as though by afterthought. "That" (dropping to one knee and extending his arms) "is the name my mother gave me. I followed the seafaring game for 13 years without a mishap—that's why they call me 'Shipwreck.'"

"I owe everything to the School of Hard Knocks," said Mr. K., "hard knocks and high buildings. I would like to say at this point," seeing that Sobbie's grip on her flagpole was slipping, "that in my 5,000 hours in the air (210 days to be exact) I have never sat on a better flagpole than the one I am occupying at present."

Hastily writing down, "'Shipwreck, Kelly Endorses Par. Hotel flagpole,'" Sobbie started groundward. Halfway to earth, she remembered the good manners for which "Variety" reporters are famed and smiling upward with a cheery invitation, called "Goodbye, 'Shipwreck,' don't forget to look me up when you get down."

More Facts

But after that aerial trip to see and talk with the champ hangeron, Variety's" sobber missed or muffed the best facts.

Those are that Kelly expects to drop off the Paramount pole Xmas Day; that his only income from the stunt is the gate of 25c per person for entrance to the Paramount roof for a closer view of the top of the pole, with anything else derived from the sale of knick-knacks on the same roof.

Kelly derives an income of about $20,000 yearly, flagpole sitting. He seems satisfied, and has a manager. The curious around Times Square wonder if Kelly sticks on the pole all night. To aid the illusion, a light is played on the pole after dark and the bundle up there that may be Kelly—or else.

5c a Look

Throngs peer through binoculars and other glasses to get a look at "Shipwreck." Chauffers' attention is directed to Kelly and no thought for the pedestrians. Even the blue-coats have quit looking for the "shoofly." Everything is "Shipwreck" in the sector of the Paramount.

Binocular and spyglass men are reaping a harvest. On Broadway and 8th ave. business is great, remarked one. Kelly's outfit has booklets and large "spyglasses." They are parked at 6th street and 8th avenue.

The booklets are for sale and the price of viewing "Shipwreck" is 10c. Nearby is another binocular outfit. It is not one of Kelly's. His sign reads, "See Flagpole Kelly." His price is 5c.

Kelly seems to be covered in some stout tarpaulin to check the cold. He is quite visible from the street.

Sid Silverman Boosts Hollywood At Newark High—Pans "Variety"

By C. R. Austin

Newark, N. J., Dec. 9.

Sid Silverman made his debut here in an orator. Invited to speak before the Vocational Conference at West Side High School here, he discussed the possibilities of stage and screen before a group of scholars and scored sensationally. He made a good impression and got a laugh at the start by saying he was scared to death. He was straightforward and sincere, unerring in his taste and good judgment.

He spoke very briefly at first, saying that he hated to throw a wet blanket upon the hopes of those who had aspirations to act, either on the stage or in pictures, and then proceeded to cover them in the biggest and wettest blanket possible by telling them it was hopeless.

For the business and executive ends, however, he held out more hopes and said there was a large field in these branches.

He then threw the meeting open for questions, and how they beat upon him! They came from every angle and covered everything. But Sid took them all and answered with accuracy and clarity for over two hours. As the questions interested him he expatiated upon the topics involved.

Among other things young Silverman stated that in one year out of 45,000 extras in Hollywood only 20 got work that was anything like regular. He gave Hollywood a clean bill of health (page the Grahams!) and spoke like a native son from Iowa.

Inside Stuff

Sid explained the Dunning process, told how the "Amos 'n' Andy" vide in New York was made, and discussed double exposure and stunt photography. On the sound he told how the experts can now remove a single syllable from the sound track and by looking at it can tell who sang or spoke.

But the mugg pulled one boner. Asked about "Variety," with all the chance in the world to give it a boost and sell all the copies in Newark, the mugg put the paper on the pan and said that it probably wouldn't interest his hearers.

Papa spank!

300% Hot Dogs

Chicago, Dec. 9.

Hot-dog stands have increased 300% in business the past five months.

Chicago, probably more than any other spot on earth, is full of root beer barrel joints which dish out drinks and dogs for a nickel. All are enjoying tremendous biz.

One local company, White Towers, which peddles hamburgs for five cents, with all the trimmings, is expanding at the rate of a new and elaborate spot a month.

$7,500 for 1st Actors' Benefit By Agents' Ass'n

The first benefit for unemployed actors grossed around $7,500. A $1 to $5 scale prevailed. Performance, engineered by the Theatrical Artists' Representatives' Ass'n., took place at the Ziegfeld theatre Sunday night (7), with I. Miller (shoe company) paying $1,000 for the radio broadcast privilege. All seats were sold directly to the profession.

W. R. Hearst gave a check of $1,000 for eight seats, but whether the total of $7,500 includes the Hearst donation is not definite. Up to Monday afternoon the intention was to hold three more benefits for the same purpose and under the same auspices. Future theatres were not made known.

Performance practically got an 8:30 start with about a 12:30 close. Among those introducing the acts were DeWolf Hopper, Victor Moore, Jack Benny, Bill Gaxton, Julius Tannen, George Jessel and Benny Rubin.

Volunteers, as they appeared, were Six Crackerjacks, Rudy Vallee, The DeMarcos, Jane Aubert and J. Fred Coots, Jimmy Savo, 'Vanities" group of Ray Cavanaugh's band (20), "Hittin' the Bottle" chorus and Conda Brothers, Ginger Rogers, Chic Sale, Bernice Claire, Ethel Barrymore, Burns and Allen, Gus Edwards, Norma Terris and Rex Evans, Jim Barton, Libby Holman, Roxyettes (32), Orth and Codee, Dora Maughan, Ted Healy, Ethel Waters and Borah Minevitch.

That was up to midnight, with Helen Kane and Ken Murray announced as in the wings.

Inserted was a group introduced by Tannen, including Mary and Florence Nash, Florence Eldridge, Agnes Ayres, Fannie Ward, Frederic March, Basil Rathbone, Lee Tracy and Montagu Love. Jessel also brought out Lina Basquette for a bow.

Those in charge of the benefit were M. S. Bentham, Jenie Jacobs and Tom Rooney. House staff, musicians, stagehands and electricians donated their services.

QUOITS TOO MASCULINE FOR MODERN B'WAY

An attempt to interest Broadway in horse-shoe pitching has failed.

George Dill, actor, opened a place for the purpose on Eighth avenue and had to close within a month, although he tried to put his idea over by explaining that horse-shoe pitching was a he-man's game requiring strength and prowess and far superior to the requirements of midget golf.

Seems this was just the trouble. Horse-shoe pitching may be too masculine for Broadway these days.

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COWS, PIGS, POULTRY DRAW $218,000—CHI.

Chicago, Dec. 9.

Chicago still dearly loves its cows and pigs.

Eight-day engagement of the 29th annual International Live Stock Exposition, held at the stockyards, grossed some $200,000, with over 500,000 paid admissions. This was an increase over last year.

At the same time a poultry show at the Coliseum, with 4,000 chickens on view, went over the top with a roar of any like exhibit. Estimated to have grabbed in excess of $18,000 a record.

CHURCH DEDICATION

New St. Malachy's, Under Father Leonard, Inaugural Ceremonies

The new St. Malachy's Church, West 49th street, was dedicated Sunday morning (7), with Cardinal Hayes, Bishop Dunn and pastors of the archdiocese participating in the ceremonies.

Known as the "Actors' Church," St. Malachy's was founded in 1902 by Rev. Thomas McLaughlin, "the singing priest." The present pastor, Father Leonard, is well known to show people and was recently made chaplain of the Catholic Actors' Guild. He has been the guiding spiritual adviser of the parish, which includes the Times Square district, for the last 10 years. Attendance for Sunday masses at St. Malachy's now averages 4,000 people. Because of his interest in the welfare of actors, Father Leonard has provided a special chapel for them.

Representing the theatrical profession at the dedication were Donald Brian, president of the Catholic Actors' Guild, and his wife, Virginia O'Brien; Mr. and Mrs. William Gaxton, Wallace Ford, Pedro de Cordoba, Gene Buck, Wilton Lackaye, Eva Condon, Frank Craven, Chauncey Olcott, Fritzi Scheff and many others.

CHATTER

Broadway

Sid Smith has a personal sec.

Mary Heaton is due from Paris.

Jack Mahler has a new iron hat.

Arthur Schwartz is off to Florida.

Ed Skinner doesn't intend to write a play.

King Kennedy on the coast for Xmas.

Bobby Connolly is almost never at his office.

Ralph Wilk is recovering from a breakdown.

Basil Sidney and Mary Ellis are reading plays.

Charles Maduro is touring Europe for his health.

Flo Hart is now hostessing at Guinan's Club.

Teddy Harris is engaged to Margerite Salomon.

Janet Adamson back from Paris for concert tour.

Publicity outfit of Salzman and Proser has split.

Lewis McMichael off on a long automobile trip.

Roy Rogers is already sending out New Year's cards.

John Golden back from South Carolina hunting trip.

Fannie Brice's baby skit is out of "Sweet and Low."

Walter Howey leaving for a six weeks' tour of Europe.

Natalie Schaeffer successfully lost an appendix last week.

Tom Mix is a terrific ping-pong player, and is in town.

Nov. 28 was Dan Hennessey's birthday. He was 75.

On 14th street the apple sellers sell 'em 8 for a quarter.

Teana and Palome, dancing around Europe, are back.

Hear newlywed Theron Bamberger talk about "my wife."

Dick Lamar is now associated with Lyons & Lyons agency.

You can expect to see Noble Sissle around almost any day now.

Fae Drake has a new penthouse overlooking the East River.

Janet of France has deserted the stage for a women's wear shop.

Elsie Frazee is in town from France. Will look over the shows.

Monty Woolley, stage director, has the neatest trimmed beard in town.

Harry K. Thaw, after a long absence, is hitting the Broadway clubs again.

Mrs. Ed Strong and Mrs. Chick Endor left for Miami Beach by motor.

Flo Hershfield is doing feature writing for the New York "American."

Jack White, the comic, is back on Broadway after a year in Hollywood.

Dennis Dufor is out of the Max Hart office, Gene McGregor replacing him.

Santa Ana, Cal., sends word John Breadon was married there last week.

Sam Goldwyn had quite a luncheon send-off last Friday. He sailed that night.

A lot of working actors are afraid to answer the phone. Requests to play benefits.

Manny Eisenberg leaves for Virginia next week to write another new play.

Harry W. Reiners is going to open a museum of freaks on Second avenue.

Max Gordon, legit producer, returns to New York on the "Europa" Friday (12).

Noiseless turnstiles are being installed in all subway stations of the I. R. T. lines.

Dick Green, former treasurer t. A. T. S. E., in Los Angeles, and expects to remain there.

Publicity Directors' Association, new p. a. outfit, will meet at the McAlpin Dec. 18.

Jerry Mannes is resuming vaude producing and has placed a new act in rehearsal.

Ben Kamsler has been appointed assistant to Walter Wanger at the Paramount studios.

Par has returned to the use of its film stars for radio broadcasts Tuesdays over CBS.

Walter Clinton is on the coast, where his wife, Julia Rooney, may open a dancing school.

Sam Harrison, Ziegfeld mgr., can now get fights on his radio without a soprano background.

Harry Hayman, associated with Jo Mielziner, scenic artist, has just dashed off his first play.

Lenore Ulric and Sidney Blackmer are among the most consistent nite clubbers these days.

Singer's Midgets will play the juvenile roles in the revival of "Babes in Toyland."

Rocco Vocco, E. F. Bittner, Walter Fisher and Cliff Odoms vacationing in Pinehurst, N. C.

Irving O'Hay leaves the big chairs of the Friars shortly to speak at a flock of dinners on the road.

Club Richman reopens Dec. 12 with Ted Lewis, Milton Douglas, tenor, and all girl floor show.

Sammy Fain, songwriter, has joined the Yacht Club Boys, currently at the Simplon Club.

John Cohen, Jr., couldn't get seats for the opening of "Vinegar Tree," but his office boy had a couple.

Dr. Bender says actor's toothaches, combined with pocketbook pains, are giving him headaches.

Dora Maughan is remaining with "Fine and Dandy." She's said to have a run-of-the-play contract.

Eddie Small, looking great, is back after a breakdown which has kept him on his farm since April.

William P. Farnsworth, who took a fling at legit producing, has resumed his law studies at Columbia.

Don Rodalito, who received publicity as Rudolf Valentino's "double," is preparing an act for vaude.

Broadway beauties who were once unhappy without big cars and rocks, are now satisfied with flivvers and food.

Arthur Lowenstein, for five years manager of Fox's Star, is now managing the Monroe at 76th and First avenue.

Fritzi Jacobi, assistant professional manager at E. B. Marks, expects four scars from that cut on her arm.

Blumey Blumenthal states any true report of his being in on a Broadway show means that's he's in on a hit.

Marie Cahill almost missed a rehearsal at the Broadway the other day because she couldn't find the stage door.

Kitty Wilkening claims to be the only femme to be accepted as an expert artist by the Make-Up Artists' Union.

"Shipwreck" Kelly had to go on the Paramount Hotel's flagpole, says E. K. Nadel, because he couldn't get an outside room.

Audrey Dale, prominent in "This Is New York," was a dancer in Ziegfeld's "Palm Beach Nights," her first show, four years ago.

Nate Leipzig's calling cards bill him as a "prestidigitatuer extraordinary," a mouthful of alphabet even for a magician.

Belle Livingstone, following the shut-down of her club by a raid, visited the Club Argonaut Saturday night and received an ovation.

Apple vendor in front of the Palace has gone comic. Now wears a battered top hat and has a toy poodle dog chained to his stand.

Warners is taking Clark and McCullough back to the picture fold for one commercial short, to be made east. Advertising ciggies.

Joe Lewis, at the Chateau Madrid, is using the ladies' room matron as well as waiters and cigarette and cloak room girls at the club in his floor show.

Twenty-five years ago Hiram S. Brown, R-K-O pres, was office boy to Bill Guard, p. a. of Metropolitan Opera, who was then on the New York "Herald."

Frank Bruen is said to be set as gen. mgr. of the Havana track and casino, despite New Orleans reports he would land in charge of the track in that city.

If that homing pigeon is ever turned loose, which Louella Parsons keeps referring to as "a little bird told me," it'll fly all the way to 154 W. 46th street.

That $100 assessment letter from the Friars Club has been mailed to all the unsuspecting resident members. The out is to bring in two new members or dig.

George Walsh is back at the Guinan Club after six weeks in the Almony Club on a promise to pay his wife, Josephine Davis, $50 a week while working.

They are saying now that Ethel Barrymore picked that blackface role because she had to compete with "Green Pastures," across the street at the Mansfield.

Edward Moore, one of the elevator boys in the Palace building, marries Irene Schneider, Jan. 4. Eddie has been inviting the world to the event for the past two months.

Most of the cooking experts broadcasting over the radio are unable to fry an egg. They are actresses chosen for their diction rather than culinary talents.

Jimmie Forbes, ill and back from the coast a few weeks, under the care of two nurses, is recuperating nicely. He is now allowed to venture out a couple of hours daily.

In a drug store on Broadway three out of the four soda-jerkers on one shift are ex-performers. Two come from vaude and one is a former juve lead. All three youngsters under 30.

Man, who calls himself the king of the Broadway apple sellers, claims he made $150 the first two weeks he was in business. Includes tips running as high as $2.

Hostess in a nite club, who figured on $50 a week in tips for sitting out with the stags, has been working seven weeks. Got a $50 handout the first week. Nothing since.

Morrie Allen of the Loew publicity staff is now doing all the stage manuals for the company. Nat Dyches, who formerly did them, is located in the scenario dep't of United Artists.

Table workers in some of the Broadway spots are singing themselves hoarse for a $2 tip, while the dough snatchers in the Harlem hideaways sing as many as 10 choruses for $1.

Indoor minnie golf spot now serving lunch which includes a three-decker sandwich, dessert, coffee and a choice of 18 holes of golf, 30 arrows of archery, or one hour of ping-pong.

Harry Davenport, director, is now running a free theatre at 138 East 27th street. Actors work for the experience and during the performances Davenport passes the hat. It's been going on for some time.

Flagpole Kelly's squatting stunt atop the Hotel Paramount, New York, has given the kids around Times Square a new racket. Youngsters are renting binocs for a nickel a look and getting some trade.

Checker enthusiasts throughout the country are contributing to a purse of $5,000 being raised for a match between Newell Banks and Robert Stewart, American and Scottish champions, to be played next August in Cedar Point.

Thelma, not Marjorie, was the smaller of that White sister act in vaude in 1922. A reprint of the New Act notice in "Variety" of that year credited Marjorie, now in pictures, as the comedienne and applause getter of the turn. But it was Thelma, also in pictures and now Mrs. Max Hoffman, Jr.

Dave, the Blue Room impresario, thought Marc Lachman was ribbing him when he phoned at three A. M. Sunday to have 200 sandwiches sent to the Broadway theatre where "The New Yorkers" was rehearsing. Sent a spy to the stage door to check up on Marc before going to work on the food order.

Wire companies must have made plenty on the Notre Dame-U. S. C. game. Telegrams, by the hundreds, went flying out of New York Sunday and Monday to the Coast in retribution for a constant stream of letters all fall from California predicting what the Jones boys were going to do to the Ramblers.

London

Spats with fur on.

Gordon Beckles still thinking of home pages.

New tube (subway) extensions everywhere.

Kathleen Mason hands out graceful press sandwiches.

Mrs. Laura Mannock is this town's breeziest press agent.

Problem as to who was the first film critic being argued.

Maurice Elvey mistook Bernard Shaw for a newspaperman.

Provincials stand gaping at the "Hell's Angels" electric sign.

Models in Charing Cross underground station draw rubbernecks.

New vaudeville technique started this week on radio. A little better than usual.

Percentage of open cars among new crop of autos seems higher than last year.

Walter Summers is now a certified airman. Learned the game for his new talkie.

Thames is flooding, as usual. Papers say it's unusual, as usual. Like California.

Geoffrey Swaffer also attends most of the first nights but can't get chucked out.

Roy Simmnods gets the bouquets as the best liaison between Fleet and Wardour streets.

James Carter, now a director at Twickenham, used to fling prods around in the old Worton Hall days.

Gag cracked by Buchanan Taylor to film critics last Saturday turned up in three signed features on Sunday.

Question is, now that Atkinson, critic, has gone over to them, will the "Telegraph" inscribe his portrait on their new Fleet Street clock?

Boston

All of Erlanger houses dark this week.

Fox deal regarding the Touraine Hotel site and adjacent property off.

Blast of cold weather, couple of days last week, improved theatrical situation.

"Street Scene," to good business at the Wilbur, moved across the street to Majestic.

Florence Reed in "Purity" opened under the Professional Player's Plan at the Plymouth for two weeks.

Paramount has commenced wrecking the old Adams House. Another de luxe Publix theatre next door to the Keith Memorial.

"The Blue Ghost," Jimmie Cooper's spooky thriller, formerly at the Majestic, moved to the Lyric (old B. F. Keith theatre).

Freiburg Passion Play, at Opera House, doing big business. Patronage of blue blood and Back Bay Society Set. In for two weeks.

Copley theatre, Shubert house but not generally known as such, is idle. Vacated by Clive players. Clive attributed his failure this season to the people not being interested in clean shows.

New Orleans

C. C. Pettijohn here for several days.

Rita Owin dancing at the Club Forest.

Unemployed gonna sell Louisiana oranges next week.

"The Tomb" won the one-act play tournament staged here.

Hector Downe up from Panama. General factotum at Club Kelley.

Howard McCoy being placed in charge of Tennessee houses of Publix.

Bert Collyer, syndicate racing tipster, has a bright tag, "Read 'Em But Don't Weep."

Ben Plazza wined and dined during his visit last week. Still calls New Orleans home.

Maurice Barr picking up the McCoy houses in addition to those already under his wing.

Shores of Lake Pontchartrain dotted with "speaks." Odd joints with blatant orchestras, and, oh, so brusque.

Lots of Californians here for the winter. They remark openly they came to New Orleans to escape the rigors of a Coast winter. Treason.

Rue Royal Rendezvous passed out the other day. A courtyard cafe that looked a winner for awhile. Its closing cost Pat Brennan a few pesetas.

Kenneth Knoblock, former dramatic critic of the "Times-Picayune," notified by Harpers that his first novel, "Murder Has Been Done," will be on the stands in January.

C. V. Whitney, son of H. P. Whitney, is running his father's stable under his own name. Mose Goldblatt, the "Cincy" turfman, is training the Whitney horses running here. They have been remarkably successful so far.

Loop

Abe Lastvogel visiting.

Town hasn't an apple seller.

Joe Cody is joining more lodges.

Danny Graham has yet to wear a hat.

Harry Mervis is being taken up by columnists.

Paul Whiteman threw away a trunk load of diet books.

Paye Balaban the first Publix man to take up backgammon.

George Meighan, John Rinzline's Chi man, never misses an opera.

Jack Lavin is rapidly increasing his collections of passes and police stars.

Ben Serkowich sat up all one night telling the boys about New York.

Edwin Levin stepped right from a college magazine to p.a. for the Goodman.

Harry Ross went duck hunting, and admits he sniped more than his share.

Irvin Cobb visited the stockyards before he made his radio debut for Armour.

Lloyd Lewis tried to enter some of his sheep in the International Stock show.

Tommy Sacco has expanded his agency so that it now covers every amusement angle.

Norman MacDonald doing a guest star week at the Kedzie for "Jekyll and Hyde."

Sam Bramson busy explaining the pink silk handkerchiefs and the new red crepe necktie.

M. Machat is now devoting his entire time to his first love, the Gold Coast Cinema.

Aaron Saperstein scrammed to New York to be among those present at the Allied confab.

Irene Castle McLaughlin is still busy corraling dogs for her "Orphans of the Storm" shelter.

Moochers still able to find Al Dezel, even though he did move his office to the United Artists roof.

Frank Dare gets all his fun by listening to the stories his wife tells him about the neighborhood kids.

Al Williamson still thinks the Bloomington "Pantagraph," which he used to edit, is one grand rag.

Morris Silver has found his life work—it's to install louder and better tuned bells in the Wm. Morris office.

Henri Ellman back in town with a golf-bowl game. Established offices along his happy hunting ground, film row.

A new speak in town has the inside front built like a "bull pen," with customers standing while the owner OO's them.

Eddie Quillan, passing through town, dropped around to see the guys who used to book his family through 10 weeks of Illinois sticks.

Plenty of mourners for the passing of Billy Connell, old watchman for both Palaces here. Knew everybody in show business in his 17 years backstage.

Hollywood

Myron Selznick back.

J. M. Kerrigan is collecting first editions.

Roland Young returning from his visit east.

They found that English bulldog for Sue Carol.

Mae Murray indef on her plans; back this week.

Joseph von Sternberg honor guest at Breakfast Club.

Bryan Foy is back after three months in the East.

John Cromwell has a good start on a string of polo ponies.

Al Ackerman (Publix) misses San Francisco's night life.

Dr. Hugo Reisenfeld will spend the rest of the winter here.

Sandor Incze, Hungarian publisher returning to Budapest.

H. E. Swanson, "College Humor" ed., stayed over for the game.

Mrs. Wells Root parking her typewriter at Columbia these days.

Louise Dresser almost entirely recovered from her recent illness.

Arthur Edison almost as good a horsemen as he is a cameraman.

The Gershwins have taken the Louis MacLoon house in Beverly.

Carroll Graham taking a chance eating among filmites in Henry's.

Edgar Allan Woolf getting tired of climbing those Hollywood hills.

Billie Dove getting lots of envious glances in her new Paris clothes.

Will Rogers has sent his sun

Jimmie, to a boys' school on Catalina Isle.

Louis John Bartels recovering from a bad cold, but the jaw's still swollen.

Harvey Fergusson has given up hotel life in favor of a bachelor apartment.

Kenneth McKenna and Humphrey Bogart are on the nut for a sail boat apiece.

Vic McLaglen is causing a lot of excitement with a brand new crop of lip hirsute.

Shell Oil has a 30-foot Santa that questions the kids through a loud speaker.

Virginia Cherrill, one of the few 100% natural blondes in Hollywood, has long hair now.

Nat Rothstein looking much better, with plenty golf and sunshine fixing him up. (Adv.)

L. A. Press Club now getting so crowded Saturday nights it's playing to standing room.

New York "Herald" Club of old "Herald" men is dining Edward Dean Sullivan this week.

Dave Bader planning a housewarming at the new swanky apartment he has sneaked into.

Following day he received a pay-or-we-sue letter from a collection agency representing the club.

Showmen think the people are reading books and bookmen think the people are going to shows.

Sig Krumgold and Andrea Setaro turning out tunes for Paramount's synchronized picture of Sumatra.

The Bert Lytells (Grace Menken) back here from San Francisco. Expect to reach New York by the holidays.

So much foreign chatter heard around Hollywood, some are faking it to make hearers think they're in pictures.

Sixty-odd Dartmouth boys, including the football team, dining at the expense of Henry Hobart, Dartmouth alumnus.

Dave Mordecai of R-K-O'S music department stopped over long enough on his theatre tour to try out Agua Caliente.

Agent resigning from a local social club was told by the secretary that he would have to wait a few days until the board acted on his resignation.

Breakfast Club will welcome Clinton Wunder, of the Academy of M. P. Arts and Sciences, Dec. 11. Dr. Wunder returns then from his good-will tour of 20 cities.

Viola Brothers Shore, Par writer, sails from France Dec. 10 on the "Lafayette." With her will be her daughter, Wilma, who has been studying painting in Paris for a year. Wilma will return to Paris in January to resume her studies, while Miss Shore will be back in Hollywood for Christmas.

Miami

Mr. and Mrs. Charles Aniory are among the early arrivals.

Ross Allen and band playing at Carter's Million Dollar pier.

Emil Mossbacher has leased the T. A. Clark house for the season.

Tina Valen and Alex Kernoff dancing atop the Hotel Alcazar.

Vincent Astor's yacht, "Nourhamal," will arrive here early in January.

"Hell's Angels" opened at the Fairfax Thanksgiving to big business.

Secretary of Agriculture Hyde and party spending a week here deep sea fishing.

Mr. and Mrs. George Gershwin, parents of the composer, are at the Blackstone hotel.

Cabana Club, adjoining the Roney Plaza hotel, opened here for the season Thanksgiving.

Edward Shearson has leased his ocean front home to J. Leonard Replogle, the steel magnate.

Palm Beach Golf Club opens Monday for the season. Miss Bessie Fenn, the pro in charge, arrived last week.

Mrs. Keith-Miller's flight from Havana to Miami, in which she was lost, is thought here to have been a press stunt.

Al Williams and Jimmy Doolittle, noted stunt fliers, are signed to appear here in the All-American air meet Jan. 8-10.

The blimp of the Goodyear-Zeppelin Corp. arrived here Friday. It will remain all winter carrying passengers at $5 each.

Margery Durant, daughter of the automobile man, is visiting Mr. and Mrs. Maurice Fatio. She recently flew in from Los Angeles.

Mayflower hotel, formerly the Royal Danell, is open. New Palm Beach hotel, owned by Thomas Clark, of Brooklyn, also open.

Ross Young, general manager of the Roman Pools, is in New York signing up talent for the water sports program and the night club.

Racing stables of Mrs. Payne Whitney, J. E. Widener, and George D. Widener are among the many arrived at Hialeach Park within the past few days.

"Young" Stribling, the heavyweight contender, has entered his plane, with himself as pilot, in the All-American air meet to be held here early in January.

Mrs. Jimmy Walker and Mrs. Sophie Rodgers are motoring here from Hot Springs, Ark. The Fleishmann estate, Miami Beach, is being made ready for their arrival.

Palm Beach Players, an organization headed by Muriel McCormick, of Chicago, will open a six weeks' season in a building on Royal Palm Way, which is being converted into an intimate theatre.

The Frolics Club opens for the season Dec. 27. Hugh McKay, manager, announces the following acts for the opening: Jack Irving, tenor; Donna and Darrel, dancers, and a tab show known as the "Kit Kat Follies."

Percy Long, night club singer, filed suit today against Albert (Bottles) Capone, asking $50,000 damages in five separate forms of $10,000 each. Long alleges he was beaten by Capone in the lobby of a local hotel without cause recently.

Classified Advertisements

At Liberty—For Sale and Exchange

AT LIBERTY—Musical conductor, arranger and composer, pianist for vaudeville act, musicals; 3 years with Al Jolson. Golden Production Co., Shubert Co., Charles E. Post, c/o N. Y. A. N. Y. C.

AT LIBERTY—Baritone, good soloist and harmony man, for vaudeville or radio combination. Phone Williamsburg 4553.

FOR SALE—A number of two acts, trios and big acts. Charles Williams, 1560 Broadway, N. Y. C., Suite 307.

AT LIBERTY—Light or eccentric singing and dancing comedian. Formerly with Marion Sunshine, Jimmy Hussey, Ned Washburn. Open for anything. Peter Seaton, c/o Variety, N. Y. C.

AT LIBERTY—Young lady (Russian) dramatic soprano, wishes position with concert, stage, or radio. Can sing in 6 various languages. Call Miss Eva Kite, Sheepshead 6401, 8 p.m.

The Influence?

Hollywood, Dec. 9.

Sunshine Annies who bet the wad on Southern California against Notre Dame last Saturday can use this on their spinach for sand.

One of the U. S. C. boys visiting the studios earlier in the week was asked if he was anxious to tear into those Fighting Irishmen.

"Not me," answered the Gridiron Troubadour, "I've got to protect my face for pictures."

Paris

Queen of Spain in town.

French think Al Capone is simply swell.

Scarcely a play in Paris without a pyjama scene.

Louie Cole driving the pansies wild at Bricktops.

Mrs. Earl Carroll waving goodbye to Paris from the boat train.

Eddie Dolly being taken care of nights by his sister, Jenny.

Jean Nash driving around town in one of the Duhonnet Rolls Royces.

Milton now here to snap Camile Wyn's new revue "Miami" into shape.

Helen Macginnis going over to London soon to see what she can do there, maybe.

Erskine Gwynne as usual holding up the Ritz bar at noon, and Bricktops at night.

Pianist in Fred Payne's bar finds passing the hat more profitable than a straight salary.

Pearl White still trying to get a big salary for a talker and a scenario for nothing.

Wilson and Root doing a slow waltz in the party scene of "Monsieur le Duc," talker.

Jack Hylton turning away crowds at his concert, something which Rachmaninoff didn't do.

Three hundred German extras crowding into the Joinville studios for the next German picture.

Colonel Keith Trevor's wife, Jane Marnac, in a gigolo play before her first venture into the talkers.

Thelma Edwards serving George Washington coffee and real cream to actors in her dressing room.

Ethel Levey going to the U. S. next week to see Joe Schenck. Says she will do a picture if he insists.

Tommy Ladd began his career in the Cleveland Play House which is now watching his climb with pride.

Mabel Ball comes to Paris for the lawyer, but Mrs. Levine sent the cash for the ball from America, 'tis said.

The plantation scene talker supposed to be done by Sammy Pierce, still being talked about by Sammy Pierce.

Wyn Holcomb left a library here to his friends consisting of three books. Not one on how to shake cocktails.

Walter Huston settling down to about a three months' investigation of what can be found on the Paris boulevards.

Sumurum, the beautiful English mannequin in Paris, has just been offered $2,500 for a book of her life. Compliment?

Orchestra leader in "No, No, Nanette," has jet buttons in his tailcoat and a white cotton rose in his buttonhole.

Just another rich playboy going into pictures, Harry Morgan speaking his one French line in the talker, "Monsieur le Duc."

Jan and Cora Gordon just published their latest book about the old days last year when they were extras in Hollywood.

Hannen Swaffer publishing letters he gets from his readers who want to know whether he's Chevalier's press agent.

Pepi d'Albrew and Wilda Bennett had a last minute argument which kept Pepi in Paris while Wilda went back home. Brass band saw her off at the boat train.

Princess Leila Bederkan giving weekly teas in her studio to get the friends warmed up for her recital next month. Going to dance in America around January.

Mistinguette indignant because local papers say she is going to make a picture in America, then coming back to run her own night club. 'Taint so, says Mis.

French claquer in local theatre thrown out of a job by the success of the current play, takes his case to court. Eventually thrown out of court, as judge rules that claquing is not a profession.

Clifford B. Harmon went to Berlin to get some trophy or other, but it wasn't ready, so he had to come home without it. But he had his picture taken with President somebody or other in Austria.

Aziza Emir, Egyption actress, and Menaka, Indian dancer, seen at the Mosque here having Turkish coffee. Sitting at another table a boy with a mauve carnation, pearl bracelets, red fingernails, mascared eyes and a silver necklace.

Berlin

Well known stage attorney, Dr. Arthur Wolff, is dead.

Conrad Veidt will play this season under Max Reinhardt.

At a prize dancing contest, Guenther Mertino became the king of Berlin gigolos.

A new tenor has been discovered. Name is Guenther von Berg, and he is very good looking.

It is said that Hans Gregor will take over the management of the Berlin Stadtische Oper.

Baron Hans von Bleichroeder, husband of the late Maria Orska, is going to New York to live.

Lya Mara demands damages amounting to $40,000 for an automobile accident in April, 1927.

Russian dancer Elsa Krueger, has taken over the production management of the Lothar Stark Film Co.

Max Terpis is leaving the Berlin State Opera the end of this season to go to Mailand to reorganize the Scala Ballet.

"Hollywood" is the name of a new moving picture house on Lutherstrasse opposite the Scala. Will open this year.

Alfred Polgar has written a play for Max Pallenberg named "Der Raubtierbändiger." It will be shown at the Volksbuehne.

Pudowkin, Russian film director, is expected in Berlin next month to attend the premiere of his picture, "Life is Beautiful."

Felix Salten-burg has resigned as director of the Lessing theater and and will henceforth direct only the Theatre des Westens.

Richard Eichberg has left for London to prepare his new talker for British International, "The Bridegroom's Widow."

Max Reinhardt and Victor Barnowsky are in dispute over the actor Oscar Karlweis whom they wish to engage simultaneously.

The wellknown Berlin stage director, Heinz Hilpert, will direct the next talker "3 Tage Liebe" ("3 days of love") with Kaethe Dorsch.

Lien Deyers has gone to Paris for about 10 weeks to play in the Turjansky talker, "Der Herzog von Dreistadt" ("The Duke of Dreistadt").

French Ambassador, de Margerie, attended the shooting of the film operetta "Die Marquise von Pompadour" in the Efa studio on Cicero street.

Lizzi Waldmueller, Viennese soubrette, will not return to Vienna, but will sing in the new operetta by Franz Lehar, "Die Helt 1st Schon."

Ernst Verebes will appear in the Komische Oper at Christmas in the operetta "Pepina" by Robert Stolz, with Maria Paudler and Molly Wessely.

Betty Amann is studying Polish as she intends taking part in a picture which is being written by the Polish author, Ferdinand Ossendowsky.

Film actor Ernst Verebes, has become engaged to the opera singer, Gitta Alpar. The designer Herbert Dassel is betrothed to Erika Helmke, actress.

Robert Siodmak will shoot his new talker, "Voruntersuchung," ("Preliminary Trial"), with Erich Pommer for Ufa. Production the end of January.

Wilhelm Dieterle has had suit filed against him by the Silvia Film Co., for breach of contract because he has not returned from his Warner engagement in Hollywood.

Famous Hungarian opera singer, Sari Fedak, will appear here in the operetta "Die kluge Mama"; the same role she will sing in French in Paris and in Hungarian in Budapest.

Thea von Harbou and Fritz Lang gave a charitable reception at the Kaiserhof for the benefit of old artists. It was crowded by prominent personalities of political, stage, literary, art, film, and press fame.

Toronto

Joe Carr now manager of the Imperial.

Sinclair Lewis to picket it, Morley Callaghan.

Merrill Dennison's "Toronto the Good" playing Winnipeg.

Edgar Hoe, the poet, threat to do CKCL's morning broadcasts.

Wilson Macdonald's "Caw-Caw Ballads" go 1,258 copies in three weeks.

The Australian, Rofia Holdon, traveling 7,000 miles to marry Bobby Pearce.

Singing Consentino's heart affair crashes with prospective papa-in-law suing for back loans.

Jack Norworth and Mark Swan doctoring "People Like Us." Opens at the Empire here Dec. 22.

Jack Henderson called out that 35,000 word blog of Premier Ferguson in six days and nights.

Harriett (Happy) Ball will press agent for Maurice Colborne productions in trans-Canada rep tour.

Clarence Darrow sends congratulatory epistle to Sen McTaggart, local scribe, who covered recent debate for "Mail."

G. G. Garrette claims "Dumbells Revue" grossing $10,000 a week in Western Canada tour. Film men raise sceptical eyebrows.

Golf Under Canvas

Woonsocket, R. I., Dec. 9.

A big baby golf course is being operated in a tent here. Attempt is being made to provide heat by a blower system, shooting hot air from two furnaces.

Cost of the tent and heating plant is estimated at $6,000.

Racing Sheets Cutting

"Morning Telegraph" last week let out 35 employes in its engraving department without notice. The department, which was known as the Thomas Engraving Co., will be taken over by the Powers Engraving Co. Economy wave has also hit "Daily Running Horse," racing paper, owned by Moe Annenberg and the same interests that operate the "Telegraph" and "Racing Form," the first to be aired being Mack, the cartoonist, creator of "Parley Pete."

NEW YORK THEATRES

THE THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd., West of B'way
Evgs. 8:40. Mats. Thurs. & Sat., 2:40.

ROAR CHINA
MARTIN BECK TH., 45th W. 8th Av.
Evgs. 8:50. Mats. Thurs. & Sat., 2:50

LAST 4 WEEKS
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut-Rates
AVON THEATRE, West 45th Street
Evgs. 8:50 Mats Thurs. & Sat. 2.30

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8.40. Mats. Thur. & Sat.

EARL CARROLL VANITIES
EIGHTH EDITION
67 Glittering Scenes—1,000 Laughs
Herb. WILLIAMS—Jimmy SAVO—Jack BENNY
& Cast of 150 and the
Most Beautiful Girls in the World
Evgs. Good Seats 50c, $1, $1.50, $2 & $3
Wed. and Sat. Matinees, Entire Orchestra, $2.50
NEW AMSTERDAM W. 42nd St.

RKO Always a Good Show
PALACE 47th ST. & B'WAY
MISS HELEN KANE
NICK LUCAS
BENNY RUBIN
LULU McCONNELL
and KEN MURRAY
58th ST. AT THIRD AVE.
Wednesday to Friday, Dec. 10-12
"BIG MONEY"
With Eddie Quillan—
Robt. Armstrong
Billy Kelly & Co.
86th ST. AT LEX. AVE.
Wednesday to Friday, Dec. 10-12
"BIG MONEY"
With Eddie Quillan—
Robt. Armstrong
RUTH ETTING in Person

WILLIAM HAINES
in "Remote Control"
A METRO-GOLDWYN-MAYER Picture
Stage Show—Dave Schooler, Jules Bledsoe, Bunchuk—Orchestra
CAPITOL B'WAY & 51st St.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
2ND WEEK
WILL ROGERS
as LIGHTNIN'
with LOUISE DRESSER
Fox Movietone Production
On the Stage—"Gipsy Festival"
also Full Roxy Ensemble

Sacha Guitry's French Farce
"SLEEPING PARTNERS"
All Laughing—All Talking—with
LYN HARDING EDNA BEST SEYMOUR HICKS
GEO. COHAN Theatre, Cor. 43rd St. Evs. 8.40 Mats. B'way & 43 to Moderate Prices

Midwest publishing house advertising in the writers' mags for a playwright to go under regular salary. Maybe got the idea from the picture people.

Among the Women

By The Skirt

The Best Dressed Woman of the Week
ANN ANDREWS
"A Kiss of Importance"
(Fulton Theatre)

Smart Clothes

Ann Andrews is wearing smart clothes in "A Kiss of Importance" at the Fulton. Her beige velvet dress had a hat of the same and a wide collar was of mink with a muff to match. Black velvet pajamas with a white frilly blouse underneath, had for trimming tiny rhinestone buttons. The legs of the trousers were slit to the knees. A white chiffon morning gown had the long sleeves once known as angel. At the back hung a circular scarf of sable. This same scarf was used on a flame velvet made like the white and worn over same.

Basil Rathbone is a model of what the best dressed man is wearing. The white satin sofa and the beige velvet davenport in the second and third act will probably remain clean for the duration of this show, which is destined to be short.

An admirable cast is worthy a better story.

"Grand Hotel" Grand

"Grand Hotel" at the National is attracting audiences different from most. Evening clothes are more in evidence and the people look like those who go to theatre only when it is worth while. What music it must be for the management to hear night after night the lobby barker calling out, "No seats left for this performance."

"Grand Hotel" is a grand show and deserves the praise heard everywhere. It is one big dramatic revue with a series of dramatic blackouts if you must know. It's all new and novel in that way. Be in your seats before the first curtain otherwise you will be kept waiting on the mat until that particular period has passed.

A fine bit of casting someone did with this play. Eugenie Leontovich, around for many seasons finding nothing to suit her particular talents, has at last arrived. How or why she was passed up in Hollywood is another of that colony's secrets. An actress of charm, gestures and shades.

And with it all she's a very good dresser. Clothes look like something on her tall slim figure. A boudoir outfit was a long gold brocade coat worn over a white satin slip. Another negligee was of pale grey made long and clinging with a band of chinchilla at the hem. Leontovich was lovely in a white ballet outfit and was ravishing in a gold dress and coat sumptuously trimmed with sable. The hat was a round affair real Russian in style of the gold and fur. Her black tailored was made in the prevailing fashion with the trimming of astrakan. The tiny veiled hat was most becoming.

Hortense Alden, always a favorite, and as a typist here, 100%, wore simple clothes but wore them well. A tiny black bolero was worn over a red cloth dress and a black velvet with nip ruffles was the outfit in the cafe scene.

Women walk through this play with no spoken word but dressed in the latest modes.

Siegfried Rumann and Sam Jaffe give outstanding performances, in fact the work of Herr Rumann is as fine as anything ever seen in New York. But it fell to Mr. Jaffe to receive the heartiest applause at the end an evening well spent.

Holtz, Wynn, Etc.

Lou Holtz' name should go right up with Ed Wynn's in the picture, "Follow the Leader," at the Paramount. Since Mr. Holtz made the smashing hit at the R-K-O Palace he has become a figure on Broadway. We could stand more pictures with this boy.

Mr. Wynn is going to amuse a public that sees little of the theatre. "Follow the Leader" is good comedy, a little tiresome at times but still amusing enough for the general public.

Ginger Rogers does nicely in it in a small way. She isn't allowed any dancing, but goes through dressed at first in simple sport clothes and then three lovely evening frocks. One was a two-flounce affair with rhinestone trimming, another was white organdie with ruffles placed at intervals with a neckline to match, still another was of chiffon and crystal.

Ethel Merman is unfortunate in screening badly, but her voice comes over nicely. A dandy fringed evening frock was of a dotted material, and a street outfit was of black with a tiny white figure.

Reisman's Rhythm

Leo Reisman has his band on the Paramount stage in white mess jackets and this Reisman orchestra is the last word in rhythm.

May Joyce does a couple of numbers, in periwinkle blue chiffon. Her long bob is so childish the dress looked a little old. A Gambarelli Ballet was done beautifully in white long ballets skirts. No bodices, just brassiers. Sleeves in the form of full cuffs fell from the elbows. Silver sequins were plentifully sprinkled over the costumes and the headdresses were huge diamond sunbursts.

Four nice looking girls were in white cloth trousers with blouses of white satin and red waistcoats, and white berets. These girls did some tapping, a credit to their unknown stager.

Boudoirs Minus Diplomats

"The Command to Love" comes to the screen as the Boudoir Diplomat" at the Globe. Four boudoirs, but the diplomat wasn't in any of them.

Scenically the picture can be said to be successful, but the casting is bad and the dialog worse.

Betty Compson, Mary Duncan and Jeanette Loff are the girls. The clothes on Miss Duncan were very fussy with lots of fol-de-rols, and meant little. Miss Compson's were no better, although a black with an ermine top looked promising. Miss Loff with but a minor role, appeared in clothes consistent of the imaginary country in which the story was supposed to take place.

Palace Perks Up

Another good show at the Palace, so the bad ones are forgotten. Monday afternoon looked like the old days. Ken Murray, as master of ceremonies, is doing the job of his life and there isn't a dull moment. Even Nick Lucas is only doing 16 minutes.

Helen Brown, with the Albertina Rasch dancers, number two, finish with a wedding ballet. Novel and well done. The girls are in full ruffled skirts with large lace trimmed leghorn hats. The color scheme is yellow green, pink and mauve. Pajamas of pink satin laced up the sides with blue ribbons were used for another number, and red leather jackets with dark blue skirts were the opening costume. Miss Brown appeared first in a grey coat with lamb collar and carried a muff. Her hat of gold had a pink ribbon band. She did a toe tap dance in black velvet pants and a print chiffon blouse. Berets were worn by the company matching the different changes.

Lulu McConnell, in her well known bridge sketch, was in black chiffon. Her companion, Virginia Mann, wore a printed chiffon. Mr. Murray

(Continued on page 55)

Did You Know That

Schwab and Mandel are said to be almost entirely recasting the show they bought from Connolly and Swanstron . . . Lee Tracy gives a swell performance, as usual, in "Ol Promise Me" . . . Marlene Deitrich's legs are the most gorgeous on the screen . . . Jeanette MacDonald had her lungs pumped with oxygen to relieve a cold, in order to sing on the Fleischmann radio hour the other night. She left immediately after for California . . . Bobbie Perkins has returned from a visit to Washington . . . Grace Brinkley looked smart in a green suit with a tiny green moleskin jacket and hat, lunching at Rumplemayer's the other day . . . Helen Gahagan deserves a great deal of credit for developing a fine voice in a comparatively short time . . . Carmel Myers is negotiating with R-K-O for a vaudeville tour . . . Dorothy Hall and Neal Andrews are moving into their new pent house any day now . . . Freddie March's mustache is in full bloom . . . Mrs. Delroy, mother of Irene, is recuperating from a serious accident when she was knocked down by an automobile on Park Avenue . . . Raydie Harris took a week-end in Atlantic City to rest after her strenuous work of late . . . Mrs. Max Winslow is quite a French student . . . the former Elizabeth Hines was strolling down Madison avenue the other day in a beige fur coat and cunning little brown tricorn hat . . . Ned Marin's getting over his influenza nicely on the Coast . . . Marion Davies wore a black coat trimmed in blue fox and a tiny black velvet cloche at the Sunday night benefit for the profession . . . one of the ladies who appeared on the bill was a little "nic nic . . . they're still rejoicing here about the Notre Dame-U. S. C. game . . . Marlyn Miller has the former Carrie and Grantland (dressmakers) in her employ . . . Carol Dempster (Larson) wore a stunning red suit trimmed in Alencons lace, lunching at the Ritz on Monday.

MARLENE A CHAMELEON WITH PERSONAL CHARM

Marlene Dietrich has a curious faculty of looking like many actresses (Jeannie Eagels, Billie Burke, and Garbo among others) and yet, remaining distinctly herself, an ingenue presence with a husky, slightly hard-boiled delivery. Her greatest assets are sincerity and restraint. She never spreads emotion too thickly; she keeps the tones of her voice musical and low, accomplishing more with a whisper than many actresses can with hysterical screams.

In "Blue Angel" she has been given freer rein than in "Morocco," in which it was apparent that the director was striving to keep her in the Garbo mold. It is folly to make her copy anybody's style, since her own is compelling.

A German importation she is supposedly the only English-speaking member of UFA's "Blue Angel" treatment which gives reason to the English speech throughout the film and is acceptable since the star's own speech is only faintly tinged with foreign accent. But by no stretch of imagination can she be considered America. Her songs are rendered with Continental phrasing, and she wears frankly vulgar costumes with the superb nonchalance of a born Rathskellar entertainer.

The costumes of "Blue Angel" are lusty and inoffensive bits of daring, forcibly establishing atmosphere and creating dramatic background that often steals importance from the slow doddering plot.

Wigman Dance Sunday

Mary Wigman, European dancer, will be presented at the Chanin theatre by S. Hurok for two sunday night concerts, Dec. 28 and Jan. 4.

RITZY

First debutante of the season to become engaged is Elizabeth Munn, who will marry George T. Glazebrook, grandson of Otis A. Glazebrook, former American Consul in Nice. Elizabeth is a daughter of Orson D. Munn, president of "The Scientific American" (now married to Carolyn Nunder), by his first wife, the late Margaret Lawrence, actress. Miss Lawrence subsequently married the late Wallace Eddinger, astor, and was murdered by Louis Bennison, actor, who then committed suicide.

Elizabeth has a sister, Louisine Munn, named after a great aunt, the late Mrs. Henry O. Havemeyer, who left an immensely valuable collection of paintings to the Metropolitan Museum of Art.

In the Register

Mrs. Victor Cumming is in the social register and so are her daughters, Rose Cumming, interior decorator, and Mrs. Cumming Elliott, actress. The latter, as Dorothy Cumming, acted for David Belasco, and in pictures.

She divorced Frank Elliott Dakin, stage director, known as Frank Elliott, father of her two children. Now it is reported she may marry A. Edward Ellis, of Park Avenue, who recently separated from his wife, some years his senior. Mrs. Ellis was Nellie Wood, and divorced Thomas McKee, of Pittsburgh, father of her grown-up son, Henry S. McKee 2d.

Ellis recently sold his seat on the Stock Exchange for a reported price of $400,000.

Lefty Flynn's Past

For some months past Maurice "Lefty" Flynn, former Yale football star, has been paying attention to an American Society woman who lives in London. He was first divorced by Blanche Palmer, show girl, and later by Viola Dana, film actress.

Viola was the widow of John Collins, director, and she finally married Jimmy Thomson, professional golfer, her junior. Flynn acted in several pictures.

Viola, daughter of Emil A. Flugraph, is a sister of Edna Flugraph and Shirley Mason, actresses. Edna is the widow of Harold Shaw, director. Shirley was the widow of Bernard Durning, director, and, after being engaged to Harlan Gengdar, auto-racer, she married Sidney Landfield, director.

Last week's "Razzing the Home Town" treated of Baltimore. Well known show people from there include Catherine Calvert and Rida Johnson Young, playwright.

Phoebe Foster and Viola Tree are featured in "The Truth Game," by Ivor Novello, in which Novello and Billie Burke are co-starred. Miss Foster, who was Angeline Eager, married Harold Le Roy Whitney, New York society man, after his divorce from Kathryn Fisher. Mrs. Fisher Whitney remains in the Social Register, but Harold was dropped.

Josephine Victor's Birthplace

Josephine Victor is directing "Dr. X" for the Brandts. The play is by Howard Comstock, who wrote "Stepping Sisters," and Dorothy Pitou, daughter of Augustus Pitou, will have the leading role.

Miss Victor was born in Hungary, but was educated in New York, studying art at Cooper Union. She acted with Howard Kyle from 1902 until 1905, later playing important parts in "The Secret Orchard," 1905, "The Battle," 1910, "The Temperamental Journey," 1913, and "Just a Woman," 1916.

Two Morgans Among Wives

James Vail Converse recently married Ruth Morgan, "Smiles" show girl. He was first divorced by Nadine Melbourne, who then became the fourth wife of the late J. Ellis Hoffman, whom she divorced.

Converse was next divorced by Thelma Morgan, who later married Lord Furness, of London. Years ago Thelma Morgan played bits in pictures. Her twin sister is the widow of Reginald C. Vanderbilt.

Converse then married Elizabeth Walker, who had divorced Frank A. Brastow 2d. A few weeks ago she was killed in an accident. Converse in choosing a fourth wife, chose another Miss Morgan. This one was in Hollywood pictures, and later became a show girl in "Whoopee" for Ziegfeld. Her father is District Attorney at Fairmont, Va., and her mother, Mrs. M. Earle Morgan, types manuscripts for magazines.

Strollers Club's 44th

The 44th annual dinner of the Strollers Club was held last night (9), in the club rooms on the fourth floor of the Hotel Delmonico, when the new stage was dedicated. Robert Cornell Sands is president, and Edward Fales Coward m. c. On the committee were John Golden, Poultney Bigelow and John Adams Mayer. Mayer was formerly editor of "Town Topics," having previously been it's reporter for several years, retiring after marrying Dorothy Quick, heiress daughter of Mrs. Thomas Jefferson Mumford. Mayer once announced he had written a play, and later announced his wife had also written one.

Pulitzer Children

"Variety" reported a possibility of "The World" being taken over by "The Times," if the will of the late Joseph Pulitzer can be manipulated. The heirs include three sons and two daughters.

The present Joseph Pulitzer was first married to the late Elinor Wickham, and is now married to Elizabeth Edgar. Herbert Pulitzer married Gladys Munn, who divorced Charles Minot Armory. (Armory then became the fourth husband of Margaret Emerson, daughter of Isaac Emerson of Baltimore, "Bromo-Seltzer" millionaire.) Ralph Pulitzer was divorced by Fredericka Webb, who then married Cyril H. Jones. Ralph then married Margaret Leech. Constance Pulitzer married William Gray Emslie, and Edith Pulitzer married William S. Moore, grandson of Clement C. Moore, millionaire clergyman, who wrote the poem, "Twas the Night Before Christmas!"

A fashionable wedding last week at St. Bartholomew's Church was that of William C. Ladd and Natalie Potter, society girl who acted in "Let Us Be Gay" and "Those We Love."

The bride is a granddaughter of the late Professor Charles S. Sargent, of Harvard, and the bridegroom is a grandson of the late Professor George T. Ladd, of Yale.

Dress Glitter Detracts From Charm of Singer

Doris Robbins, at the 86th Street, commits an unfortunate error of stage dressing. The eyes of the audience are constantly drawn away from her face—a pleasant one, with nice expressions and a warm smile—by the sparkling beads intricately sewn on a bodice of white chiffon.

Under a spotlight, the gown radiates reflections to the farthest corner and detracts attention from her personality and story-type of song. Miss Robbins copies the Merman style of broken rhythms against an accompaniment complicated enough to drive any orchestra leader crazy.

Evelyn Dean is assisted in songs and dances by a sextet of boy hoofers. Her gowns, which are well chosen for color, stress skirt transparencies and are graceful in dance movement.

"Antics of 1931, a Glimpse of Tomorrow's Fun," turns out to be an assemblage of yesterday's wisecracks, black-outs and costumes, but agreeable amusement, nevertheless.

MARRIAGES

Elsie Walters to Guy Stratton in Lancaster, Pa., recently. Bride, staff pianist WHAM (Rochester). Groom, chief pilot for Kenny Flying Service of Buffalo.

Edith J. Foley, short story writer, to Frank Shay, founder of the Caravan Theatre and former owner and manager of "The Barnstormers," at Provincetown, Mass., Dec. 6.

Helen Lynd, actress, to Al Melnick, agent, at Newark, N. J., Dec. 6.

BIRTHS

Mr. and Mrs. Cooper Yates Langley, in hospital in Newcastle, Pa., recently, son.

The Parisian Front

By Christine

Paris, Nov. 26.

There is one day in the year when French girls without husbands do both a little public praying on the subject, and also celebrating. They celebrate to console themselves and pray that the lack may be filled during the year. Because if you are 25 and spouseless in France and earn your living by an honest profession, you are entitled to a little public sympathy.

Yesterday was the big day for this. All the Catherinettes (meaning over or under 25 and without wedding lines) took the whole day off to parade the streets in fancy costume and large elaborate bonnets. St. Catherine had at least several thousand petitions for husbands wafted up to her early in the day, as the French girl has great faith that she can find a man where no one else could. After this was taken care of the girls gave themselves over to forgetting their single cursedness in public revelry.

Since most of these femmes are employed by the big dressmaking houses here, that was where most of the parties were held. Each big dressmaking house takes this opportunity for a little free publicity, by throwing a big party and letting their employees parade for prizes in costume. A few months before St. Catherine's Day they allow the girls to choose what materials they need for costumes, supplying it free of charge. Thus on the day itself the midinettes come forth in dresses of their own imaginations and often very fine materials.

A midinette is the name for anyone in a dressmaking establishment from the girl who picks up needles and pulls basting threads to the sewer of final seams. Their ages range from 12 to beyond 35.

Afternoon at Circus

Yesterday, Captain Molyneux, whose dressmaking house is one of the swankest in Paris, took over the whole circus for the afternoon. The little midinettes and their families or boy friends were ranged along the upper rows, while the journalists and big silk and fabric dealers—as well as some of the best French society—got into the boxes and the front rows. The Molyneux door and elevator men were sprightly m. c.'s. The program furnished from the current bill at the circus, was pretty complete, including mostly clowns, horses and one of the handsomest athletes ever seen. After the show the midinettes got into the arena and displayed their costumes and bonnets. You can choose—either wear an elaborate bonnet or an original costume. Some of the headgear was startling to say the least, containing everything from flower baskets with real flowers to bird's nests and violins made out of lace. The costumes showed tremendous ingenuity, and seeing them, it is perfectly simple to realize why Paris has the monopoly on fashions, when such kids who do the most menial tasks in a sewing room are able to make for themselves really extraordinary clothes.

Although they always seem to have a swell time on their one day in the year, nevertheless every midinette goes to bed that night hoping she won't be so much in the limelight the next year. She never minds being a midinette with a working certificate, but a Catherinette without a marriage ditto is a plain bore for 364 days in the year anyway.

French Sugar Daddy

How every little Broadway golddigger would like to know the type of sugar daddy now being played on the current Paris stage. He's not good looking, a little bald and appears over 60 years and a crick in both knees to his credit. But what a boy and what a bank account, and above all what ideas! If he sees you have it in you to be elegant, cold haughty and beautiful he's willing to develop you that way and all expenses paid.

Of course, as J. P. McEvoy would say, never make the mistake of being grateful for a fox fur when it's sables you want. If you want to be an artist or an actor (sometimes there is a difference) he is willing to put you through school and no questions asked.

Perhaps the best part of the situation is that the old man encourages you to encourage boy friends, just so you don't go picking and choosing among the lower classes, and eventually get the ordinary idea of becoming someone's little wife.

To sum it all up, he's a perfect creature and so rare it would be impossible to find him any place but on the stage.

Cooking School

There is a cooking school in Paris for elegant ladies. Both American and French learn to toss a mean omelette here, but not even a French woman is is president. Mrs. Paul Ettinger (Ethel Capehart) is at the head, Mrs. Cole Porter and lots of other English speaking femmes learn to keep their husbands in this school.

The other day the Countess du Boisrouvray (sister of the Prince of Monaco) was taking a turn with the gravy, while a lot of French senators' wives were standing around listening to Francois Ranavolo—fancy French chef—discourse on sauces and pastries.

Mildred Syre Squawks

Screams from Mildred Syre of the Folies Marigny on reading this column wherein Vivian Hunt was spoken of as the only American show girl in Paris. Mildred has been there all the time, but escaped notice during the rehearsal when Vivian's history was being collected. They both occupy the same dressing room and agree that it's fun working in a French revue—Mildred more than Vivian but then maybe it's all in the personality and the way you take a new experience.

Throwing Out Americans

Now that Mrs. Harry Symes Lehr has gone to Palm Beach for the season and everybody else has gone to St. Moritz or somewhere for the winter sports—and that the Seine is rising and the stock market still falling, Paris isn't so active socially.

Ganna Walska, however, rallied this week with a party in her box at the Challapin opera. She didn't have any Americans, only princesses and countesses. The only places holding out for the Americans still left in Paris are the American women's Club, Bricktops, Monseigneurs and the Ritz Bar. On the Left Bank—the Dome.

The best beer place on the arty side of the Seine gets nasty to Americans in winter. Their French trade is back. Within the past month at least 50 American newspaper men and their friends have been requested to get out and stay out, because the management says they make too much noise over their beer.

Razzing the Town

(Continued from page 48)

and he only missed one in the last ten years. That was Mary Garden, who was hurt or else sick. The mayor had a cold sore and stayed home.

What Jensen Did

It was C. S. Jensen of Jensen and Von Herberg who first got the local film market into shape. Jensen lined up six large houses and ran them with an iron hand. But the burg was on the map then and had three vaudeville houses.

Frank McGettigan was the old boss of the local Orpheum. His claim was that he had the only top gallery still doing business on the coast. That was around 1923, but Chi bookers never could see the town as anything but a jump from Seattle to Frisco. This was a split week at $1 top and they did capacity biz. The famous 15 cent gallery lined 'em up for blocks and downstairs they went to see vaudeville in boiled shirts and party suits.

Some of the local home folks like to call the tank the City of Roses. They play at it every summer, electing queens, jacks and spending ten spots. Nothing ever comes of that, except a few feet of newsreel, so maybe it's a good racket. Latest wrinkle is to stage a big circus Rose Festival week.

Just one other thing this burg is famous for, besides the tall timber and the hard benches at the union depot—and that's its 101% holy-pure water supply. They never stop yelping about how pure the water is, which seems kind of silly because who wants to drink water without a future?

Tears Suppressed Most Affecting, Film Proves

Marion Nixon's tough characterization in "Scarlet Pages" is only skin deep. She sneers a lot and tries to coarsen her voice, but underneath superficialities she is still a picture ingenue merely reciting lines. In all but one scene—and that, a surprising display of real tears—her performance is void of emotion.

The trick in acting is not to be able to cry, but to make audiences cry for you, since unrestrained weeping is apt to leave an audience cold. A cagier style is exemplified by Elsie Ferguson who, as an attorney, discovers during the trial that she is pleading for the life of her own daughter. Miss Ferguson's eyes brim over with tears she fights to control, her voice chokes with emotion, and the audience is deluged with sympathy.

On the Pacific

By Grace Green

Hollywood, Dec. 8.

Reflecting the pre-holiday season, Hollywood is sort of dull these days. Nothing much doing and people aren't interested in doing much. Openings have subsided and excepting for another Mayfair this Saturday, when Knute Rockne and his Notre Dame football players will attend, not much to look forward to.

Those who like to do things are starting to wonder when the Agua Caliente season starts again, Xmas when the racing season commences. Al Jolson, in anticipation, and hungry for something to do, probably, has sent for two of his horses from his racing stable. Many will celebrate their Xmas and New Year's below the border.

In line with people starved for action, the U. S. California-Notre Dame game seems to be the biggest thing in the existences of most people this week. By the time this sees print it will be all over, but they sure are abnormally enthusiastic about their football out here.

The Holiday Spirit

Hollywood boulevard is like the rest of the scenery out here, a big carnival circus right now with artificial Xmas trees lining the boulevard. Looks very spiffy and is costing the merchants lots for all those electric lights. Many Iowans, Kansans and New Yorkers will probably get those glazed fruit baskets which are now displayed even in stationery and drug stores. Ex-service men are selling Xmas seals; everybody is trying to cash in on the holiday spirit in some manner.

"Ghosts" Split Draw

At the opening of Hendrik Ibsen's "Ghosts" at the Vine St., starring Mrs. Patrick Campbell and featuring Tom Douglas, the house was only half full, but made up in enthusiasm for the vacant seats.

While somewhat of a talky play, it was capably done and gathered force as the play progressed.

Theda Bara, wearing a fitted black velvet gown with jeweled shoulder straps, and a striking tomato-red coat with enormous collar and cuffs of beige fox, was an interested and interesting attendant.

The Medburys' Party

The John P. Medburys threw one of those Hollywood parties in honor of their house guest, Eva Clarke, vaude comedienne, who looked lovely in a brown velvet dress with a gold brocade vestee. Gilda Grey was there in a turquoise lame gown and turban with which she wore a stunning sable coat. Mary Brian wore a smart frock of Persian-flowered black metal cloth.

Happy-go-lucky Polly Moran had everyone laughing as usual. Shush—secret: Polly has been secretly married to a second husband, William Kyarda, Detroit real estate man, for the last three years. Anyway, that's what Polly confessed.

Pretty Mary Osterman, who was there with her husband, Jackie, was bragging their "I-do" lasted three years longer than most of us anticipated.

Margaret Young, married to one of the Mosconi brothers, is still a natural born comedienne and should be a talking picture comedy find.

Eugene Stark, former manager of the Roosevelt Hotel, now has a delightfully decorated restaurant of his own, specializing in favorite German dishes. Rarely does one miss seeing a screen face or two. Evidently enjoying their food, Carmel Myers, recently, looked chic in a black velvet suit with which she wore a cute black velvet hat trimmed with blue.

Jetta Goudal looked snappy in an all black ensemble.

Gwen Lee teddy-bearish in a long white fur coat, wore dress, hat and gloves all of black. Her blonde hair against the combination was quite striking.

M. S. Bentham's suit for commission, growing out of placing Dorothy Appleby with "Young Sinners," now on tour, was settled out of court this week by agreement between Harold Goldblatt, representing Bentham, and William Klein, attorney for Miss Appleby. Matter involved $315 balance of commission claimed.

Sables Cost Good Name

A lady loses her good name when she wears a sable coat. That, at any rate, is the preachment of "Extravagance," a thin film, as tiresome as most marital disputes. But, no matter how maligned are the sables in question, they photograph with rich lustre and are, by far, the most convincing members of the cast.

June Collyer, as the wife whose extravagance leads her to the doors of the divorce court, is tiresome with overworked ingenue manners, and Dorothy Christy is artificial and unconvincing as another foolish matron.

Among the Women

(Continued from page 52)

introduced a nice looking Spanish girl who knew all the answers. She was in black velvet trimmed with blue rosettes on the caped sleeves. This girl would go far with a good straight man.

Helen Kane was a good sized hit with the help of Mr. Murray. Miss Kane was neatly garbed in a red georgette dress made quite plain. The skirt had three narrow ruffles at the hem and the neck had three layers of the georgette laid on in bands. There was a narrow belt with a diamond buckle. Helen Charleston, living up to her name, was in sparkling rompers with a huge red bow in back.

Timing a Benefit

The benefit for the unemployed actor at the Ziegfeld theatre Sunday night was a surprise, not for the actors who appeared but for the actors who didn't.

The masters of ceremonies were, DeWolf Hooper, Victor Moore, Jack Benny, Billy Gaxton, Julius Tannen, George Jessel and Benny Rubin. The show opened with The Six Cracker Jacks with the one colored girl in the act wearing a periwinkle blue velvet dress with white apron and cap. She changed to a pink dotted net with a green sash. They did 8 minutes. Rudy Vallee did 3¼ minutes. The Demarcos did 3¾ minutes. Jane Aubert, in all white, did 5 minutes. Jimmy Savo did 8¾ minutes. Kay Kavanaugh with girl from the "Vanities" and the boy tappers did 13 minutes.

Ginger Rogers in pale blue chiffon with accordian plaited flounce and sprinkled with brilliants, did 5¾ minutes. Chic Sale was on for 5 minutes. Bernice Claire, in a lovely frock of white lace made with long sleeves was on for nearly 3 minutes. Ethel Barrymore was emotional in a black lace gown. Burns and Allen did 3 minutes with the lady of the act in a mink coat and black hat. Gus Edwards held the stage for 10 minutes. Norma Terris, English, extra, with Rex Evans, did 11 minutes. Her costume was a black velvet two-piece suit with colored blouse. Lina Basquette deigned but a bow. She was in black lace and large black velvet hat. Jim Barton crashed for 10 minutes. Libby Holman also in black lace did but one song, 3 minutes.

Fredric March, Florence Eldridge, Basil Rathbone, Agnes Ayres, Lee Tracy Montague Love and the Nash Sisters made a brief appearance to help the less fortunate. Fannie Ward appeared in pale blue for just a second. The real spirit was shown by the Roxyettes, who after doing five or six shows that day at the Roxy, appeared as full of pep at the benefit as though it were their first show.

Ann Codee, in black velvet and gold jacket, did 8 minutes, and Dora Maughn did 6 in a flame chiffon.

It was then midnight with Ted Healy, Helen Kane, Ken Murray and the Minnevitch gang still expected.

Verree Teasdale's Sweet Potato Pie

Three cups mashed sweet potatoes, yellow yams preferred; 2 tablespoons butter; 3 tablespoons sugar; 1 tablespoon syrup; 3 egg yolks beaten; ½ teaspoon mace; ¼ teaspoon nutmeg; 3 cups rich milk; 1 teaspoon vanilla; boil and mash potato; put through colander.

Add butter and beat; next add sugar, syrup and egg yolks, beaten lighly; three cups milk, add extra milk if too thick; add mace, nutmeg and vanilla; three whites of egg beaten.

Line pie tin with a rich pastry dough and bake mixture as for pumpkin pie. Before serving cover top with currant jelly and top with whipped cream.

(Send around a piece if it comes out all right.)

New Show Needed Those Three Boys

"The New Yorkers," at the Broadway theatre, would be a sorry affair without Clayton, Jackson and Durante. These boys capture the show. They did all their old numbers and made Cole Porter's songs sound like dirges. Mr. Porter must have been out of sorts when he wrote for this newest of revues.

Hope Williams, from the legit, is very nice but a girl from the musical stage could have done much better. Two white chiffon dresses and three ermine wraps formed Miss Williams' wardrobe, excepting for pajamas. There was a pajama wedding and Miss Williams' were of white chiffon with a silver coat.

Frances Williams was her clever self but her numbers are sad. She wore two sets of pajamas. One of solid brilliants was particularly beautiful and so were the pale blue velvet ones. A bluish silver frock was worn with scarlet slippers. Her black chiffon velvet was so thin Miss Williams' suspender buckles showed.

Ann Pennington was there, but not much in evidence. Her first frock was a ruffled affair with green moline with coat fur-trimmed. Her dancing was done in a single row of ruching with brilliants for brassieres. A red velvet coat and skirt was followed by sailor-like pajamas of blue.

The chorus was dressed right up to the minute in all numbers. In the first night club scene the girls were in evening frocks in all shades and each a different model. At a penthouse party the material used for the dresses of the chorus was the last word. On a white ground were huge painted designs, each a different color combination.

A real Weber and Fields number had the girls in short pants and large hats. Bridesmaides were in chartreuse pajamas with a different shade of green coat and horse-hair hats.

It was nice to see Marie Cahill on the stage again, but what a pity Miss Cahill sang no song. Surely Mr. Porter could find inspiration in this talented lady. She wouldn't have to bo-no-po-do, either. In black velvet with rhinestones Miss Cahill looked charming, as she also did in pale blue and ermine. The finale she was in a printed chiffon of the orange shades.

The Broadway theatre hasn't a trace left of the Colony. It ranks with Broadway's best theatres.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Charlotte Pixel Erlanger, asserted to be the common-law wife of the late A. L. Erlanger, lost another round in her fight to win the widow's share of the theatrical magnate's $75,000,000 estate. Appellate Division ruled against her application for an order for a pre-trial examination of Saul J. Baron, one of the executors of the will, and Leonard Bergman, Erlanger's nephew.

Arraigned on a charge of violating the Sullivan law and felonious assault, Lucille Lavelle, artists's model, was held in $10,000 bail. She is accused of having threatened Herman Saegart, taxi driver, with a gun. Through her attorney, she denied the charge and said she was on her way to shoot Rudy Cameron, whom she hailed to court recently on a charge of assault.

Frederick Jagel, tenor of the Metropolitan Opera Co., suffered a fractured leg when struck by an automobile as he was about to enter his home in Kew Gardens, Queens.

Inez Norton, show girl and sweetheart of the late Arnold Rothstein, was awarded $20,000 of his insurance by the Appellate Division of the Supreme Court, which reversed the decision of the lower court.

Miss Norton sued the trustee of the estate on the basis of a policy taken out by Rothstein in her favor a short time before he was shot in the Park Central Hotel in November, 1928.

Application for a change of frequency and hours of operation was filed by municipal radio station WNYC with the Federal Radio Commission. Station asked for unlimited time on 70 kilocycles, now used by WCFL of Chicago. WNYC shares time with WMCA on 570 kilos.

Sydelle Parker tied up the Traffic Court when she attempted to pay a $5 fine for speeding by tossing a $1,000 bill at the clerk. Court didn't have enough money to change it. After a slight delay the actress found something smaller in her purse. It was a $100 bill.

Charging Bishop William T. Manning with "vague and irresponsible attacks" upon the theatre, E. C. Carpenter, president of the Dramatists' Guild of the Authors' League, challenged the bishop and other clerical critics of the drama to come out into the open.

Carpenter's statement was a sequel to the announcement last week by the dramatists that they will oppose any kind of theatre censorship.

Radio Pictures filed suit in the Supreme Court against Charles MacArthur for $7,500, charging he refused to write a scenario after they had advanced him that sum.

Complaint said MacArthur contracted to write the scenario January, 1929, when $3,750 was given to him. A similar sum, to which he was not entitled, was given to him soon after, it was alleged.

Charging her husband, Leon E. Clifton, m. c. at the Village Grove Nut Club, failed to provide for her, Mrs. Patricia Clifton, a book critic, asked temporary alimony and counsel fees pending trial of her suit for separation in the Supreme Court.

In defense Clifton said that he had married her on the understanding that she would "leave him alone" after the ceremony. Mrs. Clifton was awarded $15 a week by the court.

George H. Nicolai, general manager for Arthur Hopkins, resigned and will leave for Florida to attend to business interests he has there.

S. J. Kaufman, former columnist and dramatic critic, was appointed Nicolai's successor.

A new system for recording talking pictures said to accomplish the best reproduction of the human voice since the inception of talking pictures, was revealed to electrical engineers and film executives in New York. New recording device totally eliminates all extraneous noises and increases volume range, it was said.

Introduction of the invention, to be known as the Western Electric New Process Noiseless Recording System, was made at a private showing at the Criterion of Par's new film, "The Right to Love." Similar demonstration was held at the Belle Labs over a month ago.

Mary McCormick, Chicago Civic Opera singer, admitted upon her arrival here from Europe that she expects to marry Prince Serge Mdivani, ex-husband of Pola Negri. Just when the ceremony will take place she couldn't say.

At a dinner given by the Postal Telegraph Co. to the League of New York Theatres at the Hotel Astor, C. E. Allsopp, vice-president of Postal, predicted more and bigger legitimate theatres and a new theatre-going public to fill them.

Although Eddie Cantor has kidded repeatedly on the stage about his stock losses, he is a highly prosperous man, it was disclosed by Daniel Lipsky, vice-president of the Manufacturers Trust Co. and Cantor's financial advisor. "Cantor did not speculate," said Lipsky. "He owned his stock outright."

These assertions were prompted by the publication of an advertisement for the sale of Cantor's realty holdings in New York, worth approximately $1,000,000.

Only reason Cantor is selling is that he wants to permanently live in Hollywood.

Police were charged with talking $365,000 in graft on theatre tickets at a hearing held before Isador J. Kresel, investigating police graft. Speculators were forced to pay $5 a day to the patrolman on the beat in which they operated to forestall being molested, it was declared.

It was said that Alfred Edward Ells, broker, left his wife, Mrs. Nellie F. W. McKee Ells, during the summer because of a fondness for Dorothy Cummins, who played in "King of Kings."

Miss Cummings admitted knowing Ells a long time, but denied any sort of engagement between them.

Sam H. Harris lost his court battle to limit the sale of tickets to brokers accredited by the League of New York Theatres, of which he is a member. Justice Wasservogel pointed out, however, that Harris is entitled to refuse admittance to the holders of tickets sold by the league and rebandled by scalpers.

Harris had sued for an injunction to restrain Jack's Theatre Service and its proprietor, Jack Pasternack, from selling tickets for the Harris production, "Once in a Lifetime."

Counsel for the League of New York Theatres later declared they would appeal the decision.

Crashing down five stories to the roof of the two-story annex of the Hotel Cadillac, Frank McEntee, 54, an actor, was seriously injured. He sustained possible fracture of the skull, internal injuries and lacerations.

It was not known whether he jumped or fell.

"Peaches" Browning was seen in court again, this time to defend herself against Edgar Allen's suit for $15,000 back pay. A jury of 12 men were picked and counsel for Allen set out to prove that he was her bonafide manager in 1928 and 1929.

Though "Peaches" counsel conceded freely that Allen was her manager and questioned only that he was entitled to 25% of her earnings on the stage, Allen's lawyers continued to present evidence on the feature of which was a letter to Allen from Louis E. Walters, of the National Booking Office, Boston, saying that Mayor Nichols himself had ordered that "Peaches" act be barred from Boston theatres.

Four bandits in an automobile followed Herman Dorlinsky, manager of Loew's Commodore, in his car Sunday, forced him to the curb and made him get in their car. They then drove back to the theatre where, according to Dorlinsky's story to the police, they forced him to call Charles Daly, the watchman, to let him to open the door, lead them into his office and open the safe. Bandits tied Dorlinsky, locked Daly in a closet, and escaped with $2,000.

Because union employees refused a 40% cut in wages, every Jewish theatre in Greater New York closed indefinitely Sunday night (7). Maurice Schwartz, as spokesman for the managers, asserted this has been the worst season in history for the Jewish theatres.

Show Boat, the $500,000 floating night club put into operation in Boston year ago by a syndicate of Boston and New York men, was sold at auction for $1,325. It will possibly be remodeled for a children's hospital on the Hudson.

A two ring air circus featuring the same aviation stars, with the "rings" 25 miles apart and on opposite sides of New York City, was held Monday after (8) for the benefit of the unemployed. One of the shows was staged at Curtiss Field and the other at Curtiss-Essex Airport.

Programs were so arranged that there was no interruption in the sequence of events at either field, each team of flyers finished his "act" before one group of spectators and then dashed away to appear before the other.

Eleanor Hutton Sturges doesn't need to care if her parents, the E. F. Huttons, live up to their threats to cut her out of the family will. The Park Avenue deb, who married Preston Sturges, who made nearly $1,000,000 with his "Strictly Dishonorable," came into possession of nearly $1,500,000, left by her grandparents, when she became 21 last week.

Betty King, dancehall hostess who was found unconscious, bruised and bleeding on the floor of a parked automobile with three men near Jersey City, refused to reveal to police how she was injured. She was ordered held in $250 bail by Judge Morris E. Barrison as a material witness.

Mildred Zukor Loew, who has been in Reno three months, expected to obtain a divorce yesterday (Tuesday) from Arthur Loew, son of Marcus Loew. Her father, Adolph Zukor, arrived in Reno Friday.

Two persons, an elderly man and woman, were knocked unconscious, two children were injured and 700 persons were thrown into a panic Sunday afternoon (7) by a false cry of "Fire" in the Royal theatre, Brooklyn. In a mad stampede for the two small exits the entire audience tore the clothing from one another as they fought their way to the street. A shrill whistle of escaping steam had caused the fire cry.

A special train has been chartered by the Theatre Guild to be run from Philadelphia to this city next Saturday (13) to bring Guild subscribers in the former city to witness the two Saturday performance of "Roar China" at the Martin Beck.

Guild announced that due to the elaborate stage production "Roar China" would not be sent on tour.

After annually arranging a gala benefit program for the Actors' Fund for 49 years, Daniel Frohman will this year celebrate the occasion as a special Golden Jubilee performance. Date set is Jan. 16 at the New Amsterdam. Walter Hartwig will again be in charge.

LOS ANGELES

John Barrymore and Dolores Costello returned from their 75-day cruise off Mexico.

Kenneth Harlan went into the night club biz Dec. 1 when the Pom-Pom Cafe on the road to Beverly Hills reopened under his management.

Human bones found near Hesperia, Cal., are partially identified as remains of Mrs. Thelma Mells, masseuse and vaude actress, who has been missing since April, 1928, when she left her husband's car 20 miles from Phoenix after a quarrel with him.

Mrs. Ethel Hamilton accepted $15,000 from Lloyd Hamilton as full settlement of $27,000 back alimony claims and waiving future alimony.

Julian Josephson was denied an injunction to restrain Pathe from releasing "A Ship Comes in" as a talker on the charge that his story was bought for a silent. Decision by Superior Judge Walter Gates doubts that contracts for screen rights made in the old silent days can restrict production to silent pictures.

Minor Paul Avery, pictures, sued for divorce. After the marriage at Yuma, Ariz., hubby went on location for seven weeks and returned a "changed man," says Mrs. Avery.

Erwin I. Hochberg, screen writer, divorced by Alice G. Hochberg.

Benjamin Glazer, director, sued for divorce by Alice Glazer, Mental cruelty and incompatibility.

Arvid Gillstrom, director, ordered to pay his suing wife $175 a month temporary alimony.

Ida LeTourneau, circus acrialist, divorced from George LeTourneau, ditto.

Friends of the late Emma Carus, vaude, are raising $850 to prevent her remains being removed from a mausoleum in Forest Lawn Memorial Park and placed in an ordinary grave. Although her estate was valued over $165,000 at her death in 1927, the administrator of the New York portion has refused to pay mausoleum charges unless they are reduced.

Attorneys of the Press Club imbroglio in a suit against Ralph Ince, picture director, for $35,000. Damages sought by W. M. Hatch, who says his eyesight was impaired and his spine injured when he tried to

(Continued on page 67)

EMPRESS' 25% CUT

Chicago House Still Keeping the Wolf Away

Chicago, Dec. 9.

Empress still mooching along with Mutual burlesque on an hour-to-hour basis. Owners not anxious to kick tenants out, with Mutual not caring either way.

Last week started a 25 percent salary cut in an effort to carry along until the first of the year.

Closing notice posted continuously. Rent being paid the same way; $250 from week to week, "on account."

Irving Place Cast

Stock burlesque, supplanting Mutual shows at the Irving Place, New York, Dec. 22, with Charles Burns continuing operation of the house, will have Joyce La Rue, Esther Bert, Peggy Wilson, Gertie Foreman, Virginia Muzio, Margie Yetman, Harry Stratton, Charles Marshall, Eddie Kaplin, Bobby Wilson, Bob Freedman, Tom Faircloush and George Walsh in the opening cast. The latter will stage the skits and Frank Gerald the musical numbers.

Burlesque Changes

Billy Hagan replaced Ray Reed with "Record Breakers" (Mutual). Reed was compelled to withdarw by his physician and left for home for an indefinite rest.

Hamlett and Leland closed with "Oriental Girls" (Mutual) last week and are returning to vaude.

Fay Norman and Billie Norman added to the stock at Gayety, Scranton, Pa., this week.

Irving Selig has replaced Sammy Weston as comic with "Powder Puff Revue" (Mutual). Leonard Kramer supplanted George Kinnear with same company.

Mildred Cozierre opened this week as featured house soub at the Gotham, New York.

Jean Kerman has switched from the Gotham to the Apollo, New York, on the runway.

LINCOLN BACK TO TABS

Los Angeles, Dec. 9.

Lincoln, colored house now running straight pictures, will shortly return to colored tab shows. Talent is being sought in the east, in view of local scarcity.

Park, Erie, Passes

Stock burlesque has folded at the Park, Erie, Pa., after several weeks of awful business.

The blow-up was the second futile attempt to establish strip and wiggle operas there.

Mutual Wheel

Weeks of Dec. 8-15

Arlington's Rev—L. O.; 15, Gayety, Boston.

Big Rev—Empire, Newark; 15, Orpheum, Paterson.

Dimpled Darlings—L. O.; 15, Rialto, Chicago.

Fine Feathers—Gayety, Washington; 15, Academy, Pittsburgh.

Flappers Follies—Columbia, Cleveland; 15, Hudson, Schenectady.

Frivolities—L. O.; 15, Trocadero, Philadelphia.

Girls from the Follies—Trocadero, Philadelphia; 15, Route No. 1.

Girls in Blue—Route No. 1; 15, Gayety, Baltimore.

Hi-Ho Everybody—L. O.; 15, Empress, Cincinnati.

Jazz Babies—Gayety, Boston; 15, Lyric, Bridgeport.

Kuddling Kuties—Hudson, Union City; 15, L. O.

Laffin Thru—Lyric, Bridgeport; 15, Apollo, N. Y.

Let's Go—Irving Place, N. Y.; 15, Star, Brooklyn.

Legs and Laughter—American, N. Y.; 15, Gayety, Boston.

Nite Life in Paris—Modern, Providence; 15, American, N. Y.

Novelties of 1930—Hudson, Schenectady; 15, L. O.

Powder Puff Rev—Howard, Boston; 15, L. O.

Radium Queens—L. O.; 15, Modern, Providence.

Record Breakers—Star, Brooklyn; 15, Howard, Boston.

Silk Stocking Rev—Gayety, Detroit; 15, Columbia, Cleveland.

Speed Girls—Rialto, Chicago; 15, Gayety, Detroit.

Speed and Sparkle—Empress, Cincinnati; 15, Gayety, St. Louis.

Step Lively Girls—Apollo, N. Y.; 15, Fox's Jamaica, N. Y.

Stepping Show—Fox's Jamaica, N. Y.; 15, Irving Place, N. Y. (closing date).

Sugar Babies—Academy, Pittsburgh; 15, L. O.

Take a Chance—Orpheum, Paterson; 15, Hudson, Union City.

20th Century Rev—Gayety, Baltimore; 15, Gayety, Washington.

Watson Show—Gayety, Brooklyn; 15, Empire, Newark.

The Liggett drug stores, which tried to compete with the 50c. books on sale at the United cigar stores, with a 75c. book, have already dropped the price down to 49c.

Another headache for the booksellers.

Mabelle Clark Hurt In Pa. Auto Accident

Baltimore, Dec. 9.

Mabelle Clark, vaude and burlesque actress, 3510 Noble street, this city, was injured in an automobile smash-up in Bethlehem, Pa., last week. Mrs. Clark was en route to New York with two other professionals, Marie Elgiff and Agnes Gillen, both of West Brighton, L. I.

All were members of a troupe that stranded in Ashland, Ky. Jerome J. Delmore of Brooklyn volunteered to drive them back to Broadway and was at the wheel when they connected abruptly with a telephone pole in the Pennsy town.

Miss Clark is under treatment for possible fracture of the spine.

Haymarket Shut

Chicago, Dec. 9.

Haymarket burlesque closed suddenly Sunday (7) night, leaving the entire west side to the Academy.

Meanwhile the Empress on the south side is living from hand to mouth and may fold any minute.

Oliver Stacey Quits

Albany, N. Y., Dec. 9.

Oliver H. Stacey has resigned as manager of the Empire, stock burlesque. He was manager for 12 years.

About two weeks ago the cast threatened to quit when not paid off. House said to be operating at a loss.

H. O. DEBTS CLOSE TAB

Birmingham, Dec. 9.

"New York Garden Revue," tab show at Pantages, closed in the middle of the second week.

Business was only fair, but debts accrued by another company in the house previous to the tab was the principal reason for closing.

STEPPE SHOW OFF DEC. 21

"Harry Steppe's Own Show" winds up its Mutual booking at the Irving Place, New York, Dec. 21.

No more Mutuals will play the Irving Place after the Steppe date, as the house goes stock.

LEGS AND LAUGHTER

(MUTUAL)

"Legs and Laughter" is just an average Mutual depending on flesh display rather than comedy to smack it across for what it amounts to, if anything.

The call for the flesh was loud and frequent from the mob at the American Music Hall, New York, Monday night, and the stage femmes strived to oblige. A stag audience looking for stag entertainment and the same answer to why burlesque isn't.

Show itself was lightweight on femme strippers but the house mob made up for it by projecting Billie Shaw, who gave them everything. They enjoyed it and wouldn't have cared if the show stopped there, but it didn't.

Mob didn't give the comics a tumble but prolonged applause on the teaser numbers until the gals got down to bare facts or as much as permissable. The show, seemingly burning over the house mobs' results, finally planted a tableau of four girls sans brassieres to even up on Miss Shaw's strip number, and they went heavy for it.

The show uses three comics, Eddie Dale, George Leon and Lou Costello. All have little to do and none send anyone into convulsions of laughter. Looked like a new stab at a new idea for burlesque in making the comics' rest periods between the dame numbers instead of vice versa, which has been the rule up to now and probably will remain so after this futile experiment.

Single comedy slam the show boasts is contributed by a male vaude trio billed as Three Upstarts, who plant a comedy acrobatic bit in first stanza that stops the show and deservedly so. The rest of the comedy is of the usual inclusive order.

Mary Ryan, buxom blond, is all that amounts in the femme section of the troupe. The gal has a dynamic personality, can toss her hips, but lost out on her strip teaser at this showing through too much stalling. Aside from that okay.

The chorus held a bunch of lookers, for burlesque, and hard workers who set a zippy tempo for the show but, with the comedy division sadly lacking, not sufficient to put it over.

"Legs and Laughter" is okay on the limb classification but contains little laughter. *Edba.*

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....35 Cents

VOL. 100 No. 22

50 YEARS AGO

(From Clipper)

Sarah Bernhardt opened her tour of the United States at Booth's theatre, New York, playing the role of Camille for the first time in her career. Clipper is of divided opinion on the merit of the performance, taking exception to parts of the star's interpretation.

Abbey was all ready to produce the Passion Play in New York when public opposition developed to the point where he withdrew the enterprise. The intention had been to present James O'Neill as the Christ, and he had been prevailed upon to appear.

William Manson, who ran a famous saloon at No. 19 Beekman street, New York, committed suicide, and in reporting the happening Clipper relates that he had formerly been a captain in the 79th N. Y. National Guard Regiment, had been captured in the first battle of Bull Run and had spent many months in Libby prison. The old 79th, by the way, was known as "The Highlanders."

Princeton and Yale battled to a tie on Thanksgiving day on the New York Polo Grounds, the game being played before 4,000 people—"the largest football crowd that had ever assembled in America"—while workmen shoveled snow off the field.

Besides Bernhardt at Booth's, Joseph Jefferson was appearing in "Rip" at the Grand Opera House, turning away crowds nightly, Tomaso Salvini arrived for an engagement, The welcoming committee that went down the bay to welcome him, was lost in the fog and missed the steamer.

The year must have been one of those "old-fashioned winters." There was skating on Central Park and Prospect Park lakes on Thanksgiving.

15 YEARS AGO

(From Variety and Clipper)

All the noise about film mergers must have started about this time. Wall Street was beginning to evince interest in the industry. The Harriman Bank made a survey and figured the trade had $500,000,000 invested. Morgan & Co. looked the field over, also, but didn't like the prospect so well. Analysis was to the effect that many amalgamations would be necessary to get it on a paying basis.

Vernon Castle left for England to enter the service, and there were conflicting reports of Irene Castle's future partner.

Photochrome, a new color system, was introduced at private exhibition. Claimed for the device that it made possible projection by standard machine. Idea belonged to the Kinemacolor Co. Other color system in the field was Charles Urban's.

Sarah Bernhardt appeared in Paris for the first time in two years. In the interval a leg had been amputated. Said to be her last appearance.

State rights plan of selling films was favored. Henry W. Savage received an offer of $110,000 for "Mme. X," but chose to market the picture on a territorial basis.

New York Hippodrome piled up a week's gross of $64,000, a record for the house under the management of Charles Dillingham. Attraction was the spectacle, "Hip Hip Hooray."

Railroads missed the business done by traveling shows and sent high-power executives into New York to make an effort to have managers revive the road.

Inside Stuff—Pictures

Wall Street's recent pronunciamento on financing privileges to independent producing companies who may be deemed worthy, is given on authority the privilege does not take in the area of theatre building in the amusement world. That may indicate that Wall Street is aiming ahead on that first financing idea.

The word comes from the highest authority, "downtown" that so far as the financial mentors are concerned theatre building in the U. S. has gone sufficiently far for the present; that 1931 will see a falling off in new playhouse construction activities.

Also that present projects of certain film individuals or parties to string up new chains or otherwise new theatres must do so away from Wall Street if that can be possible. It also means that the picture firms are advised of the attitude.

As Wall Street looks on the amusement biz the film industry is in need of more and better product rather than theatres. That looks like overseating from the "downtown" frame of mind as being the reason for the truce. That same attitude has been checked in the same way by certain producer reps infoed on the subject.

It is also indicated that this general truce in theatre building is being called in spite of the lower trend in building costs as is generally believed to exist. That is due to Wall Street's own figuring on the proviso that the present economic situation is offering "downtown" an opportunity for a clear size-up of its investment interests in the theatre world which is not given at other periods in the biz.

Although this is strictly a Wall Street attitude the lowdown is that this frame of mind is taken "downtown" on the experienced advice of the film chieftains themselves and requested by the bankers. Wall Street may "suggest," but in the film biz it's the "downtown" custom to get the opinions of the active film heads first. More often than not the latter prevail.

It may be little known but in the question of new financial ventures and especially on theatre construction the bankers act in concert on the advice routine. It's a regular method. After the final and most conservative Wall Street angle is reached or otherwise, it is shot to the film execs away from the particular financing job for a say-so.

A stand-in between doormen and cashiers in a pop price theatre around New York appears to have taken in the entire neighborhood. The chiseling had gone along for seven months before unearthed by the circuit's secret service and with the house manager still on the job, he stating and the circuit believing he had no knowledge of the conniving.

Bus drivers making the town a terminal were selling tickets to the theatre en route either way; strip tickets were on sale in the town's speaks and every one seemed to have knowledge of bargain tickets for the theatre excepting the house manager and the circuit.

A bonding company has made good $5,000 to the circuit so far. Whether it will demand arrests has not been stated. One of the theatre's mob fired with the exposure is said to have been immediately placed in another of the circuit's theatres.

Suspicion aroused in the home office, one of the undercover men was told to get next to the theatre's front. He did this by being introduced into a speakeasy across the street from it. Striking up an acquaintance with an elderly man in the speak, one of its prize customers, the elderly man took a liking to the investigator. He invited him out to dinner, but said they might just as well have a little party, and he would also invite a nice bunch of people from over in the theatre. Shortly after in came a couple of girl cashiers, a doorman and one or two others of the house staff. They spoke freely.

Another instance of a stand-in of another sort happened in a different house around New York. The house manager told a girl cashier she was fired. The girl replied the manager couldn't fire her as he had not hired her. That being new to a live house mgr., the girl found out immediately she was fired, but phoned back to the manager from the outside she would be working the next morning in another house on the circuit.

The next morning the girl phoned from another of the circuit's theatres in the same city, inviting the manager over to see her in the new cashier's cage.

Amos 'n' Andy picture falling down in the New York R-K-O houses last week and not doing overly well in Brooklyn, along with the slide taken by "Check and Double Check" in its second week when held over all over, will give the R-K-O and Radio Pictures people another chance for analysis of that freak talker.

In the Greater New York section the picture was held back two weeks after its R-K-O Mayfair exhibition on Broadway. It did a good first week there also, backed up as it had been elsewhere previously by the corking Radio pre-advertising campaign. Its second week at the Mayfair followed precedent. Going into the neighborhoods and suburbs of New York, no extra campaign was given the picture.

The more the A. & A. screen thing is dissected, the more credit will go to the extremely well laid out and extensive ad campaign that brought this picture through to the majority of its gross rentals in the first week.

Not much rental is anticipated by Radio in the foreign market from the talker. Amos 'n' Andy are strictly national. At present the estimate of the total gross for Radio Pictures from Amos 'n' Andy is between $2,300,000 and $2,600,000. The picture cost to make around $1,100,000. Extra heavy production investment through R. P. having been obligated to assume the additional expense of keeping the two boys on the air during the making on the Coast. This ran to around $15,000 weekly, alone. The initial payment to Amos 'n' Andy was $250,000. They also share in the net profit, after distribution cost.

Hollywood has found a new kind of temperament. It's of the breed that can't be tampered with. Once asserted it sticks, regardless of how many feelings are hurt and immune to all pleas and threats of press agents.

Marlene Dietrich has flashed it for the first time. She told the newsboys in Chicago that she didn't like Hollywood's sun, that it was a sun that "burned her brains out."

When the German lady got to New York she was met by one of Paramount's stoutest press agents; a man whose brawn has quailed males as well as females. He hadn't had much sleep and meeting the early morning rattler didn't help the situation. But all fierce looks and gesticulations were so much dust to Marlene. Her conversation ran this way if the visage of the stout one, when he returned to the office, is any criterion. "When I say no I mean no. When I say yes I mean yes. I say that the Hollywood sun burned my brains in Chicago, I say that the Hollywood sun burned my brains in New York."

Horribly angry, this same p. a. who has had to lie himself white in the face about various film escapades, turned from cherubic red to church white. The colors didn't mean any more to Marlene than the big build.

Where he had been able to handle Clara Bow like so much jelly, he had to do a teaser act with Miss Dietrich before he could get her to okay a story that she was going back to Hollywood after a fill of Gerokay a story that she was going back to Hollywood after a fill of German turkey. That she really like Paramount, Hollywood, Chicago, New York, America and Germany.

So, the press agent hurriedly released the story. It didn't deny the "burned out brains" angle. He just omitted it.

Metro hoped to bring John Gilbert back to fan favor with "Way for a Sailor," in which the former silent star was cast as a tough seaman.

Not interested in the plan, West Coast theatre men are billing it "Way for a Sailor, with Wallace Beery and John Gilbert."

Inside Stuff—Legit

Suit of Ivah Crown, novelist, to prevent Arthur Hammerstein from using "Ballyhoo" as the title for his musical comedy due on Broadway next week, met with failure, Justice Black in the New York Supreme Court denying her application for a temporary injunction pending litigation.

Alfred Beekman, attorney for Hammerstein, argued that five dramatic compositions and a motion picture used "Ballyhoo" as a title prior to the publication of Miss Brown's novel by that name published three years ago. Since then the records of the Register of Copyrights of the United States show three books, two dramatic compositions and a picture have used the word "ballyhoo" in a title.

Hammerstein denied that his musical comedy which has as its plot the transcontinental foot race promoted by C. C. Pyle, is an infringement on Miss Brown's novel which deals with carnival life. Metro has the picture rights to the novel.

Dr. Frank H. Vizetelly, managing editor of the New Standard Dictionary, in his affidavit for the defense traced the origin of the word "ballyhoo," and declared that it will hereafter be included in the dictionary, which he edits. Ballyhoo, according to the lexicographer, is a contraction of ballyhooly, which is a proper name designating a village east of Mallow in Cork County, Ireland. This village was long famous for its party fights and to give or get ballyhooly was to berate or be berated.

Reports have been circulating Arthur Swanstrom and Bobby Connolly, young producing pair, were in line for a split up, either before or after their present Fields, Rogers and Hart show is produced. Report was denied by Connolly.

C. & S., in the red, because of "Princess Charming's" failure, have called in Schwab & Mandel to co-produce the F. R. & H. shows. No arrangements has been made yet as to the share S. & M. will have in the production or how producing billing will be arranged.

Report that the musical will play in Warner's Hollywood was denied. Tied up with rumors Buddy Rogers, Paramount picture star, would play in the musical, this led to the belief that Par might have something to do with the stage show.

If, as the report claimed, Connolly separates from his partner, the present musical will be produced by Schwab & Mandel, which strengthened the Paramount claim, as S. & M. have produced screen musicals for this picture concern.

Chiseling West Coast legit impresario was forced by the original Broadway producers of an operetta to shut the w. c. production down through chiseling on the statements to the Broadway impresarios. He had leased the territorial rights from them. Chisel came in through the Pacific Coast producer sharing 70/30 up to a certain fair business mark but 50/50 when biz hit a higher average.

In order to keep down the net split, the w. c. chiseler leblanged on his statements until found out and forced to shut down. The Broadway end of it had protected themselves through assigning a company manager to keep tabs on the count-up. When the West Coasters give up what they forgot to include in the original statements, the show may reopen and continue a tour through the west.

Annual Florida migration of legit managers starts Saturday when Sam Harris, Arch Selwyn and George White take off for Palm Beach. Harris and Selwyn will be away about two weeks while White will be south a week. In the party will be Nick Blair, night club operator.

White's trip south will include a stop over at Jacksonville to consider the purchase of a stable of eight horses offered him at bargain prices. White, who once was an exercise boy on the racetracks around New York, has gone over-board twice trying to beat the bangtails. Having steered clear of the bookies for the past few years, White, it is said, now aspires to become a race horse owner like Al Jolson and Bobby Crawford. If the pending deal for the stable is closed, White will start his horse at the winter tracks in St. Augustine and Miami.

"The New Yorkers" will have to play to around $38,000 at the Broadway to break, it is said. Talent payroll for stage alone runs to about $18,000 weekly. Show cost about $200,000 to produce. It did $48,000 in its week at Newark, at $4.95 top.

The Broadway seats around 1,900 with 1,050 on the orchestra floor. Top is $5.50, with possible gross about $55,000.

It's Ray Goetz' show. Goetz is also taking the Montmartre nite club, for operations, while his principal comedians in the show, the Durante trio, are going into the Silver Slipper nite club, according to their contractual privilege.

With his theatre having been open steadily for two years, William Brady, Sr., is one of the few legit producers showing a solid profit for the past two seasons.

"Street Scene" and "First Mrs. Fraser," both of which Brady produced, made money steadily, the former also being sold at a high price to pictures. Two road companies of "Scene" are now touring, one of "Mrs. Fraser."

Brady's only slap over this period was with "Cafe," one of this season's earlier quick ones produced in conjunction with Tuerk.

Inside Stuff—Vaude

When Billy (Single) Clifford, one of the first to introduce the "silly ass" English type in American vaude, died in Urbana, Ill., Nov. 20, of apoplexy, he was regarded as being well off.

Clifford was the sole owner of the Clifford theatre in Urbana which he inherited from his father and which he had under lease at the time of his death. He also operated an inside miniature golf course in the theatre building.

After retiring from the stage, Clifford settled in his home town, took an interest in politics and for two years served as deputy state fire marshal. His greatest stage success was with Maud Huth, the team appearing at both Tony Pastor's and Koster & Bial's in the old days.

A report passed around the R-K-O booking offices last week that Charlie Freeman has issued instructions to the bookers not to give out news; he would take care of that. No such order was made.

Freeman told the bookers to be careful in giving news to the trade papers, to prevent interference with the business operation of the office through publicity. If in doubt, the head booker said, the bookers should consult with him.

Otherwise no Albee gag up there.

Steadily the number of new vaude act "Variety" reviews around New York is decreasing. In days past "Variety's" New Act department, through which this can be checked, would run to over a page if all in type were printed. Three, four or five columns were the usual weekly quantity of New Act notices. Of late the same notices have fallen to a column or less.

"Variety's" reviewers catch the last half vaudfilm shows in New York, merely for the new acts that may be on them. Frequently there is no new act on the last half in one or more houses. Often the Palace plays without a new act.

It's the present situation of course, but what of the future?

Britain's "Road" Has Had Brutal Year
Provincial Mgrs. See Little Hope

London, Dec. 3.

Provincial show business in Great Britain during 1930 has been appalling.

The reasons for one of the worst years on record are many. Perhaps the chief factor is that out-of-towns residents no longer relish the idea of seeing West End successes enacted by mediocre casts. In this way there's a distinct parallel to be drawn with the American "road."

Time was when the road show of the West End stage success was the biggest provincial draw known to showmen. Even names which mean something to London mean nothing now in the sticks.

Paul Robeson, who has been touring under the Daniel Mayer banner at a guarantee of $1,500 weekly, has grossed as low as $250 a night in houses with a capacity of $1,500. In one city he even created a record low of $150 for one evening.

Sybil Thorndike, once considered a certainty for the provinces, has failed badly. She is now touring for Daniel Mayer in "The Squall" and at Liverpool opened to $250.

The second rate provincial houses have been flooded this year with snappy titles such as "Tout Paris," "Paris and Piccadilly," "Why Go to Paris?" "Un Nuit Excitant," "Le Reve Parisienne," and others. Semi-nudity has been the chief feature of these shows, but local police restrictions have minimized receipts.

Unemployment and Films

One of the main factors in this bad provincial business had obviously been the 2,000,000 unemployed in the country. Pictures are also blamed by the small town managers.

About the only shows which still attract big provincial business are the real London tryouts. Nearly all these companies click regardless of what they do later in the West End. Most of the Drury Lane musicals, however, and particularly "Rose-Marie," are still good provincial bets.

Vaudeville road shows, which have been replacing the old time vaudevillians, are now feeling the slump since the novelty has worn off. Shows built around certain variety artists are feeling the draught. Layton and Johnstone, although still surefire in Scotland, are not so strong elsewhere. Nervo and Knox could not duplicate with their second unit that which they did with their first.

Harry Lauder's popularity seems to be fading. His last provincial tour saw him averaging about 50% of capacity. Jack Hylton, Gracie Fields, and Toto are practically the last names left with general appeal over here.

Cinemas out of town have also had to boost the box offices with acts. These grinds generally charge as low as six cents admission to matinees, drawing money from the unemployed living on the dole.

Whenever a new picture house opens in a provincial town it immediately shows itself in the takings of the legit and vaude theatres there, demonstrating how much more critical these kick audiences are becoming.

The provincial outlook for 1931 is not good.

HIRSCH OPERETTA OPENS

The Hague, Dec. 9.

The Fritz Hirsch operetta, "Victoria und Ihr Husar," had its premiere here a few nights ago, making it the first showing of the piece in Holland.

Production has as its leading woman Hilde Harmat, German star from the Koenigs theatre, Budapest and especially engaged for this production.

CARTER JOINS BOARD

London, Dec. 3.

James Carter has been appointed to the board of directors of Twickenham Film Studios, indie unit which makes WB quota films.

Carter was originally art director of the studio, later taking over floor management. This is the first appointment of its kind in a British company.

Columbia's Mex Office

With A. L. Kalb, formerly with M-G-M, in charge, Columbia Pictures has opened an office in Mexico City.

Strictly in the Nude

Paris, Dec. 2.

A Paris bourgeois recently brought his wife to Raymond Pallier, painter, to be done in the nude, stating at he didn't care for his wife's portrait to become obsolete when fashion would change.

Pallier, himself a nudist, finds numerous models in the naturalist camp he frequents and never paints unless nude himself.

BERLIN AS U FOREIGN VERSION HUB PROBABLE

Hollywood, Dec. 9.

Universal is further angling with the idea of shifting its foreign production to Europe.

Probability is that Paul Kohner, head of foreign production at the studio, will be sent overseas within a month to make a survey leading toward the centering of the concern's multi-linguals in Berlin.

Internationalization

(Continued from page 7)

cently promulgated American plan on the same angle.

England despite its hubbub and flair into production with the advent of its quota law that compelled distributors to shoot in a certain percentage of native made product to the exhibitor, hasn't been able to supply that self-designated native market. The American producers are on the angle that to protect themselves they must hem into production. By March the quota will call for 12½%.

The most safely fixed British company on production is British International, but on the inside track that is given as about to jolly itself, perhaps, into a hookup with Paramount. Latter, however, has nothing officially to speak on that score except that anything might happen. Its initial production plans are to be made through its London distributing subsid, the Paramount British Film Service, Ltd., of London.

Production Points

P-P will make six films to begin with, and use native talent. These films will be sent for distribution in America as well as in English colonies and the British Isles. On another tack, although not denied, the move of Par's takes on the cloak of a contemplated shifting of its studios at Joinville, near Paris, to London, or as much of that plant as is feasible. That may mean eventually aroun' 15 or 20 films for Par from London.

Bob Kane, now chief of Par's foreign production in the Paris plant, will also have charge of the London production, it is said. That looks like a two-spot production base for P-P abroad, as over here in Hollywood and on Long Island.

Fox's plans have not been announced, but U. A. is committed to a London policy.

This isn't given to mean that Berlin is being sidetracked, but that the big tie-in is coming first through London, and after that Berlin will be slanted on a somewhat similar plane. Though it can't be established, current talk links B. B. Buchanan's trip abroad for Par to install a new maintenance chief for Par's theatres in England as a prelim to a visit to Germany for another Par proposition that includes theatres and films production. This is unconfirmed.

London, speaking the same language as America, might be another reason for giving the producers first choice in the world build-up. A report says there are still many items of the patent pool, filed in Paris months ago, that haven't yet been ironed out. Some of these relate to exhibiting pictures in German houses.

Buchanan's visit to Europe is expected to survey that situation also for Par.

Egypt

By EDWARD ASSWAD

Cairo, Nov. 22.

Concession of the Cairo Royal Opera House for the 1930-31 season has been awarded to the well-known Italian impresario, Comm. Ferone. Impending season will be exclusively lyric.

Lists of artists to perform the French comic operatic plays include Renee Camia, Nini Roussel and Mathilde Cocyte of the Opera-Comique; Lucy Maltes and Gilberte Castera, of the Gaiete-Lyrique; Andree Moreau, of the Trianon Lyrique; Renee Courtade, of the Promenade de Nice; Jean Hirigaray, Georges Berger, Gregoire Cadet, Pierre Saint Pres, Albert De Beer, Georges Grandais and Alphonse Defrere of the Gaiete Lyrique; Alfred Magnenat and Jose Salvat, of the Opera Comique.

Orchestra will be conducted by Maestro Fichefet, assisted by Maestro Bourdarot. Music will be provided by 30 musicians while the dancing will be executed by Prima Ballerina Jeannette Arieta accompanied by Luigi Marzoni Pier and 24 girls.

The Italian Opera artists to perform at the Cairo Royal comprise the tenors: Pedro Mirassou, Giuseppe Bentonelli, Giovanni Voyer, Piero Girardi, Messina Sante; baritones Vincenzo Guicciardi, Luigi Borgonovo, Attilio Fordonali; bassos: Eugenio Sdanowski, Enrico Centini, Enrico Spada, Carl Scattola; sopranos Rosetta Pampanini, Anna Turkel, Dellamanconi De Martis, Ogla Brancucci, Emilia Mizza, Clara Menotti, Lina Zaccherini, Irma Mion; mezzo-sopranos Gabriella Galli, Trilla Mercedes, Bianchi Bianca. An orchestra of 60 will be conducted by Com. Pasquale La Rotella, assisted by Antonio Dajalis. A chorus of 55 girls will sing with their teacher, Bruno Erminero, and a group of 24 dancers will perform under the direction of Maria Mariana.

It is expected that the opera houses will be packed because of the reduced prices never available before.

HAPHAZARD TOUR

Japanese Troupe Being Sublet by German Mgr.—Dates Uncertain

The Hague, Nov. 29.

There has been some trouble over the Japanese company which is touring Europe and is now in Holland. A German impresario has arranged the tour and sublets the company to managers in other continental countries. Hugo Helm took over the troupe for Holland.

Helm heard the Japs were coming, this was cancelled again, but of a sudden they appeared and Helm had to find lodgings and foot the bill for the company. He had not done much advertising and it was a wonder that the first night here was a financial success.

Xmas Liquor Cheap

(Continued from page 1)

were usually tilted $5 or $10 with no questions asked for the holiday season.

Less Cutting

Practically 80% of the liquor now sold in New York is uncut. Only class of leggers who tamper with the original goods these days are the small fry who operate so-called cordial and non-alcoholic beverage stores spotted in various cheap locations around the city. These stores use runners who deliver a bottle or more at a time to homes in the neighborhood on a cash basis.

Most of this business comes in over the phone, though several have hotel bellhops on their payrolls selling bath-tub gin at $1 a quart, cut rye at $2 a pint, and synthetic Scotch at $3 a quart. Most of this bad booze goes to the transient trade.

GAMBLING BAN DELAY

Paris, Dec. 2.

French gambling houses are all supposed to disappear shortly according to a recent law. Vastness of these interests makes it probable that a delay will be extended, maybe several times.

WOULD UNLOAD

London, Dec. 9.

Capt. H. M. Harwood, lessee of the Ambassadors theatre, wants to dispose of same. His tenancy is for 12 more years.

Walter Payne has been commissioned to dispose of the house.

Foreign Deaths

The Hague, Dec. 9.

Lion Vanlier

Lion Vanlier, last surviving brother of the famous Vanlier family, three brothers of which formerly owned the Grand theatre in Amsterdam, died in that city at the age of 79.

The brothers were well known in artistic circles all over Europe. Their father, Abraham Lanvier started the Grand theatre in 1852 and among the international stars who played there were Duse, the original "Mikado" company from London, the German cabaret troupes sponsored by Wolzogen & Fleitz, and the French troupe from the Chat Noir in Paris.

Lion died in straightened circumstances; the theatre had long since passed out of his hands and he acted as a sort of poet laureate at jubilee celebrations in the theatrical world, writing appropriate verses for such events.

Will Keenan

Capetown, Dec. 9.

Will Keenan, 70, member of the managerial staff of African Theatres, and formerly a well-known English comedian, did here Dec. 3.

He leaves a widow and three children.

Victor Faassen

The Hague, Dec. 9.

Victor Faassen, 66, retired legitimate actor of the old school, died in Rotterdam.

Years ago he was extremely popular in presentations at country fairs.

Manfred Noa

Berlin, Dec. 9.

Manfred Noa, well known German film director, died here, following an operation for appendicitis in a local hospital.

Fred Coap

Sydney, Dec. 9.

Fred Coap, stock actor, died here.

Paris, Dec. 9.

Madeleine Roch, actress of the Comedie Francaise, died here following a long illness.

MEXICO CITY

Mexico City, Dec. 3.

"Where's the night life?"

That is the query of all American tourists who come down here. They have no complaint about time hanging heavily upon their hands during the day, for they have plenty to look at, but after dinner boredom descends upon them. And reason enough.

This town, even though it has a population of more than 1,000,000, has the least amount of night life of any of the world's capitals. It's practically a nine p. m. town. Legit, burlesque and film houses give night shows, and there are several cabarets, but the "life" is not what those who come here from the States desire.

About all the stranger can find in the way of nocturnal diversion are a few cheap honkey tonks, running bootleg since President Rubio's order that the lid must be slapped on, two or three Continental style cafes, where actors out of work and bull fighters foregather, Yanks, and especially those from the "blue law" zones of the U. S. A., are frankly disappointed. Looks like a swell opportunity for some bright nephew of Uncle Sam to step in and cop by handing visiting Americans something they'd think was really Mexican.

"Tom and Jerry" are in town. Receiving a hearty welcome from thirsty lads from the north, and Mexicans as well. The cold weather booze is on hand at all saloons catering to Americans and other English speakers. Drink is advertised by "Tom and Jerry" signs in all windows. Mexicans are falling hard for this concoction these days, which are pretty nippy here.

British International's "Atlantic" (film) is a smash at the Teatro Regis and Teatro Imperial here.

Liquor is being attacked in plays presented from time to time in recreation centers by the Ministry of Public Education. Actors are school children. This is part of government's anti-alcoholism crusade.

University of Mexico has launched a school of dramatic art, object of which is to develop thespian abilities of students and citizens as well. Announcement says that everybody, including laborers and farmers, will be entitled to enroll for courses.

Spotting Gags

London, Dec. 3.

The day after "Animal Crackers" (Par) opened at the Carlton, pictures, there were five guys with pencils in the house taking down the gags. The following day this number was increased to 12.

Already the zip-fastener gag in the film, "Whoopee," has found its way into a lot of the touring revues. Londoners, seeing the smalltime shows in the sticks, yell "Whoopee" as the gag is delivered.

Kit Cat Off Big Yankee Acts—May Affect the Palladium

London, Dec. 3.

Humphrey Cooke, owner of the Cafe de Paris and debenture holder of the Kit-Cat, has found that while big names for the Kit-Cat have not proven any draw, they have been sufficient to injure his class trade at the Cafe de Paris.

With the Kit-Cat unable to pay its debenture holders, Cooke was asked to lend financial aid. This he promised to do, providing the Kit-Cat directors would permit him (Cooke) to appoint a nominee to look after his interests at the Kit-Cat. Robin Humphreys is acting in that capacity.

Result is that the Kit-Cat is finished as an importer of big American acts and bands. Sophie Tucker's current engagement will end it.

Instead Humphreys' policy will be to cater for middle class trade, figuring on the 300 seating capacity. Starts with tea dances at 60 cents per head, and charging $1.85 for Sunday dinners with the management unconcerned as to evening dress.

Meanwhile Poulsen, formerly manager of Kit-Cat and now running the Cafe Anglais, figures the new arrangement should help him draw the more exclusive of London's cabaret habitues.

This will have a direct effect upon the Palladium (vaude) bookings, In the past there was always a likelihood of securing a hit actor at the Kit-Cat to double in to the Palladium at a "reasonable" salary.

Writer Pans Hollywood In Berlin Radio Talk

Berlin, Dec. 1.

The German writer, Walter Hasenclever has returned from Hollywood and delivered a radio lecture expressing himself against the American film producers.

He asserts that the authors are without rights in America and that he has had unpleasant experiences with American producers. There are, he says, artistic personalities, but these are exceptions.

HIGH SPEED WORK

London, Dec. 3.

Welsh-Pearson-Elder, indie production unit, which has done practically nothing since sound came in, and recently announced its intention of making song films of Harry Lauder, has called a stockholders' meeting to delete the name "Elder" from its title.

T. C. Elder left the company about two years ago. They are now thinking of changing the name.

MABEL GILLILAND SAILING

London, Dec. 9.

Mabel Gilliland has been engaged for the new Drury Lane show, the transaction being carried out by cable to New York. She sails immediately.

Evelyn Laye and Edith Day both were offered the engagement, but declined the part, which they regarded as not sufficiently distinguished from the second femme role played by Marie Burke.

FRISCO YOUNGSTER BIG

The Hague, Dec. 9.

The child violinist prodigy, Menuhin, is a sensational success here. San Francisco boy played to packed houses all over the country.

Only Two Americans in Destroyed Beas Circus—Both Saved—30 Lost

Mexico City, Dec. 9.

With the return to Mexico City of the survivors of the railroad disaster which killed 30 people and that destroyed the Beas Circus, Capt. Charles Betts, who had a trained seal and monkey act with the outfit, recounted the circumstances of the train wreck. Betts was the only American turn with the show, working with his wife, Rita. The other Americans had quit the Beas organization upon its departure from Mexico City.

"The special show train," said Capt. Betts, "was enroute from Agua Caliente City to Guadaljara. About four o'clock in the morning we were awakened by a crash and found ourselves surrounded by flaming railroad cars, screaming people and roaring animals. The animals were trapped in their dens.

"The show carried 250 performers and workmen and there were about 100 wild animals in the menagerie and ring show. Nearly all the people were Spanish and Mexican, except us, one German, one Russian and one French act. Our porter saved all our stuff, including the animals.

"Fire was caused by the ignition and explosion of two gasoline and one petroleum tank cars which had been hooked on to the train without our knowledge during the night. The show property was wiped out in 20 minutes. Thirty persons were burned to death, several of them being women and children. Fire caught many in their berths. Eighteen bodies, charred beyond recognition, were recovered. Six were buried in one coffin. One woman was found burned to a crisp with her baby still in her arms."

2 Wild Lions

"Two lions which had escaped from their dens had mauled several bodies. A dwarfed Mexican clown made his way past a flaming pool of oil and killed the cats.

"The authorities grossly mismanaged the relief work. Twenty injured people were placed in a nearby military hospital, but were left there unattended all night. Two of them were found dead in the morning.

"The show was a total loss, including a 'Lindy Loop' which Beas had just taken and which cost $10,000. The people assembled as much of the show props as were left and gave an emergency show the next day, well attended by an indulgent audience attracted by sympathy for the performers.

"Most of the money went to Beas and little was received by the desperately needy people of the show.

"The show was one of the biggest playing in Latin-America. We played with it between seasons as a means of keeping employed and now are hoping to get some sort of booking out of Mexico City.

"President Ortiz Rubol, and other government officials, have been generous in their treatment of the unfortunate show people, answering appeals of those in a desperate plight by franking packages of clothing and food to the scene of the disaster. One of the elephants, recently purchased from Max Gruber, was badly burned, but will recover."

Author Closes Show

Paris, Dec. 9.

Henri Pernstein, French dramatist, has ordered the discontinuance of his play "Melo" in Berlin.

He complains that the German producers have taken liberties with his work.

PROLIFIC WALLACE HALTED

London, Dec. 9.

Edgar Wallace, who is in line as the Liberal Party candidate for Aylesbury, was scheduled for an address at a meeting yesterday (Monday).

He is suffering from a severe attack of bronchitis. This is news because it means he won't be able to write a play for at least three days.

SHEREK'S FAST TRIP

London, Dec. 9.

Henry Sherek, agent, sails Dec. 16 for the States.

He will be in New York only two days, returning on the next boat.

VAUDE IS ROTTERDAM'S PRINCIPAL NEW PASTIME

The Hague, Dec. 9.

Since the opening of the Arena, Rotterdam, as a vaudevill house, that town has gone vaudeville crazy. Specialty type of entertainment had been in Holland for several years.

But now that the Arena has clicked, the Casino in Rotterdam which for a long time has offered a straight bill of operatta, will stage vaudeville bills between now and the holidays.

Not only this but a project is on foot to build a new vaudeville house capable of holding 2,800 people. Building is promised for start in January.

AmerAnglo Favors East For U. S. Type Spaniards

Hollywood, Dec. 9.

AmerAnglo, indie foreign producer-distributor, is planning importation of talent from New York for original Spanish versions to be made here at the Larry Darmour studio.

A series of eight originals in Spanish will be made, with the first starting this week. That and a second, also untitled, to go in as soon as the first is completed are original stories and ready.

Jose del Rincon, Spaniard educated in England, has been engaged for the full series as leading man.

AmerAnglo's idea is to round up talent representing American types familiar to foreign fans but speaking good Spanish.

June Won't Appeal

London, Dec. 9.

June has decided not to appeal from the adverse decision for an annulment of her marriage to Lord Inverclyde.

Decision dismissing the action in England gave permission for June to renew it in Scotland. She is now on her way to America.

Lauder Does 50 Mins. On New Palladium Bill

London, Dec. 9.

Harry Lauder held the audience at the Palladium for 50 minutes as a feature of the new show yesterday (Monday).

Little Doreen, 12-year-old xylophonist, scored emphatically, doing a full-size xylophone turn which would do credit to an adult. She also dances.

"Referee' Sale Cold

London, Dec. 9.

Negotiations for the sale of "The Referee," London daily with a leaning toward theatricals, to the Liberal party, reported in "Variety" last week, fell through at the 11th hour.

It is understood another deal is pending.

"Boen" Has Chance

Paris, Dec. 9.

The renovated Odeon opened with "Boen," comedy by Jules Romains, poorly staged, but very well acted.

Piece was well received by the premiere audience. It has strong appeal for the mob, due to its theme of decrying sudden wealth and its morally degrading influence.

VICTOR GRANIER DEAD

Paris, Dec. 9.

Victor Granier, actor of the Paris opera, died suddenly.

Death was ascribed to embolisage of the brain.

Michael Arlen's Son

London, Dec. 9.

Mrs. Michael Arlen gave birth to a son here today.

FOX'S ENGLISH BAND

Probably at Kit Kat—Currently Playing in Paris

London, Dec. 9.

Roy Fox and orchestra, after eight weeks in the Cafe de Paris, here, are now filling dates in the French capital, but has been granted a labor permit.

He will return to London to form an all-English band. Both the Savoy hotel and the Kit Kat have made bids for Fox, who is reported likely to tie up with the Kit Kat.

The bandsman has also contracted with the Decca Gramaphone Co. for a series of recordings.

Werfel's New Play Art, But Not Money; 2nd Show for U. S.

Vienna, Dec. 9.

Two plays, both of them clever, but as far apart as the poles, had world premieres in Vienna, one last night (Monday).

One is "Das Reich Gottes in Boehman" ("God's Country, Bohemia") by Franz Werfel, author of "Juarez and Maximillian," "Verdie" and other successful plays and novels. It is a historical piece of high literary pretensions, brilliantly produced and acted, but difficult to appreciate unless you are up on medieval history in Bohemia—and, why should you be?

It's the kind of a play that gives a glow of satisfaction to the connoisseur and nightmares to the box-office. However, it is housed at the Burg theatre where the Austrian Government pays the annual deficit of $250,000.

The other play which opened last week is Leo Perutz's "A Trip to Pressburg." It also is not without literary merit, and it is good theatre as demonstrated in its attendance at Reinhardt's Josefstaedter theatre. It is written with a shrewd eye to the native taste, but whether it would do for the States is another matter.

The story has to do with a young clerk who commits a fraud in order to go with a woman, who he supposes is a Polish countess, to see the wide world. In the end he commits suicide by throwing himself into the Danube when he finds that his Countess is really a woman of the streets who deceived him while she was going from one brothel to another.

Play has a novel device that fascinates the local patron. Action one scene showing a young American girl writing a letter to an unknown man whom she seeks to meet. Nothing more is seen of the girl until almost the end of the play when it is revealed that her prospectitve lover was the young suicide, who thus had unwittingly brushed the skirts of love and romance on his plunge to destruction.

If they try to adapt it for America, it will be a problem to modify some of the dialog and scenes. Also the treatment of the gruesome angle of young romance. Report here is that the piece is destined for Broadway.

Year's Expedition Includes Stay at Maharaja's Estate

Paris, Dec. 2.

New York Geographical Society's donation of $25,000, supplemented by similar donations of the French Geographical Society, and also from wealthy ethnology students, will be spent on an expedition to film the wilderness of Russian, Chinese Turkestan, and the Gobi Desert. Main object is to obtain filmed information centering round the discovery of the skeleton of the Ape-man of Pekin five years ago.

Expedition is to last a year, including a three months' stay in India, where the Maharajah of Baroda has offered his estate for interior and outdoor shots.

Jean de Limur, director for Pathe Natan, will be in charge of the film part of the expedition, using two sound trucks and one telephotography car. Film will be shot mainly as a scenic, though some sort of plot will be later injected, so that no actors need be taken along.

A complete radio broadcasting apparatus will permit results to be announced during the progress of this so-called "Yellow Cruise."

"Wonder Bar" Question in London; "Evergreen" Enjoys Strong Start

London, Dec. 9.

The London production of "Wonder Bar" emerged as a striking novelty at the Savoy Friday evening (5) with a lengthy cast headed by Joe Coyewald, but its fate was hanging in the balance for the first few days.

The single setting and a plot pattern much in the same key work against the piece which required much cutting and quickening. It was difficult to forecast if audiences after the premiere crowd would be greatly interested in a picture of Viennese cabaret life.

The libraries were holding back to await some definite indication of public reaction.

"Evergreen," C. B. Cochran's spectacular musical at the reconstructed Adelphi, is the biggest thing of the kind ever done in London. Book is by Benn Levy and lyrics and music by Rodgers and Hart.

Reception was enthusiastic, although it is admitted that the show requires cutting since it ran more than three hours at the premiere last week (3). Sonnie Hale, Jessie Matthews, and Leon Morton are the featured principals. Carlos and Chita and Barry and FitzGibbon, dancing teams, scored sensationally.

Scenic production and the costuming are sumptuous with the whole piece a riot of artistic color. Dillingham already is negotiating for the American rights.

"The Queen Bee" opened Dec. 2 at the Prince of Wales and proved an enjoyable evening for the sophisticates. Piece was reported by "Variety" when it was shown at a Sunday performance a month ago. It has been somewhat modified for presentation to a more general public. Story has daring angles in the development of a French attitude toward marriage. Piece is delightfully acted, but its general appeal is doubtful.

"The Witch," also opening Dec. 2, at the Embassy, is a powerful but dull drama and does not figure for popularity.

"Twelve Hours," by John Willard, is new at the Comedy, proving another old fashioned thriller, the fourth in the last fortnight.

NEW COLISEUM BILL IS NOT SO STRONG

London, Dec. 9.

Ilse Bois, billed as the "International revue star," featured the new show at the Coliseum (vaudeville). She offers an elemental quick change turn satirizing typical vaudeville types. Turn was widely advertised in advance, but shows nothing new. Item was received in friendly fashion by the audience with the aid of an apparent claque.

Desmond Jeans, former actor, but now a professional heavyweight boxer, appeared in the sketch "Put 'Em Up," by Dion Titheradge, which turns out to be just another skit to exploit a ring notable. With Jeans a comparative newcomer to the sporting world, the feature has no box office value.

"Billy," an electrical automaton, is unworthy of a West End vaudeville house, being more suited to a children's entertainment.

Holland Critics Complain Against Current Talent

The Hague, Dec. 9.

Music critics are complaining bitterly at the influx of foreign artists without talent.

Charge is made that they are responsible for alienating the public from the smaller concert events which once had a large following. Complaint is that the visitors have no voices, or if they are instrumental soloists hav. no technique.

Latest flop is that of Ella Arengo, Hungarian soprano, who appeared before an array of empty seats in a local concert hall.

Chevalier's $47,000

London, Dec. 9.

The Dominion grossed around $47,000 last week on 11 performances of the show headed by Maurice Chevalier.

Overhead for the show is $15,000 outside of Chevalier. Star is on a percentage arrangement with a guarantee of $20,000 for the week.

Current week is not expected to equal last week's figure due to Chevalier playing Sunday at Albert Hall on 50-50 terms. The attendance at this performance was about a quarter of capacity.

2 British Comedies Are Liked in Vienna

Vienna, Dec. 9.

Two English comedies are making notable successes in Vienna, the better being Nell Grant's "Petticoat Politics," which has the charming Lilly Darvas in the leading role.

Walter Ellis's "Almost a Honeymoon" is a close second at the Kammerspiele, being an adaptation of the English original by Erich Glass.

Two Stoll Vets Leave

London, Dec. 9.

Arthur Crocker, stage manager for many years at Stoll's Alhambra, is vacating that post at the end of the year, having accepted a similar spot with General Theatres.

Alfred Doxe, musical director at the Coliseum, and with Stoll's enterprises for 28 years, leaves there Dec. 12. Horace Sheldon replaces.

KENDALL'S SHOW

Paris, Dec. 9.

Messmore Kendall returning to New York after European travels will produce the Somerset Maugham piece, "Bread Winners," on Broadway.

He intends to make it a spring production.

ENGLISH PLAYERS' VISIT

Belgrade, Dec. 9.

English players from Paris paid their annual visit of the year to Belgrade.

Played Edgar Wallace's "On the Spot" and "The Silent Witness" one evening each and last night (6).

Lower Palace Figuure Satisfies Bee Lillie, Due to Conditions

London, Dec. 9.

Beatrice Lillie has received an offer to the New York Palace at $5,000 a week.

Although the English star received $7,500 for her last Palace appearance, she regards the new figure as satisfactory under the present circumstances surrounding show business.

Thus it is probable that she will accept the engagement when she reaches New York about the end of January.

"Black Coffee" Light

London, Dec. 19.

"Black Coffee" opening last night (8) at the Embassy is too lightweight to find favor in any metropolis.

It's a rather conventional detective plot by Agatha Christie.

Films Autobiography

London, Dec. 9.

Gracie Fields is to star in a talker written by Archie Pitt, the theme being built upon events in the life of the actress herself.

Production by British International.

Jessie Millward Ill

London, Dec. 9.

Jessie Millward is seriously ill. She is at a hospital in Brighton suffering from bronchitis and heart trouble.

GROSSMITH AT DRURY?

London, Dec. 9.

Report is out here that George Grossmith will assume production management at the Drury Lane shortly.

Ticket League, Postal, Managers and Brokers Far from Harmonizing

The leading spirits in the Theatre League appear to realize that the League's functioning machinery is minus the power to make managers conform to orders and rules. They know that managers with hits change their ideas about ticket control.

After three months of operation the League acknowledges the muddle of the ticket situation and sees a big task ahead. Agency buys are supposedly out but that appears to have aided the ticket brokers rather than the managers. High prices still exist because the gyps have been running wild—with the good seats for the good shows. Gyp prices generally are lower in the better known agencies but that does not apply to the little fellows.

Postal Telegraph, created as a new agency when the original 16 accredited brokers walked out of the League, is anything but satisfied with its deal, from reports. Postal has complained to the League that it is not receiving the allotments promised, neither as to the quantity or the location of tickets for the hit shows. Indications are that Postal heads figure that when they cannot deliver, it results in a dissatisfied rather than a new customer.

At a dinner given by the International Telegraph and Telephone Co. last week, one official complimented the League leaders with having "sold Postal" the ticket idea, indicating the picture painted by the League was not up to the sales talk. It was further stated that Postal did not expect to make money selling tickets but to advertise its service.

Six former box office men were let out of Postal's poolin office last Saturday, indicating a drop in business. Estimated sales last week were 5,000 tickets. Number claimed was 10,000.

Postal is reticent about figures on its suburban trade and the indication there is that little patronage from the outlying districts has been secured. If that is true then the big idea in tying up with Postal has been missed. League people pointed out to Postal what a great thing it would be if a person in the suburbs could lift the telephone and secure tickets easily and at a modest service charge. The matter isn't that simple and the development of a ticket agency is a matter of seasons, not weeks.

Postal went to bat with the League over the reduction of tickets for "Three's a Crowd" and the withdrawal of front locations. Arch Selwyn in whose theatre the attraction is current was asked to tell why. The manager stated that not only did the bulk of the better located tickets go into the hands of diggers or gyps who resold them at high prices, but that Postal was not getting rid of the tickets then allotted it. Postal countered that that was because the locations were rear, with Selwyn saying that any agency could sell good tickets for hits, even to the gyps.

Hits

The complaint about allotments and locations is the same that split the brokers away from the League. The upset of the Selwyn-Postal row was the alloting to the latter of 10 front locations nightly. Postal is getting 77 tickets for "Three's a Crowd" now, although announced it is getting 100. Originally Postal got 150 tickets for that hit but was cut down because of the number returned to the box office. Last week when Postal tried to show its ticket selling value, plenty of tickets for "Crowd" were returned. The Selwyn sought to have the same right to distribution as "Grand Hotel," also smash, the producer of which is distributing 30 good tickets, as he sees it. Herman Shumlin owns the latter show and has been against the League plan from the start.

The answer is that producers with real hits cannot be made to adhere to rules, because the rules don't work. It is also the answer that was put to the League at the start: "What happens if a producer not in the League objects and has a hit—shall he be thrown out and the house probably kept dark?" House owners appear to have refused to evict a hit, especially in this season or any other. League people take the attitude that those who do not fall in line with the rules should take it on the chin. The rules have been changed or voided so often the League itself probably has to go into a huddle to find out what is what.

Last week when the "Three's a Crowd" matter turned up some errors, it was resolved that theatres and attractions shall have the right to make allotments as to number and location along with the League. It was also voted that recognized brokers (those taken back from the original 16) can buy tickets over the allotments for cash and no return. That appears to be a modified buy idea. Just what tickets are to remain in the box was not indicated, if any when the diggers got through.

Refunds

Postal is having its troubles over making refunds or exchanges. Its system has no provision for that. Where a customer insists it is said that a refund is made but the 50 cents per ticket charge is held out. Postal is said to give actual possession of tickets to new customers with charge accounts and that such tickets can be exchanged or refunded.

How many managers are following the rules is a question. A few are still very hot for the League idea, but most showmen are getting their tickets into salable channels. The supposed safeguards against tickets reaching gyps appear not to have been workable.

Ziegfeld declared he would start suits if tickets for "Smiles" were not handled by Postal or any other agency. He said he would join the League if satisfied it was working along the lines promised, but he stated he knew it was not and that nearly all managers were selling tickets wherever they could. George White joined the League as "Flying High" is on the skids and the hotel agencies might sell some of his tickets. Some brokers figured White strengthened the League by joining it. Others asked "what difference does it make?"

The order that the recognized brokers are to pay 10 cents a ticket to the League has met with resistance by those agencies. They do not see why that percentage is necessary to maintain the League and none has paid the money. There is a considerable indebtedness incurred by the League that has not been paid off. Reports are the managers are not paying the one per cent as levied.

Can't Stop Brokers

Sam H. Harris and the League lost the suit to restrain independent brokers from reselling tickets for "Once in a Lifetime," the test case being that against Jack Pasternack. The court stated it appeared that the managers had not exhausted the legal process of stopping such resale, such as refusing such tickets at the door. The League was disappointed at the decision and an appeal may be taken. But managers hesitate about stopping tickets at the door.

Again the managerial price trend when high demand is anticipated is shown in the scales of several attractions this week-end for the Army-Navy game crowds. "The New Yorkers" will be $7.70 top Friday and Saturday, on the latter night the top for "Vanities" goes to $6.60 and "The Vinegar Tree" goes to $5.50 from $8.25.

Francis X. Bushman as Kedzie's Guest Star

Chicago, Dec. 9.

From pictures to vaude to legit. That's the route of Francis X. Bushman who has been playing midwest vaude spots, and now goes legit as guest star at the Kedzie.

Bushman comes in Jan. 4. Bushman is being agented around town by Max Landau. Under contract agreement Bushman must not show at any spot within two miles of the theatre before his opening date.

Bushman is set for two weeks of one and two-day appearances in small northern Michigan towns during January. Booked by Bill Diamond.

ERROL AT $5,000

Los Angeles, Dec. 9.

Leon Errol heads the Erlanger Coast cast of "Lost Sheep," with $20,000 guaranteed him for four weeks.

Show opens at the Columbia, San Francisco, Dec. 29, and then moves to the Biltmore, Los Angeles.

Rehearsals started here Monday.

OBJECT TO LEGIT WIRING

Merchants in Colony Don't Want El Capitan to Go Sound

Hollywood, Dec. 9.

Hollywood business interests are squawking at the reported wiring of the legit house, El Capitan, claiming a picture house can't bring trade from other parts of the town.

As the house is owned by C. E. Toberman, who is heavily interested in Hollywood realty, he will probably heed the noise.

11 Flivs Run $448,000 in Red Within 5 Weeks

Broadway legit flops from Nov. 3 to Dec. 6 (five weeks) saw the failures absorb an estimated total of $448,000. Amount is top for any five consecutive weeks of the current season.

Outstanding loss is $225,000 supposedly on "Princess Charming," produced by Connolly & Swanstrom and running seven weeks. That the amount was even more than this is believed in many quarters. Shuberts were in on "Princess" for a third.

Previous high loss was credited to another musical, Arthur Hammerstein's "Luana," which went for around $200,000. Both shows are thought to have suffered principally from lack of ticket brokers' support, as have many others.

"Vanderbilt Revue," produced by Lew Fields and Lyle Andrews, is estimated at $60,000; "Well of Romance," at the Craig, third musical to flop, for a similar amount.

Highest dramatic flop was Charles L. Wagner's "The Tyrant," Rafael Sabatini's costume play, set at $30,000. Other losses were "Room of Dreams" (Theatre Assembly), $15,000; "Mrs. Samuel" (George Tyler and Erlanger's), high at $15,000; "Made in France," Lya de Putti flop, produced by Laura Wilck, at $10,000; "Marseilles," another flop for Gilbert Miller, $15,000; "Pressing Business" (G. C. Fitchett), $8,000.

Out of town, "On the Loose," Colleen Moore play produced by Arch Selwyn and Erlanger's, is thought to be in the red for $30,000.

"LIZZIE" MAY BE CLOSED IN NEW YORK

Because business had fallen off and the "Girard Trust Co. and the estate of Dr. Howard Furness couldn't be bothered," a week to week notice was posted for "Lysistrata" Monday (8). Both the show and the New York office of the Philadelphia Theatrical Association, which produced "Lizzie," may be closed at the end of this week.

Having played on Broadway for six months, with receipts lately going down, the producers are reported figuring the show was finished in New York, and are now concentrating on the Chicago company, now showing.

Robert Sparks, who handled the production for the Philly backers, was in Philadelphia Monday (8), where he was given the news. Sparks leaves for Chicago today.

With a salary list of nearly $10,000 "Lizzie" opened in New York June 5, 1930, after five weeks in its home town. Since opening show has covered its original outlay of $130,000 and made money, but has played into hard luck consistently.

Old-Time Names Pass

Syacuse, Dec. 9.

With the Empire re-named the Dewitt, the downtown Main Stem without a single theatre name familiar to the older generation of amusement patrons. The Eckel and the Strand survive, but with claim prefixes that are fast taking the place of the established names.

Downtown houses to pass out include the Grand Opera House, where the Shuberts and Marcus Heiman, aniong others, started; the Bastable, the System, Crescent, Temple, Wieting and, finally, the Empire.

How Postal's Ticket System Works

Few Hitches, but Regular Agencies Sell Most Coupons—Easy for Gyps' Digggers

Few hitches in the Postal Telegraph's order slips system are noticeable, although there is slight confusion attached. Those hitches are on names, misunderstood over the phone, dates and location.

At a 42d street house last week, a customer claimed misrepresentation on the part of Postal's clerk handling the sale, as seats were on the extreme side and not aisle. Said to be the first complaint of this kind so far, as Postal men have theatre diagrams before them.

Asked about Postal mistakes, one manager stated there were not enough business to warrant confusion.

From observations made at theatres with hits, Postal business seemed to contradict the League's claim it is selling 35,000 tickets weekly, particularly since the League's heaviest sale are for big hits.

Allotment Cut Down

One 48th street show asserted the League disposed of only two orders on a Friday night. In opposition to the League's claim were complaints made by "Three's A Crowd" management, which resulted in a cut down on Postal's allotment from 167 to 100 seats last week.

At one house where Postal was reported making a mistake as to date of performance, the telegraph company was said to have made good financially.

To the specs, Postal seems to be little more than a joke, since no trouble whatsoever is encountered in "digging." It simply means the specs' seats must be put in a new envelope to be called for by the users. There is no trouble in getting them, either for specs or ultimate users.

Even with a reduced number of brokers handling seats, orders from the latter were observed to predominate by far over the Postal's orders. Entire attitude of patrons seems to indicate a dislike for buying through the wire company, an entirely new procedure to them. There were also some praising the service.

Although Postal claims to have several men working on cancellations, there were reports of slip ups in this direction, leaving the box offices in the dark as to the returned seats.

Admittedly out to increase its own business, the Postal is claimed to be a dead loss to all but hit shows and cannot replace the brokers' aid on this angle.

League says it is working now on a scheme to do away with speculation, but making no plans public.

Right now a laundry, restaurant and tailor shop are among the outsiders handling seats for hit shows.

Kerr Goes to Radio

Geoffery Kerr, legit, currently playing in "This Is New York," has been placed under contract to Radio for six months commencing Feb. 25, next.

Kerr was engaged for "This Is New York" at practically the same time he went under contract to Radio. Radio consented to postpone the starting date until 12 weeks after the show opened, with Arthur Hopkins, producer of the show agreeing.

Kerr was engaged through Maxwell Arnow of the Leo Morrison office.

S-M Take C-S Show; May Change Cast, as After Buddy Rogers

Schwab & Mandel have taken over the Fields, Rogers and Hart musical, "Success," from Connolly & Swanstrom. Efforts are being made to secure Charles "Buddy" Rogers from Paramount as the juvenile.

As originally planned, under Connolly-Swanstrom piloting, Warner Brothers was to have been in on the venture, with the show to ultimately make its Broadway debut at the film firm's Hollywood theatre. Switch in management will probably change the New York destination and may also cause changes in the cast before it goes into rehearsal around Dec. 22.

Initial cast lineup named Jack Whiting, Irene Delroy, Inez Courtney and Gus Shy as the leading principals. But Schwab & Mandel opened negotiations for the male film star and also for Jack Haley, comedian, who recently and voluntarily called off his $80,000 contract with S-M. If Rogers and Haley are obtained, it apparently means that Whiting and Shy will be dropped. Whether the Misses Delroy and Courtney are to be retained is not known. The Haley engagement looks cold at present.

Operetta Off

As first put together the entire undertaking had a distinct Warner flavor, due to Whiting and Miss Delroy being under WB contracts; as also Rogers and Hart to First National. In collaboration with Herb Fields, the latter team did a picture for FN last summer, "Hot Heiress," as yet unreleased.

Through taking over "Success," and because they can't get the people they want, Schwab & Mandel have postponed the operetta they were to produce during the winter. This is a Hammerstein, Mandel and Romberg works which now goes over until next August, and for which no title has been selected.

Rogers in "Follies"

Ziegfeld has signed Will Rogers for his next "Follies" which he will produce in May or June. Producer is also after Ruth Etting for the same show.

Mrs. Pat in Wrangle

Hollywood, Dec. 9.

Mrs. Patrick Campbell and the Vine Street theatre are having a squabble, the controversy being over what is coming to her for two lecture dates preceding the "Ghosts" engagement.

Both parties are trying to keep it out of the courts. Equity has refused to handle arbitration, ruling that lectures are not show biz.

Difficulty was caused by two separate agreements, one calling for cash and the other on percentage. Percentage was less than Mrs. Campbell anticipated.

PAULINE LORD STARRING

Los Angeles, Dec. 9.

Frankyn Warner is producing "Barren Trees," play by Arthur Gregor. Pauline Lord is mentioned for the lead, with opening sometime in January.

Gregor also wrote "Decency," produced by Warner last spring.

"MOB" TOO DANGEROUS IN SPIRIT, L. A. FEARS

Civic Repertory theatre has called off production of "The Mob," scheduled to follow "Porgy," and will substitute another John Galsworthy play.

Display of mob spirit and social leanings in the story were thought possibly dangerous under present business conditions.

Sale Show to Coast

Shuberts have decided to send "Hello Paris," with Chic Sale to the Coast with plenty of one-night-ers on the way.

The show has one week after this in New York, lays off a week and then goes into the Wilbur, Boston, for two weeks with the subsequent western trek being booked.

Polly Walker will not go, being replaced by Mary Adams, already in the show, with the latter's part taken over by Dorothy Blair.

For the pending road tour only eight of the original 12 Jubilee Singers (colored) will be carried.

Next at Vine St.

Los Angeles, Dec. 9.

"Ladies of Creation," new play by Gladys Unger, is on tap for production soon at the Vine Street.

HOLLYWOOD'S LEGIT TRY

$10,000 and Hall, Rent Free, Is Minn. Town's Bid for Flesh Shows

Chicago, Dec. 9.

Hibbing, Minnesota, population 15,000, has just made a present, rent free, of its Municipal Auditorium, seating 1,200,, to the Northwestern Amusement Co. of St. Paul, which will undertake starting in January to provide the town with three days of vaudefilm and three days of dramatic stock. Hibbing now has talking pictures.

On top of giving the booking agency the place without rent or obligation the city put up a fund of $10,000 for the agency to undertake the correction of the acoustics, previously the chief obstacle.

Always Nice

Among showmen Hibbing has for decades been known as a natural show town. It has been so good in fact that traveling companies invariably boosted their scale and the natives ungrudgingly paid the extra tariff, although the same shows frequently played neighboring towns at a lower scale. The latest action of donating their Municipal Auditorium solely to obtain entertainment is described as the climax of liberality by an always-liberal burg.

Hibbing is 275 miles above St. Paul in a region heavily Swedish and plenty cold. They're not only hungry but crazy for in-person actors. Stock company will spend the other half of the week in another small town, Virginia, Minnesota, population 14,000.

British Fog

Hollywood, Dec. 9.

The jolly old accent is nine points of the part these days, and the agent knows it.

A director, his casting going very slowly, sent out for every possibility. One agent had only one entry and apologized for that. "She's a little crazy," he said, laying down the photograph, "but she's English."

PROFIT OF HITS FOR OUTSIDERS

While the wiser and more experienced producers are passing up scripts which later develop into hits, three of the biggest hits current on Broadway, are paying big profits to men outside of show biz. "Grand Hotel," Herman Shumlin's hit, is paying Harry Moses, of the underwear business, weekly profits. His share is figured as reaching a total of $100,000 or more.

Roland Stebbins, also an outsider, is steadily collecting from "The Green Pastures," holdover hit. "Lysistrata," is paying a part of its profits to the estate of Dr. H. H. Furness, late Philadelphia patron of the arts.

The Players Free Gag for Paid Commercial Time on the Air

Inducing stars, featured players or entertainers to appear without charge on an air commercial hour in New York is developing almost into a racket.

So far this has been done mostly by newspaper people acting as announcers for the commercial hours they represent. With most of these solicitors of gratis services from "guest-stars for radio," the understanding that they provide a "name" each time they broadcast is a part of their contract with the firm employing them and the radio.

Were these paid announcers to protest against furnishing a free name as part of their radio time, it is doubtful if some could obtain a broadcasting contract, or if so, then at least at one-half the amount they now receive with the "guest star" added gag.

The Publicity Alibi

Several reasons are attributable to the players falling for this bunko. The most favored alibi is publicity, that of the air and the announcement of the appearance in the newspapers of the announcers. The newspapers, themselves, are not the commercial payer for the hour, although some of the dailies benefit through obliging the commercial air advertiser employing its people as announcer, to also advertise in the sheets. Which leaves those newspapers far from altruistic in the radio matter.

The publicity in the dailies is momentarily a line or two once or twice. The air publicity might be of some value to the player if repeated. But appearing once only, if there is a reaction to the air publicity it probably lies in the thought of the listeners-in that the players must be air flops, since they are not heard the second time.

While the commercial advertisers pays the price, of the announcer, of the radio time and of the daily advertising. And the player gets nothing but the bull, probably promises for the future in the newspaper or an intimation that the free air appearance will pay off some of the "notices" given by the newspaper men in the past.

Radio Lives and Kills

Radio lives on music and entertainment.

Radio has killed the music business.

Radio has hurt the theatres.

These very things that have made Radio possible and an enormous industry, their sole valuable sources of supply, are injured mostly by Radio.

There is every reason why a player or an entertainer should not volunteer for the Radio unless for charity. If the radio advertisers can pay everyone else, the advertiser should pay the talent.

There is no reason why the player or entertainer should give away their talent to appease or please a newspaper man or women, no matter who or she may be or what paper they represent. It's a bad precedent; it decreases the value of the air entertainer, at present or in the future; it returns the player no actual benefit, for air publicity to stand up must at least be somewhat continuous.

If air entertainment in person is of such little worth it can be constantly given away, why should Radio or a national or local air advertiser appraise its value at any higher figure than the giveaway actors themselves?

Exceptions

Actors under engagements to theatre circuits or show managements, appearing on the air in a regular exploiting radio program of course are not included or looked upon as "free entertainers."

ALL PRODUCERS SOON STAGING

Universal and Columbia Preparing to Join Metro, Warners, Par, Radio in Putting Scripts on Boards Before Filming—Like Extra Legit Cut and Lower Play Prices

ECONOMICAL

Hollywood, Dec. 9.

Legit production by picture producers grows more popular, with indications that all the majors will be in before long. Latest companies figuring on backing shows are Universal and Columbia.

Universal is known to be looking for a suitable script but at Columbia it's a case of a divided house. Harry Cohn is strong for it but brother John doesn't yet see it.

Angle of the picture-legit producer is that it's another move toward economy. One producer who is headed toward legit points to recent play buys in which heavy money was paid before the shows opened and no accurate estimate could be made on their worth.

As the picture maker puts it, "Why pay $60,000 for rights for a play before it is produced? Isn't it better to put it on yourself for not over $15,000 and if it goes you get a cut on the legit returns plus the picture? Otherwise you pay top price even though you are still speculating."

Bidding Angle

Although the Author's League requires a producer to offer his piece to the highest bidder for screen rights, the picture-play producer can afford to outbid his competitors because half of the proceeds will come back to him anyway.

Leaning by the picture producers toward legit is their intent to fill their next year's programs with stage contributions. Looking over the recent returns from the b. o., they find that adaptations from the boards have been big kale makers.

Scramble started with the pictures mob not waiting until the plays

(Continued on page 63)

Build International Theatre at Chicago For World's Fair

Chicago, Dec. 9.

A new theatre, seating about 2,000, will shortly be erected for use during the 1933 World's Fair. House is to be known as the International theatre, and will become a fixture, remaining after closing of the fair.

Moscow Art Players, and troupes of standing from about six foreign countries have been approached to give performances during the run of the fair.

Understood all troupes imported will come in on a guarantee basis.

Theatre Owner's Musical

Craig theatre, dark since "Veil of Romance" closed after less than two weeks, will be relighted again shortly with another musical.

Theatre owners are producing, the show coming in in about a month.

Betty Boyd Halts Play

Los Angeles, Dec. 9.

"She Had to Marry," new play by Al Bridge, failed to open at the Vine Street Monday night when Betty Boyd left the cast to accept a picture engagement.

Nancy Fair replaced and announcement was made the show will open Friday (12).

Statistics Not Kept by League Or Postal—No Line on Added Trade

Legit Gets Smart

Chicago, Dec. 9.

First time sidewalk spieler used for legit when "Subway Express" installed a barker in front of the Erlanger. Starts in at 9 a. m. and keeps barking all day.

"Step right up and get good tickets for the 'Subway Express'; most exciting play in town," is the sales cry.

SHUBERT OFFER FOR PRODUCER

Because of their failure to land a hit so far this season, Shuberts are reported offering a young indie producer $50,000 to $75,000 yearly salary to produce for them, the indie to take charge of a new corporation to be formed.

It is said Shuberts have received an answer from the indie in which he declares he would work only on certain conditions, giving him the entire say-so on production, but that present arrangements had him tied up for a period of time.

QUIZ FRISCO ACTORS IN MYSTERY SLAYING

San Francisco, Dec. 9.

Wallace Middleton, actor in "Ex-Mistress," at the Green Street theatre, was held for questioning in connection with the mysterious murder of Mrs. Rosetta Baker, former actress and society woman, aged 65, who was found strangled to death in her apartment.

Arthur and Al Beale from the Green Street cast were also held. Middleton was reported let out of the cast Saturday (6) night by the management.

The three men under examination, admitted, police say, that they were with Mrs. Baker the night before the murder. The motive of the killing is still a mystery.

Middleton was once with the Henry Duffy players. Mrs. Baker appeared with Reginald Travers Fairmont hotel theatre, highbrow producing outfit.

'VICE' ON POLICE SCANDAL

Meller Rushing to Reach New York While Investigation Is Hot

"Vice," melodrama by John Kane, on the current expose of the vice squad of the New York police, is being rushed into rehearsal. It is due for New York while the investigation is still hot. Murray Irving is producing.

Cast includes Helen Heibel, Albert Conway, George Austin, Thomas Haskell, Anita Klarmen, Frank Finnerty, William Carlomagno, Hubert Murray, Peter Daly, Walter G. Borne, Jane Kennedy, Thomas Findlay and others.

Warner Ill, Plans Cold

Los Angeles, Dec. 9.

With Franklin Warner back in the hospital suffering from an intestinal infection, production of the second edition of "Temptations" has been postponed indefinitely. Also in abeyance is the contemplated Frisco showing of the first edition.

Same goes for "Oh! Susanna," produced here last spring and scheduled to be sent to New York by Warner shortly after the holidays.

A Variety reporter calling at the Ticket League and Postal Telegraph's ticket offices was unable to learn if either had increased the usual patronage of the Broadway legit theatre, with their attempted regulation of the ticket sale. Both admitted they had not compiled statistics of sales; that they did not know if an increase of purchasers from New York's surrounding neighborhoods or suburbs had been brought about by the entrance into the ticket field of the Theatre League and Postal's distribution.

At the Postal's uptown ticket office, an estimate was made that "perhaps 8% of the total tickets" sold by it came from the neighborhoods and suburbs. That computation left 92% of Postal's sales from the customary channels of regular legit goers, with the financial district and commercial houses purchasing tickets for buyers, as usual. The East Side of New York is a considerable buyer of legit tickets but those purchasers are said to have been built up by Joe Leblang's cut rates. They sidestep the regular box office priced coupons.

Neither could the box office men state if they had observed any increase from New York neighborhoods. The Postal's order slips and marked by code numbers, they state, signifying the location of the Postal branch office taking the order, only.

Col. Harlow Savage of the League said he has no idea of suburban buying of legit tickets, but that the League's recognized agencies are selling from 35,000 to 40,000 tickets weekly.

No Explaining

At neither office was an explanation offered why no statistics had been gathered to denote an extension of theatre patronage, if that exists, and if so where the increase mostly has been found.

The opinion has prevailed that the Ticket League and the Postal, co-operating, must increase the legit theatre's trade to be denoted a success. An increase, if the Postal's and League's system of furnishing buyers with legits tickets at the reasonable service of 50c per ticket, should first be detected from the suburbs, it is claimed, since those

(Continued on page 63)

$10,350 Judgment for Film Sale by Morris Of "Sons o' Guns" Rights

A judgment for $10,350 has been filed in the N. Y. Supreme Court in favor of the William Morris Agency against Connolly & Swanstrom.

The plaintiff sued on the ground that the defendant agreed that it was to receive $10,000 on Oct. 1, last, for bringing about the sale of the defendant's play, "Sons o' Guns," to the Art Cinema Corp for a film production, but has failed to pay.

"Hobohemia" in Village

"Hobohemia," satirical comedy on Greenwich Village by Sinclair Lewis, has gone into rehearsal. It will open at the Grove Street, in the Village, Dec. 29.

Agnes Gill, Benjamin Halliday, Gwendolyn Morrissey, Lulu Lackey, Eugene Skinner, Arthur Brown, James Dillon, Robert Giodoni, Ralph Davis, Joseph Smith, Leo Hayes, Frank Perry, Frank Klein and others in play.

Par Keeps Starrett

Paramount has decided to exercise its option on Charles Starrett in two features at the Astoria studios. Pending a picture assignment, Starrett has been engaged by Edward Dolejen for the lead male role in "With the Tide," drama, now in rehearsal.

FUTURE PLAYS

"In Hock," by Frank Rosendale, goes into rehearsal today (10) with the writer figuring as producer. Show will open Christmas week.

"Old Man Murphy," by Patrick Kearny, has been taken for production by Robert V. Newman, with opening planned for next April and Arthur Sinclair reported in the lead. Sinclair is currently rehearsing in "Rain McCoy" for Sam Lowett.

"The Life Line," by Gretchen Damrosch Finletter, will open in New York Dec. 27, Leo Bulgakov producing. Cast includes Carroll Ashburn, Eunice Stoddard, Lewis Leverett, Helen Ambrose, Harry Green, Herbert Delmore, Rosalind Ivan, Akim Tourinoff, Sally Gabler, Robert Parsons.

Francine Larrimore has been engaged as star for "Storm Song," which Robert V. Newman will produce. Newman is now rounding up support cast with the production scheduled to go into rehearsal next week.

"Storm Song" was written for the late Jeanne Eagels and had been held under option by Sam H. Harris with Newman taking it over from Harris.

"Black Sheep" goes into rehearsal next week (15) with Charles Farwell as producer. The piece is destined for Chicago.

Cast includes Mabel Trineer, Jerome Daly, Arthur Holt, Eugene Kennedy, Charles Waverly, Margaret Flynn, Martha Rutledge, Frank Shaw, Maurice Berry, Felix Muldoon, Harry Madero and others.

"The Truth Game," the new Shubert show with Billie Burke, opens Dec. 22 at the Broad Street, Newark.

Robert V. Newman is organizing a second company of "Bad Girl" for Chicago. After disposing of the duplicate "Bad Girl," Newman will direct his attention to "Storm Song."

"Fair Play," by Philip Katz, in rehearsal with Louis Bollerman figuring as producer. Opens at Bayonne, N. J., Dec. 22. Cast: Robert Rowley, Eugene Marshall, Antoinette Bookman, John Kraft, Hazel Farwell, Elsie Leininger, Joseph Lynch, Frank Madden, Marjorie Healy, Gertrude Shaw, Leonard Polk and Martha McGraw.

June Walker hopped into the femme lead of "Green Grow the Lilacs" on short notice last week and opened with the show this week (8) at the Tremont, Boston.

John Loeffler has withdrawn as general manager for George W. Lederer to produce on his own. He is casting a musical, "Daisies Won't Tell."

"Beating the Town," newspaper melo by Charles Hagan, will be given a stock trial at Rialto, Hoboken, N. J., Jan. 5. Author is a Brooklyn newspaperman.

"My Twin Sister," musical adapted from the German, for the Shuberts. In rehearsal. Bettina Hall, Walter Slezak, Fortunia Bononova, Harry Welsh among the players.

Herman Shumlin is casting a second company of "Grand Hotel" for Chicago, with the Shuberts reported in on the duplicate.

"Garrison's Folly" goes into rehearsal next week with Bertram Meiher author-producer. Cast has James T. O'Connor, Harold Clarke, Maymie Metherington, Florence Russell, Joseph Rupel, Janet Reade, Dorothy Milne, Leo Hutzel and Robert Carraway.

"Derelicts," which tried out last summer and was scrapped, is being readied for another try with Joseph Woods again figuring as producer. The piece starts at Allentown, Pa., Dec. 22, and New York later.

Cast includes Joseph Hodgins, Anthony Palumbo, Irene Carlson, Florence Major, Edward Broadhurst, Mabel Thompson, Arlene Fowler, Patrick J. Kelly, James Brennan and Walter Cassidy.

"The Baby in the Case," farce comedy by Anita Hart and Maurice Braddell, goes into rehearsal in 10 days for Thomas Kilpatrick, young indie producer.

"Hearts Are Trump," tentative title for musical adapted from the French of Louis Vourni by Russell Medcraft, has been taken by Galen Bogue. Slated for January, with Irene Bordoni as lead.

"Much Ado About Nothing," Shakespeare's comedy, went into rehearsal Monday (8) for the Theatre Guild. It opens at the Guild Jan. 12.

"She Got Into the Papers," tentative title for play by Denton Whitson, and "Don Juan," play tried out by the Goodwin, Chicago, have been taken for production by the Theatre Assembly.

Walter Connolly and Osgood Perkins will have the leads in "A Trip to Sorrento," by Hans Adler, which Oscar Serlin and the Theatre Assembly are producing. Play goes into rehearsal shortly. Serlin has also taken "Wedding" by Judith Kandel.

"Life Is Like That," which Curtis Emery is producing will open cold at the Little, New York, Dec. 23. Cast includes Helen Shipman, Edward Pawley, Mary Morris, Doris Covert and others. Paul Martin is staging.

"Life Line" has gone into rehearsal as next for Leo Bulgankov.

"Stepping Sisters" current at the Jolson, New York, and figured to fold week, will instead shift to the Ritz.

GREEN-GENSLER'S 2 NEW SHOWS FOR SHUBERTS?

With no settlement on ticket difficulties between Morris Green of Green and Gensler and Marcus Heiman of Erlanger's reported, "Rock Me, Julie," third for G. & G., has gone into rehearsal at the Sam H. Harris, Shubert house.

Auditions for G. & G.'s musical, "Gang's All Here," are being held at the Comedy, also Shubert.

Although no split is reported between the young producers and Erlangers, release of Paul Muni by Shuberts for the lead in "Julie" is said to have included a clause providing for both new shows to play at Shubert houses. Muni had been contracted to play in "This One Man" until June, 1931, with touring planned for the play.

Question of payment to Joe Leblang of 10% of total sales he makes for "Pagan Lady" and "Fine and Dandy" has apparently been set, with G. & G. making all payments and Erlanger's none. Trouble on this count had come up with Heiman of Erlanger's said to be unwilling to pay half. Leblang sells $8,000 to $10,000 worth of tickets weekly for "Lady" and "Fine."

G. & G. have had trouble casting "Julie," with three replacements going in this week. John T. Doyle, Elizabeth Patterson and Rose Keane reported out of the company, which Robert Milton is directing.

It had been originally planned to open both plays on Broadway by New Year's, with the dates now set back to late January. Green and Heiman are said to have had trouble on ticket distribution, with Green wishing to take it over.

Role Amputated, Actor Files Claim for Pay

William Pringle has filed a claim for one week's salary against Lou Holtz and Jack Yellen, producers of "You Said It," musical, currently in rehearsal.

Pringle's claim at Equity states that he rehearsed several days with the show and was informed his role had been written out of the piece. Under Equity regulations he is entitled to a week's salary, but, not having a signed contract, may have to arbitrate the amount.

Equity's regulation provides that when an actor is engaged for a part and it is written out on revision he is entitled to a week's salary if rehearsing under seven days and two weeks' salary if rehearsing beyond seven days.

Herndon's Home Props Wife's, Suit Discloses

A sheriff's jury decided that Richard G. Herndon, who is now producing "First Night," owns nothing in the apartment he occupies with his wife and some of her relatives at 240 East 57th street and that the property all belongs to Mrs. Herndon. Property is valued at $9,700.

The question of how much property Herndon hasn't got, came before the jury in a suit by the National Surety Co. which paid $977 on a bond given for Herndon for the salaries of the musicians in "Ginger Snaps." In an effort to collect the $977 the bonding company levied against the property in the Herndon apartment.

Herndon testified he has no bank account.

• Shows in Rehearsal

"You Said It" (Holtz & Yellen), 49th St.

"Colonel Satan" (Erlangers), Erlanger.

"Philip Goes Forth" (Lawrence Weber), Times Sq.

"Babes in Toyland" (Shuberts), Imperial.

"Jonesy" (George Wintz), Little.

"Inspector General" (Jed Harris), Biltmore.

"Life Line" (Leo Bulgakov), Bryant Hall.

"Made in Hollywood" (Brock Pemberton), Avon.

"Dr. X" (Brandt Enterprises), Cort.

"Deserted Village" (Kathleen Kirkwood), Triangle.

"Life Is Like That" (Curtis Emery), President.

"The Devil Is a Lady" (Lew Cantor), Ritz.

Shubert Musical Closed; Another's 1 Week Only

Shuberts have only given "My Twin Sister," German adapted musical, one week's booking. Show opens Dec. 22 in Brooklyn, with no other stand yet set. Cast so far includes Bettina Hall, Kay McKay, Olive Olsen, Walter Slezak and Harry Welch.

"Arms and the Maid," another Shubert musical, closed out of town Saturday (6).

5 Shows Out

"Scarlet Sister Mary," presented by Lee Shubert, will be sent forth from the Ethel Barrymore Saturday (13). It is the quickest flop Ethel Barrymore has ever recorded on Broadway. Three weeks, less a day. First week okay but the drop in trade the second week so marked it was decided to again go to the road. Claimed $20,000 first week, $14,000 the second, and this week will probably dive much lower.

SCARLET SISTER MARY

Opened Nov. 25. "Likely to disappoint," Mantel (News). "Difficult to understand what attracted Miss Barrymore to such a trifling narrative," Atkinson (Times). "Variety" (Ibee): "Probably won't last through winter."

"Schoolgirl," Independent, will close at the Ritz. Will have played a bit less than four weeks. Got between $5,000 and $6,000 and slipped lower last week.

SCHOOLGIRL

Opened Nov. 20. "Painful exhibition," Brown (Post). "No picnic for the audience," Darnton (Eve. World). "All too tiresome," Garland (Telegram). "Variety" (Ibee): "Does not figure on Broadway."

"An Affair of State," independent, taken off at the Broadhurst Tuesday night. Played three weeks to protect managerial end of picture rights. Fair notices but bad trade with $3,000 or less indicated.

AN AFFAIR OF STATE

Opened Nov. 19. Many of the second stringers were impressed. "Thoroughly amusing evening," Ruhl (Her-Trib). "Naughty but never offensive," thought Rathbun (Sun). Smith (World): "Thoroughly diverting evening." "Variety" (Ibee): "Limited stay indicated."

"Ladies All," Shubert show, leaves the Bijou this week too. Is in its 26th week. Started off at Morosco at about $12,000 then slipped under $10,000 and has been getting $7,000 to $8,000 lately.

"Blackbirds," presented by Lew Leslie at the Royale, closed suddenly Saturday (6). Played seven weeks. About $11,000 for a few weeks and under that lately.

BLACKBIRDS

Opened Oct. 22. Garland (Telegram) figured "Rhythm is likely to make a success out of Lew Leslie's new revue." "First-rate entertainment," Anderson (Journal). "Exciting and diverting revue," Coleman (Mirror). "Slow-paced and generally sleepy," Brown (Post). "Variety" (Ibee): "Limited engagement indicated."

Concerts

By Sallie

REDUCED ROYALTY PROPOSED FOR REPS

Equity is backing up the campaign of tent show reps and small stock operators to importune play brokers for lower royalties on play releases for both divisions.

The tent troupes and small stocks have perforcedly had to rely upon oldboy bills and mediocre originals, unable to stand the gaff of high rentals for better plays.

Two plans have been submitted to the brokers. One is for a reduction on individual releases for the stocks, and the other for a season's fee for use of plays by the reps, the latter after the method now employed by the brokers on Chautauqua rights where bills are leased for the season.

The tent men are willing to meet the Chautauqua figure on blanket contracts for the season, but so far have not been able to interest the brokers at the figures.

Rep House in White Plains

A repertory theatre for Westchester county is contemplated by Princess Deer Horn, American Indian and former night club dancer. The theatre, to be known as the Drama Repertory Company of Westchester, in White Plains, where Miss Deer Horn owns property.

The first production of a series of classical productions to be given by the company is now in rehearsal. Actors engaged are to become permanent members of the company.

Chicago Cushman Club Closed—Temporarily?

Chicago, Dec. 9.

Charlotte Cushman club here is closed, having vacated their building on Elm street on Dec. 1. Closing, however, is described as temporary while structural changes are being made. No date for reopening is announced.

Local club was organized in 1925 and for nearly a year was located in the home of Mrs. Caroline Kohl.

During the past summer with only one show in town and with the theatrical season late in starting, the club is understood to have been deprived of all its nominal income. Like the Cushman clubs in Boston and Philadelphia the rates were extremely reasonable. A fine building in an excellent neighborhood was utilized.

Gerton-Adler Split; Each Will Do Mystery Show

Philip Gerton, who teamed with Hyman Adler in producing "With Privileges," is going solo on his next show, "The Panther," mystery by James J. Judge. Play is slated for production in January.

Adler's next will be "Laughing Lanterns," by Frank Whitfield. "Lanterns" is also a mystery, and will feature the producer in the cast.

Now in the hosiery business, Gerton is an ex-vaude actor.

Stock's Beauty Lecture

Easton, Pa., Dec. 9.

Players' Guild stock, which has been here since early in September, is using a novel trade stimulant.

At each performance, during intermission, Henri, local beauty culturist, delivers a 10-minute talk on "The Art of Social Makeup," and presents to each woman holder of a 75-cent seat a package of beauty toiletries.

WESTERN PLAY OFF

Production by William Brady, Jr., of "The Frontier," western play by Richard Stevenson, has been called off. Theme similarity between "Frontier" and "Billy the Kid" (M-G) given as the reason.

Brady has taken no other play as yet.

Songs in eight languages were sung by Frances Newsom, lyric-coloratura soprano, in the Barbizon Plaza Concert Hall. She has an intriguing voice.

Her gown of turquoise blue velvet, finely encrusted in brilliants with evening slippers of the same shade, made a pretty stage picture.

Program chiefly German groups, Marietta's Lied zur Laute, from "Die Tote Stadt," Das Standchen (first performance in America), by E. W. Korngold, showed good phrasing and control; the Variation number on a Theme by Mozart, brought out the quality of Miss Newsom's lyric voice and she sang it with breath of tone color.

Factory Noises

Conductor Sokoloff and his Cleveland orchestra reach New York each season, Mr. Sokoloff presented two novelties at Carnegie, a Soviet number and one American. The cowboy songs gave a certain color in the second and third movements but the rollicking third movement outclassed the others. The other creation was "Factory Music for Machines" by A. Mossoloff, composer of Russia and little known. This composition was very brief. He evidently understood people are satisfied with the fewest of factory noises, but it's a good attempt and a departure.

House, as usual, capacity.

New Yorker's Recital

Harold Bryson, New Yorker, and a good baritone, gave a recital at Town Hall, assisted by Elma Zoller at the piano. His voice in its lower register is rich but there seems to be a little too much nasal resonance.

Mr. Bryson's stage experience has been limited, but he should develop. His program was well arranged, Brahms, Handel, Beethoven and Schubert.

"At the Ball" in English seemed to grip the audience most. He sang many encores to standees.

Plenty of Spanish

Are all the Spanish dancers transplanted in America this season? Their rhythm, considering the capacity houses that they draw, have caught the public.

Carola Goya, instead of a series of Sunday night recitals of Spanish dances, as has been her custom, will remain for an entire week at the Comedy theatre, from Dec. 15, on.

Upper and Lower in German

"Verklungene Traume" (Echo of a Dream) in German is a picture with lovely scenes of Roumania. This picture tells a pathetic love story in both the peasant and upper class life of Roumania.

Madeline, played by Maly Delschaft, is in love with a priest, who will renounce his faith to marry her. During a festive dance in the open, the son of a rich land owner Pulu (Hans Steuewe) falls in love with and introduces her to his parents. The priest, broken-hearted, later, marries them. A year after she flees from her rich husband, returns to her present home where the former priest and Madeline are reunited.

This picture shows many beautiful scenic effects, the herd of sheep being called from the field with music, a cabaret with a floor show and a song and dance act by a colored boy and girl. Women at the tables are dressed in formal clothes. Miss Delschaft appearing in a white satin evening gown with a white velvet short wrap, with shawl collar of white fox. She is very blond, with brown eyes and a bewitching smile, as well as being a good actress.

The voices register well and the photography is very clear and, as should be, the house has the story printed in English.

Training an Audience

Not an empty seat at Carnegie Friday afternoon at the performance of the Philharmonic Orchestra with Leopold Stokowski as guest conductor. His silhouette figure and expressive hands enthrall an audience.

Program covered one hour and a half with the outstanding number Stravinsgy's "Rites of Spring." His audiences are as well trained as his orchestra. At no time is one permitted to be seated during the playing of a number.

'ARMS AND MAID' TO $7,000—AWFUL

Philadelphia, Dec. 9.

After two or three excellent weeks the legit trade took a wallop on the chin last week.

Earl Carroll's "Sketch Book," which had achieved a very commendable $33,000 in its first week at the Shubert without the aid of an extra matinee but helped by holiday crowd, nose-dived badly to around $23,000 without any apparent reason. Notices were fine and people seemed to like the show.

Another musical, "Arms and the Maid," new Shubert operetta, got a pitiful $7,000 in its second and final week at the Chestnut Street Opera House.

Dramatic attractions fared considerably better. Katharine Cornell's "Dishonored Lady," although sloughed under by the critics, had laid hold of a couple of tremendous matinees at which trade mounted to around $3,000, and got $19,000 in its second and final week at the Forrest.

A surprise was the showing of "As You Desire Me," the high-brow Pirandello drama which served as the Professional Players' third at the Walnut. A very uneven show and panned by the critics, this one showed the value of the subscription idea, and with the additional aid of Judith Anderson's personal draw it grossed $11,500 in its first week. Show has possibilities with cast changes and re-direction. Advance sale is promising here.

Arthur Hammerstein's "Ballyhoo" with W. C. Fields, at the Erlanger, got some pans and the show was taken out of here Saturday to move to Baltimore. This looked like a foolish move, considering cost of moving and fact that show needs a couple of weeks' fixing prior to Broadway debut but Hammerstein figured reviewers had killed show here. Thanks to football crowds at the end of the week "Ballyhoo" got about $14,000.

This week's newcomers are "The Apple Cart," at the Garrick, and "Sons o' Guns," at the Forrest.

Next week is blank as far as openings are concerned, with only three houses apparently set for business: Walnut, Garrick and Forrest.

Monday, 22d, brings "Sweet Adeline" to the Erlanger, and "Artists and Models" to the Shubert.

Christmas night has the new Lou Holtz musical at the Forrest and "Blackbirds" at the Chestnut.

Estimates for Last Week

"Wise Child" (Grand, 3d week). Great notices and well liked but hasn't done what it should. $13,000.

"The Apple Cart" (Garrick, 1st week). House reopened after one dark week. Sale for Guild play good.

"Sons o' Guns" (Forrest, 1st week). Advance only fair, with 2d week looking better than first. "Dishonored Lady" got fine $19,000 in second and last week.

"Sketch Book" (Shubert, 3d week). Nose-dived last week after fine start. $33,000 to $23,000 or a little less hard to explain.

"As You Desire Me" (Walnut, 2d week). Despite mixed notices, Pirandello drama drew very well. $11,600 at $2.50 top with subscriptions at $2. Looks good in advance sale, too.

Erlanger is dark again after being open one week with "Ballyhoo." Scant $14,000 with bad notices.

Chestnut also dark. "Arms and the Maid" got a pitiful $7,000 in second week there.

Corey Paying Off

Arthur Corey has settled former differences with Equity and will shortly resume legit producing with "A Small Town Affair."

Corey had formerly been a stock producer and stranded a company in Maine last season. Equity held salary claims against him which he has now arranged to liquidate before proceeding on the new play.

Seattle Stock's New Start

Seattle, Dec. 9.

The Moore theatre opened last week with Alice Brady, guest star of Bainbridge stock, in "Rebound," and big started off big, dropped, then came up again. Miss Brady here for another week, "Little Belle" next which looks like winner.

Moore (Bainbridge-Bostock) (2,000; 50-75-$1)—"Rebound" (Bainbridge Players). With Alice Brady guesting.

Morosco's Comeback Try

Los Angeles, Dec. 9.

Oliver Morosco has posted a bond with Equity for the Los Angeles production of Between the Devil, his comeback hope.

He is after the Belasco for the piece.

Frisco Grosses

San Francisco, Dec. 9.

"The Apple Cart" at the Geary has been the outstanding box office surprise. The business in a season marked for dullness has been exceptionally big. Opening to around $11,000 its first stanza, the second week will hit better than $12,000.

Curran has been dark since Macloon's "Paris in Spring" folded suddenly and will remain so for three or four weeks. Erlanger's Columbia also went dark with closing of "Ghosts." No attraction in sight for a month.

"Stepping Sisters" at Henry Duffy's Alcazar in fifth week got around $5,000, not much of a drop. "Dracula" at President, also in fifth week, prodid. Garnered around $3,500.

Tivoli with second week of "Front Page" slipped, but still on safe side at $3,500.

MRS. PAT'S L. A. FAILURE, $4,700

Los Angeles, Dec. 9.

This is the season's low legit ebb with only the Hollywood houses open. All L. A. legit theatres are dark.

Best grosser for the week was second stanza of "Michael and Mary" at the El Capitan. Home town folks continued turning out to greet Henry Duffy and handed over $7,100. Duffy and his wife, Dale Winter, have been local favs for a long time, and their appearance in this show is a natural for the $1.50 crowd.

At the Hollywood Playhouse another Duffy effort, Leo Carrillo in "The Bad Man," got away to a fair start at $6,500, although it has played here in legit and pictures, the piece is a draw through its star.

In its second and final week at the Music Box the Civic Repertory's production of "The Infinite Shoeblack" did a nose dive to $4,600. Mats held up, but the evening carriage trade was missing. Close cooperation for a week, then "Peter Pan" for the juvenile Christmas trade.

"Ghosts" in the Vine Street for one week failed to draw in spite of its star, Mrs. Patrick Campbell. Piece has been done by everyone locally, including Lucille La Verne, $4,700 on the week at $2.50 top was starvation. "She Had to Marry," an original play by Al Bridge, who will also act it, opened Sunday.

Estimates for Last Week

"Michael and Mary"—(El Capitan, 2d week). Above average at $7,100. Run of three weeks may be extended.

"The Bad Man"—(Hollywood Playhouse, 1st week). Despite a number of former appearances it got away to a good start at $6,500.

"Infinite Shoeblack"—(Music Box, Civic Rep, 2d, final week). Folded to $4,600 not so hot.

"Ghosts"—(Vine Street, one week only). No nourishment with a $4,700 take.

Ark.-Tenn.-Miss. Election

Memphis, Dec. 9.

H. D. Wharton of Warren, Ark., was elected president of the Motion Picture Owners of Arkansas, Tennessee and Mississippi at the closing session. Wharton succeeds J. F. Norman of England, Ark.

Other officers elected: Ed E. Kuykendall, Columbus, Miss.; W. F. Ruffin, Covington, Tenn., and M. Norman, vice pres.; M. S. McCord, Memphis, sec. and treas. and Annie Mae Day, Memphis, asst. sec., with the following directors: R. J. Goodman, Starkville, Miss.; Paul Zerilla and M. A. Lightman of Memphis; R. W. Williams, Oxford, Miss.; Sidney M. Nutt, Hot Springs, Ark.; W. L. Landers, Batesville, Ark.; E. H. Butler, Russellville, Ark.; Charles Marshall, Rogers, Ark., S. B. Johnson, Cleveland, Miss.; E. L. Drake, Jackson, Tenn.; L. K. Hellbrun, Memphis; L. N. Keane, Atalanta; M. L. Mrisch, manager of Warner Brothers' theatre of Memphis and W. E. Elkins of Aberdeen, Miss.

Convention in April will be held at Biloxi, Miss.

Reading Stock Strands

Reading, Dec. 9.

A stock company shaping up at Rajah Theatre managed by Jack G. Van Cleef, headed by Curley Burns and Lillian Walker in the roles in the first week. Admission for the opening of the company is again raised to 75 cents.

Permission was obtained from Wilmer & Vincent theatre chain to use the house for legit shows. A committee headed by George Gross, orchestra leader, and James G. Updegraff, foreman of the stage hands, made the arrangements.

5 CLICKS, NO FLOPS IN CHICAGO GROUP

Blackstone Dark to Avoid Pre-Christmas Subscription Headache

Chicago, Dec. 9.

Business climbed for the hits, in spite of this two more houses, the Illinois and the Blackstone, went dark Saturday for two weeks. The Blackstone, Theatre Guild house, chose to slam the doors, recalling last season's pre-holiday experience with switching and moving ticket subscribers. The Illinois closed on account of advanced bookings for "Sweet Adeline." Adeline could have remained, as it led the parade with $28,500, an increase over last week.

Town now has a total of six closed houses. Only three are set to open before Christmas. Jonesy goes into the Playhouse Dec. 23, "Ripples" at the Illinois Dec. 22 and George M. Cohan's "The Tavern," not a guild play, at the Blackstone Dec. 21.

"Berkeley Square" replaces "Dracula" at the Selwyn the 25th. Otherwise the line-up remains the same, with a gentle increase indicative of better times. "Simple Simon," which opened the stand after a week of darkness, Sunday, has a strong advance sale.

Estimates for Last Week

"A Month in the Country," Blackstone (3rd week) (D-1,219-$3). Went to $13,000, a slight increase over last week. House goes dark for two weeks, reopening with "The Tavern" and Geo. M. Cohan in person.

"Dracula," Selwyn (1st week) (D-1,086-$2.50). Piece has been a visitor in Chicago before. Road company gives good performance and close to $10,000, considered good. Out the 22nd to make room for "Berkeley Square."

"Lysistrata," Majestic (4th week) (D-1,897-$3.50). Features in newspaper ads it will never cut rate. Got $21,500, a slight decrease, but strong enough to look like a sticker into new year.

"Michael and Mary," Harris (1st week) (D-1,084-$3). Got off to $13,000 with the aid of Madge Kennedy as a draw. Liked. Shubert Dramatic League offering.

"Mendel, Inc," Adelphi (4th week) (C-1,118-$2.50). Despite being on cut rate plan got around $16,000, a build-up over last week. Going for stunt advertising. Strongly exploited.

"Old Rascal," Garrick (4th week) (D-1,276-$3). Up to a comfortable $14,000 and this despite the two-for-one coupons being handed out. At this figure making money and will remain.

"Simple Simon," Grand (opened the 7th) (M-1,200-$4.40). Opened to a sell-out with indications, from advance ticket sales, of several weeks good biz. Premiere ducats commanded $6.60.

"Subway Express," Erlanger (3rd week) (D-1,319-$3). Like many others this one is cut rating and going after party trade. Good healthy indications at $13,700.

"Sweet Adeline," Illinois (7th final week) (M-1,500-$3.85). Sold out every performance despite cut in ads. Got $28,500 and could have finished month. House always kept plenty of ducats on hand, shorting the speculators, and profited thereby.

"Three Little Girls," Great Northern (10th week) (O-1,365-$3.85). Picking up with musical scarcity $16,000. On a cut-rate basis.

"Young Sinners," Apollo (10th week) (CD-1,443-$3). Going up the ladder with a strong $16,500. Has clicked in last few weeks, markedly increasing takings.

Illustrators' Skits

J. J. Shubert has bought material and production used in the Artists and Illustrators' annual show Friday (5) at the New Yorker theatre.

Material included skits by Ike Rube Goldberg.

"I'se de Law" Go Boom

Leigh Whipper and Andre Tridon "I'se De Law," all-Negro show, closed suddenly in Newark, N. J., with plenty of debts.

One of the first attachments was for $800. The [illegible] and [illegible] were paid.

COAST "PEGGY" CAST

Hollywood, Dec. 9.

Evelyn Treer, star of the former Lafayette players (colored), and Harrington Carter take the leads in "Porgy," at the Civic Repertory, Dec. 15.

Orlando Howard, Edward Thompson, Zack William, Arthur Ray, Beatrice Reeves, [illegible] and Clarence Brooke are [illegible] cast [illegible].

Merry Xmas Goes for But Few B'way Legits—Couple of Surprises About

Legit eased off all along the line last week. With Thanksgiving passed and not so good in itself. Several leading musicals were affected, one dropping $3,000 and further declines expected up to "Merry Christmas," if there's one still left.

The musical leaders appear to be fairly well bunched. "Smiles," at the Ziegfeld, is getting around $40,000, under capacity but important. It has an agency buy, but whether that can support the show for the 20 weeks of the agency deal is not certain. "Girl Crazy" and "Fine and Dandy" come next. A new contender for leadership arrived Monday in "The New Yorkers" at the newly named Broadway. "Three's a Crowd" holds to capacity and is the strongest in ticket demand.

"Grand Hotel" is the leader of the dramas at $28,000, with "Once in a Lifetime" the comedy smash at $23,000. Neither affected, if at all, last week. "Tonight or Never" is well up, getting more than $19,500 last week. Latter show and "Smiles" are now in the Theatre League and are the only shows with actual agency buys. "The Vinegar Tree" is a hit. Other successes slightly down last week.

"Kiss" Surprise

Of the new shows "A Kiss of Importance" proved something of a surprise, getting $13,000 at the Fulton, first week, after rather a critical panning. "This Is New York" is figured to have a chance at the Plymouth with a starting pace of $13,000. "Overture" at the Longacre landed some rave notices, but chances not yet indicated.

The decision to send "Scarlet Sister Mary" out of the Ethel Barrymore this week is another surprise. It dropped from $20,000 to $14,000 within a week, closing this week, too, is "Ladies All," Bijou; "An Affair of State" stopped Tuesday (9); "Schoolgirl" due to withdraw from the Biltz; "Blackbirds" stopped at the Royale Saturday. All houses went dark.

One new show slated for next week, "Petticoat Influence," at the Empire.

Estimates for Last Week

"An Affair of State," Broadhurst: Closed Tuesday (9); played three weeks to poor trade but protected managerial end of picture rights.

"As Good As New," Cort (6th week) (C-1,043-$3.85). Doing mild trade and appears to have just missed; will go along for time; about $6,000.

"Bad Girl," Hudson (11th week) (D-1,094-$3). Slipped off along with nearly entire list; last week around $8,000, but some profit.

"Blackbirds," Royale. Closed Saturday; seven weeks in red; reported resuming a bit later.

"Brown Buddies," Liberty (10th week) (M-1,202-$3). May stick through winter and can lay best of showings this season so far; about $11,500.

"Elizabeth the Queen," Guild (6th week) (CD-914-$3). Supported by first six weeks of subscriptions; capacity to about $18,000 weekly.

"Fine and Dandy," Erlanger's (12th week) (M-1,531-$6.60). Slid off like the others but much stronger than expected; quoted at $37,000.

"First Night," Eltinge (3d week) (CD-892-$3). May stick for time but trade very light.

"Flying High," Apollo (31st week) (M-1,168-$4.40). Doing okay considering length of run and season; with all agencies handling tickets. Took best week between $26,000 and $27,000; goes out after three weeks more.

"Grand Hotel," National (6th week) (CD-1,164-$4.40). No let-up in pace of new smash; capacity all performances for $28,000.

"Girl Crazy," Alvin (9th week) (M-1,387-$7.50). Approximating $40,000

House Shifts Cut Into Run Grosses in Boston

Boston, Dec. 9.

Shifting of houses has considerably cut grosses of [illegible] Wilbur and Majestic [illegible] Boston's two [illegible] theatres.

Estimates for Last Week

"Purity" (Plymouth, 2d week) [illegible] $7,000.

"The Blue Ghost" (Tremont, 2d week) [illegible] $7,000.

"Street Singer" (Majestic, 2d week) [illegible] $7,000.

"Street Scene" (Majestic, 1st week) [illegible] $26,000 (est.) (6 days).

"Dishonored Lady"—(Wilbur, Opened Monday; takes Bway Lyric's spot) $23,000 (est.) (6 days).

"Green Grow the Lilacs," Tremont. [illegible] Opened last night.

Business was off all along the line since opening, slightly affected last week but one of Broadway's leaders.

"Greeks Had a Name for It," Harris (12th week) (C-1,060-$3). In the big money among non-musicals and should go through season; eased to $18,000 last week.

"Green Pastures," Mansfield (42d week) (C-1,050-$4.40). Eased off but still big at $18,500.

"Hello Paris," Shubert (5th week) (R-1,395-$4.40). Doubtful of lasting and house may get new attraction soon.

"Kiss of Importance," Fulton (2d week) (C-913-$3.85). Notices not so hot but first week's trade quite promising; better than $13,000 claimed.

"Ladies All," Bijou (20th week) (C-606-$3). Final week; did well enough early in engagement at $12,000; $7,000 or less indicated lately; goes to road.

"Lysistrata," 44th St. (28th week) (C-1,323-$3.85). Slipped off with held last week too; estimated about $17,500.

"Man in Possession," Booth (5th week) (CD-708-$3.85). Not among leaders but profitable to date; $10,000 estimated last week.

"Nina Rosa," Majestic (12th week) (M-1,717-$5.50). Plugged by means of parties; business fair; around $23,000 last week.

"Oh Promise Me," Morosco (3d week) (C-894-$3.85). Rated among best of season's laugh shows; not among leaders but doing well at $13,000.

"On the Spot," Forrest (7th week) (D-1,015-$3). Will probably go through winter; last week bit off at $14,000.

"Once in a Lifetime," Music Box (12th week) (C-1,000-$3.85). Season's comedy smash with all performances capacity; $23,000 and over.

"Overture," Longacre (2d week) (CD-1,019-$3). Opened Saturday (6); some rave notices.

"Pagan Lady," 48th St. (8th week) (C-969-$3). Should coast into January; eased off last week to about $13,000, but profitable.

"Roar China," Beck (7th week) (D-1,189-$3). Show held to big money, subscriptions figuring; pace from this week on will indicate stay.

"Stepping Sisters," Jolson's (34th week) (F-1,776-$3). Cut rate marvel; wows little, which explains run at low grosses; $8,000.

"Scarlet Sister Mary," Ethel Barrymore (3d week) (D-1,090-$4.40). Final week; slipped markedly under first week; second week estimated not over $14,000; less this week and management decided for road again.

"Schoolgirl," Biltz (4th week) (C-945-$3). Final week; book play did not attract expected attention; under $5,000 last week.

"Smiles," Ziegfeld (4th week) (M-1,622-$6.60). Getting as much as anything on the list; well under capacity but around $40,000 or over last week.

"Strictly Dishonorable," Avon (65th week) (C-830-$3.85). Last four weeks announced; pace around $10,000 lately; less last week.

"Sweet and Low," Chanin's (4th week) (R-1,413-$5.50). Did not start so well and run chances in doubt; $24,000 last week; with some salary cuts may be even break.

"That's Gratitude," John Golden (14th week) (C-900-$4.40). One of season's best comedies; under pace of early going, but okay around $13,000.

"This Is New York," Plymouth (3d week) (CD-1,042-$3.85). First full week's gross approximated $11,000; should make grade.

"The Vinegar Tree," Playhouse (4th week) (C-968-$3.85). Capacity for new comedy success which bettered $17,000 last week.

"The New Yorkers," Broadway (1st week) (R-1,800-$5.50). Presented by E. Ray Goetz; opened Monday (8) with a $46.50 top; well regarded out of town.

"Three's a Crowd," Selwyn (4th week) (C-1,067-$5.50). Still in high favor and should run through season to big money; last week $25,000 as again.

"Tonight or Never," Belasco (4th week) (CD-1,000-$3.85). Going big; last week $19,500; certainties hit only.

"Up Pops the Devil," Masque (3d week) (C-760-$4). Around $5,000 [illegible] could go along but [illegible].

"Vanities," New Amsterdam (24th week) (R-1,762-$5.50). Little change and week ahead around $24,000; could last into January.

Other Attractions

"The Merchant of Venice," Times Sq. (2d week) (C-1,000-$3.85). Getting very well received by critics, but trade very light.

"Twelfth Night," [illegible] **"Art and Mrs. Bottle,"** Elliott; [illegible] intentions [illegible] week ending.

"Mrs. Moonlight," Hopkins [illegible] around $8,000; [illegible] some [illegible] money here.

"Light Wines and Beer," Republic.

Plays on Broadway

THE NEW YORKERS

Musical satire of revue type presented at Broadway (formerly Moss' Colony) Dec. 8 by E. Ray Goetz. Score by Cole Porter; book by Herbert Fields, Peter Arno and Goetz. Staged by Monty Woolley, George Hale and Fred Waring. Jackson, Clayton and Durante, Hope Williams, Frances Williams, Charles King, Ann Pennington, Mark Cahill, Richard Carle, Waring's Pennsylvanians. Featured. $5.50 top.

Alice Wentworth ..... Hope Williams
Felix ..... Charles Angelo
Dr. Wentworth ..... Richard Carle
Lois McGee ..... Ann Pennington
Gloria Wentworth ..... Marie Cahill
Alfredo Gomez ..... Maurice Lapon
James Livingston ..... Barrie Oliver
Mona Low ..... Frances Williams
Al Spanish ..... Charles King
Jimmie Deegan ..... Jimmy Durante
Cyril Gregory ..... Lou Clayton
Ronald Monahan ..... Eddie Jackson
Butch McGeehan ..... Tammany Young
Burns ..... Ralph Glover
Dopey ..... Billy Cullen
Mary ..... Kathryn Crawford
Attendant at Sing Sing ..... Donald McGinnis
Plague ..... Stanley Harrison
Mildew ..... Oscar Ragland
An Interne ..... Owen Coll
A Nurse ..... Marjorie Arnold
Assistant Nurse ..... Ulilia Reichel
Dr. Cornhandt Jenks ..... Paul Huber
Three Girl Friends—June Shafer, Ida Pearson, Stella Friend

"The New Yorkers" makes its bid through the popularity of its featured people. It is good entertainment not really a musical comedy and therefore not conventional. No great production splurge, despite the $5.50 top (and $16.50 for the premiere).

Jimmy Durante is the big noise, nose and laugh of the show. Of course, Lew Clayton, Eddie Jackson are side-kicking with him, but Jimmy is the main idea when Frances Williams isn't warbling. Latter has a lot of the score to do. Parts of many of male trio's routines run throughout the performance, more so than when the boys have played the Palace. Other feature routines have been switched and added but to those in the know the numbers are all familiar. It's a full evening's work for the schnozzles, and if they are to double in a night club (Silver Slipper) they'll have to get themselves some valets or something.

Clayton, Jackson and Durante have invariably dominated the Palace bills, which lends the idea that if Goetz could give his "New Yorks" best Sunday nights it would go a long way toward taking the nut for the week off. That they are dominating this show is evidence of managerial smartness in letting them doll up a book that needed it.

Out of town the word was that the first act was good and the second bad. Some fixing has been done, no doubt, but the latter section still can stand strengthening.

Plenty of night club stuff in the show. Two full sets picturing two different night spots, one on Broadway and the other over near Park Avenue. The three boys start with "The Hot Patata," always a lively, manic thing. But it was 45 minutes after the curtain was up that the first real score came. This was with "Venice." The participation of Hope Williams in part of the lyric provided consternation to Jimmy and Lee to the first nighters. The Money number came near the first part wind, which was then Woolleyed nonsense with the stage piled plenty high. Durante and Clayton labored on the stage and Clayton in the pit.

In the second part, a Sing Sing scene for the most part, the trio and the prisoners, who were Waring's Pennsylvanians (and who counted every time in the song exercises which they were really specialties) gave "Data." It turned out to be the boys' judicious storm number. Then came a comedy jail break, with Jimmy shot when he wasn't looking. Hospital next with Jimmy lying on his stomach. A yell. It too gives Richard Carle his only real chance in the show. He is a doctor and a specialist in part where Jimmy is hurt. That scene should be enough to carry the second act.

Cole Porter and Goetz have done well as composer and manager in several shows. Porter's lyrics are usually somewhat snappy and that goes for "The New Yorkers." As for instance "I'm Getting Myself Ready for You," sung by Frances Williams and Barrie Oliver, and "Love for Sale," with Kathryn Crawford and Three Girl Friends (as street walkers) a melody that might land.

Hope Williams worked opposite Charles King as a society girl who gets stuck on a pistol-using but neat bootlegger (King). King's standout number is "Sing Sing for Sing Sing." Here the Waring bunch came through in great form. Pennsylvanians played in the swank night club scene, using effects from their vaude act. Also a scene in Reuben's where the Peninsula again clicked, this time with a drinking song. One of Frances Williams' late numbers was "Take Me Back to Manhattan."

Marie Cahill is Carle's wife of the book; both having their own affairs. Ann Pennington, as a night club entertainer, has a dance bit or two but is mostly decorative. "Let's Fly Away," with King and Miss Williams, is down late and could be cut, that portion with the split curtain being not so good. Tammany Young plays a racket guy, shot so many times by Durante that the latter gets tired of it. Understood that Miss Cahill and Carle were supposed to have numbers when engaged but neither has. Chorus has comparatively little to do.

Miss Williams is a society girl who scored in two Arthur Hopkins' shows. It is her first time in musical comedy and she had to be spotted. Looked good and did well enough. Reports are that her friends on Park Avenue supplied the backing.

The Broadway is now Broadway's biggest legit house with a capacity of 1,800. It is the former B. S. Moss Colony, a film theatre. Stage had to be built, and it cost a chunk, but that was the only way it could go legit. It is at 53d street with the L alongside, but not noticed during the performance. This is now the only legit attraction actually on Broadway.

"The New Yorkers" is entertainment for those who like plenty of rough fun with their musicals, the kind that used to rock the Winter Garden. There should be enough of those people around for a successful engagement. *Ibee.*

OVERTURE

Drama in three acts presented at the Longacre Dec. 6 by Bela Blau, Inc.; written by William Bolitho; Colin Clive featured.

Mrs. Lopper ..... Lois Arnold
Peters ..... Armand Cortes
Attendant ..... George Bollmer
Thomas ..... William Furey
Jones ..... Paxie Ripple
The Mayor ..... Frederick Roland
Kraus ..... Daniel Makarenko
Felder ..... Richard Freeman
Liebermann ..... Martin Malloy
Karl Ritter ..... Colin Clive
Katie Tauler ..... Barbara Robbins
Maxim ..... Paul O'Brien
Doctor Levy ..... Maurice Cass
Rubens ..... Joseph Robison
Pepper ..... N. R. Cregan
Lieutenant ..... Ward Vernon
Paul ..... J. P. Gould
A Girl ..... Lee Burgess
Lieutenant of Police ..... Boyd C. Stout
Helber ..... Frederick Backus
Peter Hessel ..... William Doren
A Delegate ..... Bjorn Koefoed
A Corporal ..... Daniel Hamilton
Lieutenant Hoffman ..... John Hoyarsdt
General Von Hoeffer ..... Carlos Zizold
Another Corporal ..... Harry Selby
Chaplain ..... Bjorn Koefoed

"Overture" has the distinct earmarks of being a propaganda play, with the Communistic trend in Germany after the war its topic. It isn't exciting to any degree. Humor is moon-high away. There is no splash of color nor production effectiveness such as has "Roar China." At Saturday night's premiere its chances looked slim.

The play seems like a capricious effort on the part of the late William Bolitho, brilliant newspaper columnist and author who was snuffed out by the eve of the proposed production in London. Perhaps he intended it for reading rather than for actual stage presentation. Not that Bela Blau, former Columbia instructor on things theatrical, has not given "Overture" an intelligent presentation. The question is very much a play. Marc Connelly is of Blau's directional board along with Assemblyman Langdon Post of New York who is said to have provided the backing. No program credit for the staging, but it was probably Connelly's.

"Overture" is set in the council chamber of the town of Herfeld, 1920 (a splendid and substantial setting, so good it might be the replica of such an actual place). Council has passed a law calling for a 12-hour day at half wages, this to continue for 10 years and designed as a sure way back to prosperity. A workers' committee demands the recall of the law, threatening dire things.

The actual threat comes from Maxim, a follower of the Soviet Union, who promises the backing of an alleged Red army, some miles away. But the leader of the delegation is Karl Ritter, former German flying ace, who does the dealing with the councillors. With the workers' committee is Katie Tauler, mistress of Ritter but previously Maxim's woman. She and many Ritter into the movement, then fallen in love with him. Ritter never knew of her relation with Maxim until the bitter end, when he is condemned to face the firing squad.

The workers capture city hall and a number of defenders are killed. Necessary support of the Red army, however, is not forthcoming, Maxim cools, walking out, the crucial moment and leaving the others to face court martial. Government troops having arrived by this time to quell the disturbance.

It is the third act that stands out in "Overture" and in particular the scene where the disciplinarian, General Von Hoeffer, questions Ritter and then his girl, Katie. The General is inclined to give the former soldier a chance to explain yet he cannot but follow orders for his execution.

Carlos Zizold acts like a real German officer and dominates the scene. He seemed much more authentic than did Colin Clive playing Ritter, or Pat O'Brien, the top city Maxim. Barbara Robbins, a newcomer, is Katie. Not an attractive role but there is a chance for emotion when the general forces her to watch the firing squad at work in the courtyard under the window.

Why Katie should have been so terrorized is one of the play's weaknesses. She had seen the fighting the night before, had seen Maxim leave the room and shoot a councillor in cold blood, had been close by when Levy, one of her group, had committed suicide in the room. The off stage effect of the firing squad was bad. The soldiers might have been a mile away.

"Overture" is virtually an all male cast. Outside of Katie, a scrubwoman bit completes the feminine contingent. Some good acting in the considerable cast, but the performance seemed a wasted effort. *Ibee.*

Merchant of Venice

(Maurice Moscovitch)

Presented at the Times Square Dec. 3 by Charles Dillingham, in association with Erlanger Productions. Starring Maurice Moscovitch. Staged by Andrew Leigh.

Duke of Venice ..... Frank Howson
Prince of Morocco (Suitor to Portia) ..... Louis Polan
Antonio (a Merchant of Venice) ..... Hugh Buckler
Bassanio (Friend to Antonio, suitor likewise to Portia) ..... Geoffrey Wardwell
Friends to Antonio and Bassanio—
Salanio ..... Geoffrey Harwood
Salarino ..... Philip Hadwood
Gratiano ..... Albert Hayes
Lorenzo (in love with Jessica) ..... John Halloran
Shylock (a rich Jew) ..... Maurice Moscovitch
Tubal (a Jew, his friend) ..... Henry Alexander
Launcelot Gobbo (Servant to Shylock) ..... Maurice Tuckerman
Old Gobbo (Father to Launcelot) ..... Noel Ainley
Leonardo (Servant to Bassanio) ..... Sylvia Ware
Servants to Portia— ..... Charles Haring
Balthazar ..... Stephen Gratz
Stephano ..... Adelaide Lisle
A Page ..... Vera King
Portia (a rich heiress) ..... Selene Royle
Nerissa, her waiting maid ..... Judith Lloyd
Jessica (Daughter to Shylock) ..... Dorothy Tree
Madrigal Singers—Randall Fryer, William Banfield, Walter J. Owens, J. H. Eakin.
Magnificoes of Venice, Officers of the Court of Justice, Gaolers, Officers, Servants to Portia, and other attendants.

As Shylock in "The Merchant of Venice" Maurice Moscovitch triumphed for 10 months in London. That a revival of anything can last that long speaks for the actor. But not for the rest of this cast. Miscast, mostly disappointing, lethargic and at times inept in both speech and manner. Scenes and costumes handsomely mounted and given as adopted from a similar revival means low production cost and assuring a successful limited stay on Broadway. Rigidly, however, it is not commercial b. o. Shakespearean revivals are for a limited audience type, principally drawn for study than recreation. Their importance hinges upon the leading actor and his own importance, so perhaps the support doesn't matter.

That's where Broadway's interest is in Moscovitch. Earlier in the season he appeared in "Jew Suss," hardly notable at the b. o. As Shylock, Moscovitch's interpretation can be debated, but it must be accepted.

As presented here it removes the presumption of even unskilled critics. Even the producers themselves, including Moscovitch, are equally presumptuous. They have abridged the play from five to three acts and from 23 to 11 scenes. That makes it only half a study, even for educators and literateurs. May be modern expediency, but the five-act drama is unknown today.

But like all classics, it's potential b. o. for kids and school folks of all kinds, except dancers.

If anybody should have been the help of this show, since Moscovitch has picked himself the play, it should be Louis Polan as the Prince of Morocco. He brimmed fire and carried an edge with sparkle and poetic imagination. Moscovitch may offend with his serio-comic Jew type and the accented language, but he has added gestures and action to uphold his technique. His lines are clear and able.

Music goes with it. Not so in 1696. *Shan.*

LE SOIR DES NOCES

("The Wedding Night")

Paris, Nov. 29.

A comedy in three acts by Albert Acremant. Presented by Mademoiselle Falconetti at the Theatre de l'Avenue, Paris.

Jacques ..... Jacques Tarride
Lucien ..... Ray-Ray
Suzy ..... Henriette Delannoy
Thibaudier ..... Georges Lannes
Madame Degreve ..... Marcelle Irvin
Mademoiselle Gobezec ..... Mad Lopez
Gratien ..... Lucien Gadry

A terrible show, consisting of an inane story more than amateurishly acted and deservedly flopping.

Just before he is going to get married his jealous mistress first prevents a young man from attending his wedding, later permitting him to do so on condition that it will be a blank marriage, and that she will be allowed to remain in his house on the wedding night to make sure of the fact. The bride pretends to be in love with another man, makes the husband jealous, and wins him. The mistress gets the air.

Only one set is used for the three acts. This is a living room, the back of which is raised two steps, so that when the forward part is used, actors almost appear to be coming into the audience. Idea seems to have been suggested by the current "Nudist Bar" where show takes place in the audience.

Acting is terrible, and femmes look badly. Madeleine Lopez, naturally good-looking, acts an a. k. a. femme jazz band leader, who is seen conducting an off stage jazz band, which any sap would recognize as a gramophone. *Maxi.*

Plays Out of Town

IN THE MEANTIME

Baltimore, Dec. 5.

"In the Meantime," a play by Claire and Paul Sifton. Directed by Philip Moeller. Setting by Woodman Thompson. Produced by the Theatre Guild, Inc., and presented for the first time at Ford's Theatre, Baltimore.

Joe Diggers ..... Harold Vermilyea
Ann Biggers ..... Harriet Macfadden
Mrs. Weldon ..... Josephine Hull
Stella Weldon ..... Linda Watkins
Arthur Weldon ..... Clifford Odets
First Reporter ..... Tom H. A. Lewis
Messenger Boy ..... Charles Powers
Edward Weldon ..... Frederick Perry
Second Reporter ..... Harold Bolton
Third Reporter ..... Samuel Rosen
Jim Nolan ..... Glenn Anders
Car Boni ..... Jack La Rue
Richard Bickram ..... Francis Pierlot
Elizabeth McGrath ..... Maude Allan
Edgar Ingersoll ..... Fred Sullivan
Policeman ..... Neal Stone
Dr. Mannheim ..... Royal Dana Tracey
Woman Reporter ..... Zena Colner
Photographers ..... Louis Veda and James Parker
Plunkett ..... Robert Strange
Treadwell ..... William R. Kane

The chief trouble with "In the Meantime" is too much meantime. It goes in heavily for the George Kelley type of middle-class realism, but the authors lack Kelley's skill in humanizing the strap-hangers. The first act is mostly repertorial, giving inconsequental detail of an evening in Flatbush.

The authors strive to create the atmosphere of impending tragedy, but they only succeed in confusing. Audience doesn't know whether Edward Weldon, a family man, has been caught short in Wall Street, received a come-across note from a blonde stenog, or slipped on the sidewalk and smashed a quart of pre-war rye.

Later it is revealed that Weldon was foreman of a jury that recently convicted a woman of first degree murder. She's in the death house to be executed at midnight. "We must uphold the law," he repeats, as a cordon of police guard his Flatbush villa from the curious mob and the tabs have been printing vivid layouts of the Beautiful-Wife-Who-Slays-Husband-Who-Discovers-Love-Next, etc. The radio announces that they've turned on the juice, as his own daughter is pumping lead into an East Lynne villain somewhere offstage.

This climaxes in the second act curtain and carries plenty of suspense over into the final chapter. Some none too lucid preachment dilutes this, however, and leaves the audience still bewildered at the finale.

With the exception of the part of the father, well played by Frederick Perry, there are few successful characterizations. Most of the roles are rather sketchy.

The Siftons wrote this from journalists' angle. They're all roused up about capital punishment and yellow journalism. But their play, while it is theatrically effective at the climax, is on the whole unconvincing.

Needs lots of work en tour to bring it up to Guild standard. Drab subject and poverty of compelling characterizations limit appeal. Doesn't figure to last beyond subscription period. *Till.*

Petticoat Influence

Wilmington, Del., Dec. 7.

A comedy in three acts presented by Gilbert Miller at the Playhouse, Dec. 3; written by Neil Grant; staged by Mr. Miller; sets by Jo Mielziner and Stanley Pell.

Richard Chalfont ..... John Williams
Peggy Chalfont ..... Helen Hayes
Palmerston ..... Mary Heberden
Frenzie, Countess of Dornaway ..... Jane Wyatt
The Countess of Darnaway ..... Valecie Tallor
Lord Algernon Raytoun ..... Eric Cowley
The Earl of Darnaway ..... Henry Stephenson
Talbot ..... Henry Vincent

A strong suggestion of satire on British officialdom adds piquancy to this English comedy. In addition, there is just enough significance in the plot to make the play substantial. The work of its two stars, Helen Hayes and Henry Stephenson, Mr. Miller's direction and the well handled dialog make it a promising contender for a moderately profitable Broadway run.

The humor is on a par with "The First Mrs. Fraser," although the play's story is very different. The theme is the effect of family affairs on matters of state and much of the humor has to do with peculiarly British institutions.

A young Englishman has made it his life's work to study the history and people of a British island in the Pacific. He has spent seven years there in a subordinate position and has written a number of books on the subject. He hopes to get the job as governor of the island, but the wife of a cabinet minister persuades her husband to give it to her uncle, despite the fact that he doesn't even know where the island is.

Richard Chalfont is deeply disappointed at not getting the post, but refuses to use influence, declaring he will stand on his own work. Through the private secretary of the cabinet minister, however, Peggy Chalfont, Richard's wife, gets the under-cover on the appointment. She also finds out about a little affair of the secretary and the Countess of Darnaway in a Swiss hideaway.

The Countess calls unexpectedly at the Chalfont home in search of the secretary. During the conversation, Mrs. Chalfont makes it clear to the Countess by innuendo that she must persuade her husband to reconsider the appointment or else she will spill the dirt on the Swiss affair. This makes the first act curtain.

When the Countess suddenly abandons her uncle's cause and urges Chalfont for the post, the Earl of Darnaway concludes that she and Chalfont are in love. He attempts to reciprocate with attentions to Mrs. Chalfont, who encourages him in the interests of her husband.

All this leads into even more complication when Mrs. Chalfont is accused of blackmail by the Earl's secretary. The Earl's attempt to solve things at a round table conference and his miserable failure is the play's high spot.

With the exception of a good curtain and a scene with Stephenson and Miss Hayes, the second act is weaker than the other two. Technical defects in the first act, caused by the difficulty in building up the elaborate situation, give a first impression of artificiality. This handicap is chiefly apparent in weakly motivated exits and entrances.

The characters are all consistent and fairly well drawn. Miss Hayes as Peggy Chalfont is delightfully whimsical throughout. Stephenson, who plays the Earl of Darnaway, is well known here for his work in the Philadelphia company of "Journey's End" last season. He handles his role as the inscrutable cabinet minister and suspecting husband extremely well. His job is about the most difficult in the piece.

Reginald Owen as the secretary and Valerie Taylor as the Countess of Darnaway also contribute much. *Curtin.*

Green Grow the Lilacs

Boston, Dec. 9.

The Theatre Guild production on "Green Grow the Lilacs" will be censored for blue films and swearing language following its premiere at Tremont theatre last night. The story and situation will not be affected by the censorship, however.

The play is a folk drama of Oklahoma, dealing with the love story of a cowboy and a prairie lass, with the villain in the form of a farmhand moron. Folk songs of the Indian Territory around 1900 are woven into every scene with a chorus of 24 featured.

The inevitable sex psychology slant is built up on the reaction of the bride to the bucolic revelries of a cowboy charivari in which she is prematurely dragged out of her bed and tossed on to a haystack at midnight by a howling mob.

"Green Grow the Lilacs" looks like a one season natural hit for the Theatre Guild. It has several novel touches including two scenes which show simultaneous action and a novelty staging of open sides to a farm house showing the interior action from an exterior view.

It was written by Lynn Riggs, produced by Herbert J. Biberman and features June Walker, James Patterson and Helen Westley. *Libbey.*

OF ALL THINGS

Atlantic City, Dec. 9.

"Of All Things," an unconventional musical in two acts, had its first performance at the Apollo here last evening. There is, of all things, the story of the college boy and the college girl who want to get married and the father of the girl who refuses to give his consent until he learns the boy's mater, only to learn, as the final curtain drops, that she's the woman he met and married during a recent trip abroad!

That's the work of Robert Woolsey and E. C. Lilley. The tunes by Basil Ziegler are a tuneful, pleasant and reminiscent, and the dances arranged by Bunny Weldon, who ought to be advised that the present-day trend for trailing gowns calls for a new mode of steps.

During the intermission Jack Hazzard, who undertakes the hazardous task of dealing out the humors of the piece, apologized to the audience. *Weinstraub.*

Hollywood Legits

(Continued from page 59)

were produced before making offers. Wiser producers now realize that a waiting game would have been better and cheaper in some cases, hence their feeling to get in on the ground floor and cut the melon all the way, if it should turn out to be a melon.

Studios Play-Conscious

Every picture company seems to be more play conscious than ever before, an indication where the film makers will look for future product.

Every studio has its share of unproduced plays. Some of these will never be produced, either on the stage or screen.

For any play that stands a chance of hitting Broadway and has the smallest picture possibilities, the producers are ready to spend plenty. Paramount paid $50,000 for "Ladies Man," which lived only three days. Offers up to $40,000 were made for "This Is New York" before its opening, with asking price $100,000. Now that it's in the possible hit class the asking price has been boosted. Howard Hughes is reported to have offered $125,000 for "Greeks Had a Name for It." Metro paid $60,000 for "Torch Song" and Universal $20,000 for "Up and Up."

Plans

Metro, it is believed will be among the companies going heaviest for play-picture production since its experience with "Grand Hotel."

Paramount will continue in the two-way dabble despite the studio's more or less disastrous experience with "Step Daughters of War." This company will continue play production through the ownership of the Frohman organization, and will also back Charles Erskine.

Significance of the picture viewpoint is also seen in the Joe Schenck-Al Jolson setup, whereby this combination intends to get low priced options on every play opening in the sticks, working on the percentage theory that among the dogtown openings a few live ones will develop.

No League Statistics

(Continued from page 59)

sections would most readily respond and are needed to add to the Broadway mass of theatre goers. Otherwise with the out of town transient trade of customary size and the Postal's calls beyond the suburbs within a 300-mile radius of New York, being negligible, the only certain indicator of a legit increase other than for the smashes would be found in an added suburban call.

As the smashes are always at top speed, even before the League and its attempt to regulate the sale of Broadway's legit tickets, the smashes are no guide, although neither the League nor the Postal has maintained any informative statistics for the smashes, either.

As tabulating statistics in ticket sales would mean added costs in time and labor to either the League or Postal, the inference left especially by Postal was that it could not afford either.

Paterson's Stock

Dramatic stock is due at the Lyceum, Paterson, N. J., next week (15).

(With apologies to Rube Goldberg)
Don't Let This Happen to You!

A man took out an Accident Insurance Policy so he would be fully protected in case he got hurt;

He went through an Earthquake without a scratch;

He fell 10,000 feet in an aeroplane with no bones broken;

He had a miraculous escape in an automobile accident, came off unharmed;

So he got tired paying premiums on his Accident Insurance and threw the Policy in the waste basket—

And that very night the ceiling fell down and laid him up for six months!

Moral:—Insure with

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Brandts Forced Into Producing for Chain

Brandt Theatrical Enterprises, operating the chain of subway circuit houses in Greater New York, have been forced into legit producing to insure attractions to keep its stands lighted.

With a famine of attractions available for the nearby week stands, the Brandts have rushed two productions into rehearsal, "Mr. X" and "Steve" for spotting at their houses as soon as ready.

With shows closing in Broadway houses jumping direct to the storehouses and with few new ones caring to venture in the vicinity of New York for break-in showings, the Brandts have been having a rough time of it.

Brandts played around with shoestring producers by providing an additional four weeks after the latter's shows folded in New York but found this arrangement unsatisfactory.

"Devil Is Lady" Dec. 24 Starring Olive Borden

Lew Cantor's first play since returning from Hollywood and scenario post with U will be "The Devil Is a Lady," scheduled to open Christmas eve in New York.

Play, co-authored by Garrett Ford and Garnett Western, will have Olive Borden as its star.

"Interlude" Beats Squawk

San Antonio, Dec. 9.

Protest against "Strange Interlude" by the Guild road company at the municipal auditorium here Monday (8) was suddenly dropped by Federation of Associated Protestant Women.

After a squawk Mayor Chambers instructed the women to get together with board of censors. They talked it over and decided that because of variety of opinions expressed about play it would be best to let it show uncensored.

Meanwhile the box office benefitted while controversy was aired in dailies. Advance sale on $1-$3 scale reached $3,000 last Thursday with mail orders pouring in. Show will have to do $5,000 here to break even. Looks like "Interlude" will be first road presentation to get break here for several years.

"Lifetime's" Coast Snag

Hollywood, Dec. 9.

Sid Grauman is dickering with C. E. Toberman, owner of the El Capitan theatre here for a short lease on the house to produce "Once In A Lifetime."

Deal is being held up by Toberman, who will not let the top admission be boosted above $1.50.

Folds in Rehearsal

"Tan Town Topics," colored musical in rehearsal off and on for several weeks, folded last week.

Several of the colored performers had previously rehearsed nine weeks with "Hash," which also never got a chance to show.

GROUP'S VAUDE DATE

Trenton, Dec. 9.

Trenton Players' Club, with presentation of "The Valiant" won the R-K-O Cup and a week's engagement at the R-K-O Capitol theatre in the first annual Trenton Little Theatre Tournament. The club also gets Samuel French medal.

Runner up in the competition was the Trenton College Club, with Pinero's "The Widow of Wasdale Head." Tournament will be permanent.

WOODRIDGE STOCK

Dramatic stock supplants vaude at the Central, Woodridge, N. J., next week (15) with "The Patsy" as the opening bill.

Company includes Grace Mahoney, Paul Ryman, Lee Fletcher, Dorothy Vadnais, Cameron Hyde, William Ruffner, James Barclay, Genevieve Marlowe, Margaret King, Edward McLaughlin and Bruce Naughton.

King's Seattle Stock

Los Angeles, Dec. 9.

Will King will re-open the Pantages, Seattle, with musical stock.

Jack Laughlin, staging the shows. Opening is set for Dec. 15. House has been dark since Jack Russell folded early in the fall.

YIDDISH THEATRES ALL DARK, PAY CUT OPPOSED

All the Jewish theatres in New York, numbering nine in all, closed for the season Sunday night (7) after the stage hands and musicians refused to agree to the demand of the nine Jewish managers, that they take a 40% cut in salaries. The theatres are the National, Second Avenue, Folks, Public and Odeon, in Manhattan; the Prospect, Bronx, and the Lyric, Rolland and Hopkinson in Brooklyn.

Jewish managers delivered their ultimatum to the unions last week stating that if the unions refused to take a cut they would be compelled to darken the theatres. They declared that without the cut the Yiddish stage could not exist.

Both the Theatrical Protective Union No. 1 and the A. F. M. Local 802 refused to agree. It was stated by the T. P. U. that in previous seasons they have helped the Yiddish stage wherever possible by cutting salaries in Yiddish theatres, but that they could not comply with this demand.

Hebrew Actors' Union, although sitting in the conferences between the unions and the managers, was said to be not much concerned, since most of their members were working on cut scales already. They voluntarily accepted, cuts to keep working. As reported in last week's Variety, they were working on a 50% basis.

Closing all the Jewish theatres in New York has thrown about 100 stagehands and about 200 musicians out of work, besides making layoffs of about 150 Yiddish actors.

In recent seasons the Yiddish theatre has been reported in a bad way, going down grade steadily. Current season is said to have been their worst, with practically all Yiddish producers suffering losses.

Producers admit there is barely an audience sufficient to support the Yiddish theatre. This, they declared, has come about through the immigration laws restricting foreigners, and through the fact that the present Jewish generation does not take great interest in the Yiddish stage.

Attempts were made last night (9) to organize a Yiddish stagehands' union along the same lines of the Hebrew Actors' Union, affiliated with the 4 A's. Idea is that the organization can then watch its own interests, but at the same time handle local problems and special conditions arising in its own field. If—and as soon as—organization is formed, it is thought the trouble in Jewish theatres will be stopped and opening of houses will follow.

Managers lately formed an association. It is Jewish Theatre Managers' Association, and Maurice Schwartz, actor-manager, is chairman. Each of the managers deposited a heavy bond, and then proceeded to lay down the law. Sunday, Nov. 3, notice was posted by the managers in all theatres, announcing that unless terms were made in the interim, all houses would go dark on the following Sunday.

Hebrew Trade Unions, which comprises Hebrew Actors Union, Hebrew Doormen and Ushers Union, and Hebrew Chorus Girls Union, talked things over and offered to compromise on a lower than 40% cut, if the stage hands were willing. Latter refused to budge.

It was not thought, until the very last minute, that the managers would carry through their threat, because of some having sell-out houses for several weeks ahead. Others having booked and received cash for a number of benefits. But Sunday night (7) the curtains were rung down.

Schwartz' Statement

Maurice Schwartz later explained the action was the only possible one, since — even with sell-out houses, which they don't have regularly, managers cannot meet current expenses under demands of the various unions.

"We must pay stage hands," he said, "a minimum of $110 weekly and are required to have constantly more men working the stage than we have need for.

"Terms are laid down for us that hold true in upper Broadway houses where prices are higher and other conditions different. The nine Yiddish theatres in New York have lost on an average of $1,500 each, every week thus far this season. We cannot continue thus any longer."

Xmas Week Premieres

Curtis W. Emery, staging "Life Is Like That," started rehearsals this week for a Christmas eve premiere. The new Lou Holtz show expects to be running on Broadway by Christmas.

"The Devil Is a Lady" is another headed for N. Y. around Christmas time. Lew Cantor's.

"Love Thieves," which Mike Kallesser is giving a road fling, is expected to hit Broadway around Dec. 24.

Rep in Boston

Walter Abel will head the cast of a new rep doing American plays never before seen at the Copley, Boston. Plays will run for two weeks, first "Rebound."

Vera Allen and Eloise Stream are in the company. Opening date is set for Dec. 26.

5% Tax on Foreigners To Go to Equity Vote

Tightening up its regulations framed two years ago, the Equity Council has ruled that alien stars and featured players may play consecutive engagements without laying off six months between shows on this side. Aliens not starred or featured must observe the present rules. Instead of dues, alien actors will be called on to pay 5% of their salaries, with a minimum of $10 weekly.

The plan has been submitted to the Manager's Producing Association and has the approval of that organization. New ruling regarding alien actors, it is expected, will reduce the number of actors imported mainly from England and create potential employment for native American actors. Plan will be voted on at a general meeting of Equity next week.

Gamble in Providence

Providence, Dec. 9.

D. E. Clive and his company of English actors, who for years have been playing at the Copely theatre, Boston, open at Opera House for indefinite season of stock.

Top prices will be $1.50. New enterprise conjectural, since Edward M. Fay's stock company at Carlton for last couple months at $1 top has had poor season and is folding next Saturday.

Arson Charged

Findlay, O., Dec. 9.

Joseph Abowd, manager of the Findlay theatre, landmark which burned to the ground several weeks ago, has been indicted by the Hancock county grand jury on the charge of arson.

He was arrested in Fostoria. The theatre was owned by his mother, Mrs. Fifi Abowd. Damage to theatre was $150,000.

DENVER STOCK FOLDS

Denver, Dec. 9.

The Broadway stock company, backed by A. M. Oberfelder, passed out Saturday night after lasting eight weeks. A vain attempt was made to keep going longer by cutting prices.

May open after the holidays for road shows, but there is nothing in sight.

Morrissey's Rush Queers Brandt's Ideas for Show

Proposed take over of Will Morrissey's colored musical, "Hot Rhythm," by Brandt Theatrical Enterprises is cold.

The Brandts spotted the piece at the Carlton, Jamaica, L. I., two weeks ago when unable to get an attraction for the house and would have carried it further, but Morrissey hopped in for spot bookings which queered the deal.

The Brandts wanted the show for their other subway circuit houses but Morrissey became impatient and booked the show on several wildcat dates in the interim which could not be cancelled.

"Negro World" Co-op

"Negro World," which suspended in rehearsal two weeks ago when Carey Productions had been unable to post the required Equity bond, has gone into rehearsal again, with cast waiving security.

The piece is scheduled to open Dec. 22.

Mystery Fire Destroys Costumes—$70,000 Loss

Fire of unknown origin gutted the three-story building of the Consolidated Theatrical Costume Co., 331 W. 51st street, Tuesday (2) night causing damage estimated at $70,000. Complete sets of principals' outfits for "Traviata," "Carmen," "Lucia" and other operas were destroyed.

A freak of the blaze was that the music library, containing 102 operatic scores and other compositions, and the room of Augustino Stevanello, vice-president of the firm, were only slightly damaged by water. The doors to these rooms were closed. A small part of the loss is covered by insurance.

"Cradle Call" Cold

"Cradle Call," produced by George Choos, will not steer into New York. It has folded for repairs.

The piece closed in Chicago last week.

'3d Little Show' in April

Dwight Wiman and Tom Weatherly will begin production of "Third Little Show" around Jan. 1, with Broadway opening set for April.

Wiman has also taken "The Strad Mystery" by Myrna Mannes and "Gilded Generation" by Knowles Entrikan for production.

Marshall's Coast Stock

James Marshall, colored theatrical manager, left last week with a company of Negro players, for stock in Los Angeles.

Marshall at one time managed the Lafayette theatre in Harlem.

Brandon Peters Returns

Hollywood, Dec. 9.

Brandon Peters, who has been in Australia four years in legit, returned to San Francisco last week.

He is coming down here to possibly remain for the balance of the winter.

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LITERATI

Cincy "Trib" Folds

"The Commercial-Tribune," Cincinnati's oldest newspaper, folded Dec. 3. The sheet dated back to 1793. It was a two-cent morning paper, with a seven-cent Sunday edition. Sales were mostly on local streets. In late years its advertising dwindled. Last year, it is reported, the paper went into the red for $140,000, with the 1930 loss being almost as heavy. For long the paper was owned by the McLean interests which have "The Enquirer" in Cincinnati and "The Post" in Washington, but the operating company was under another name.

In Cincinnati press circles the story is that McLean operated "The Commercial Tribune" on a so-so basis to hold its Associated Press franchise and keep out another morning paper that might be used as genuine opposition to "The Enquirer."

"The Enquirer" announced that it has taken over the title and subscribers of "The Commercial-Tribune." With the passing of "The Commercial-Tribune" the price of "The Enquirer" in the Cincinnati area dropped from five to three cents daily, with the 10-cent Sunday price unchanged.

Years ago, when the late Montgomery Phister was its dramatic editor, "The Commercial-Tribune" held a place of prominence with Cincinnati readers and people in show business.

London Film Critics

Current problem exercising London film critics and the picture peddlers is whether the public is going to take to the new school of film criticism.

As a result of the economy drives on the Beaverbrook news sheets Clive MacManus and George Atkinson, two of the leading critics in England, are out. MacManus now holds the space desk at Producers' Distributing Company, Pathe outlet, and Atkinson is on "The Daily Telegraph."

Successor to MacManus on the "Standard" is Percy Cudlipp, who does comedy reports on oddities. As a film critic, so far, he has been a good writer of funny stuff.

Gordon Beckles, who combines the job of music critic, film critic, and home page editor of the "Daily Express," is Atkinson's successor, assisted by Ewart Hodgson, and he is following the best and most provocative film writer in the country, Hannen Swaffer is to do Atkinson's former Sunday features for the "Express."

Atkinson, on leaving the "Express," signed with the "Telegraph" within five minutes. This paper is reported to be spending $2,500,000 in the next six months on a sales drive.

Gail Borden's Column

Gail Borden, doing the dramatic end for Chicago's only tab, "Daily Times," has taken over the column of the sheet formerly handled by Art Sheckman and later by Francis Coughlin.

Borden is the town's second critic to be editing a column with the other Ashton Stevens on the "Herald-Examiner."

English $1.50 Fiction

Three of the leading British book publishers, getting out general fiction, are reported planning to invade the American market with $1.50 books of fiction only. The trio will distribute under a combined firm name.

Until now book publishers have kept to their respective sides of the water with the exception of two or three Parisian houses, which get out limited editions in English covering the American and British markets, as well as English-speaking people in France. In some cases publishers with foreign branches, but publication is local in each country.

One of the trio of British publishers planning the American invasion has been getting out or three-shilling book of fiction. It is this same type of book which the three will put on the American market at the $1.50 price. That's about twice that of the English price, but made necessary by the fact of import duty and, as is planned, bigger discounts to the book sellers.

Under the plan, the publishers will insist on world publication rights to all material accepted, with a large number of American writers to be represented on the list.

Inside On Dirt Books

Strictly dirt books have fallen off greatly in sales. The plump lad who used to mak the rounds of the newspaper offices weekly with his well-filled portfolio now calls less than once a month. Less demand, he explains, but doesn't know whether it's due to hard times or those who go in for that sort of stuff have become surfeited.

The plump lad, who is loquacious, reveals there are two publishing house in New York who get out these books, and that few, if any, comes from Paris, although most of them carry a Paris imprint. The Paris imprint is, of course, supposed to guarantee spiciness.

Some book stores carry the books, notably in the Greenwich Village sector, but most sales are through personal salesmanship. There is at least one circulating library for dirt books, also in the village. Chumps pay something like $5 for three days, and don't know that twice that amount, and sometimes even less, will buy the book.

At least from the plump lad, anyhow.

$1 Books No Panic

Despite all the claims made for the $1 book as a business getter, there is only one $1 book on the current list of the first 20 fiction and non-fiction best sellers. That one is a reprint.

Even $2 books on the list are in the minority. Louis Bromfield's "Twenty-Four Hours," which heads the list of fiction best sellers, is $2. But Priestley's "Angel Pavement," second in demand among the fiction sellers, is $3; "Years of Grace" and "Plowing Clear," third and fourth, are each priced at $2.50.

"The Story of San Michele," first among the non-fiction best sellers, is $3.75, and "The Strange Death of President Harding," second, is $3.50. "The Adams Family" and "Letters of Henry Adams," both of which are among the non-fiction first ten, are priced at $4 and $5. Only dollar book among the entire lot is the reprint of Durant's "The Story of Philosophy."

Evidently proves that prices don't mean anything to the book buyers at that.

Havana Dailies' Troubles

When martial law was declared in Havana the government immediately put in effect strict censorship on cables, telegraph, telephone, mail put in effect strict censorship on cables, telegraph, telephone, mail and newspapers. Protesting, the newspapers decided to close down, thinking the government would lift the ban. The papers have now been closed since Nov. 14. Only papers now published are the Havana "Post" and "Telegram," belonging to Carl Byoir, and the "American," all edited in English, and the "Heraldo de Cuba," the Government paper edited in Spanish.

Big dailies and the weeklies got together and put out a sheet called "Prensa Unida" (United Press), and after more than 90,000 had been printed, the police confiscated the edition. Not one paper get to the street.

Real Names of Authors

Mary Graham Bonner, author of "A Hundred Trips to Storyland," is Mrs. Eugene E. Early; Everald Wilner, "The Mountain Top," is Henry Zalno.

But who is William Law, author of "Successful Speculation In Common Stocks?"

Mystery League Sales

The Mystery League publishing outfit is entering the Christmas book sales field next week with five mysteries, including one by Edgar Wallace, boxed in a Christmas holder and selling at United Cigar Stores for $2.50 per set.

It is expected total United States distribution for the set will reach 250,000, 75,000 coming from the New York city district.

The five books are "Monster of Graumont," by George Goodchild; "Hardway's Diamond Mystery," by Miles Tarton; "House of Fear," by Earl Woodward; "Peril," by Sidney Horler, and "Day of Uniting," by Wallace.

A new organization in opposition to the Mystery League has been started, with Schulte stores for distribution. New outfit's name is The Fiction League.

Charity at Home—First?

One of those sob-stories about soft-hearted, hard-boiled newspapermen occurred in the city room of the New York "Times" last week. At the very time that that newspaper started its hundred most deserving cases campaign, it cut off the payroll a man who had worked on the paper for four years. The excuse for firing him was incompetency.

The young man is the sole support of his aged mother and had no money saved. After a week or so out of work he couldn't pay his rent and was being faced with eviction. The editorial staff took up a collection and saved him from being thrown into the street, at the same time sending a petition to the powers to have him restored to the staff, basing their plea on the ground that if he was good enough to keep for four years, he ought to be held on at least until a more favorable time.

Darrow's Unknown P. A.

An unknown press agent is ahead, behind and promoter of Clarence A. Darrow, the ace arguer. He's George Whitehead, who got a rep for plenty of push in Columbus, O. He got up his first copy in that city for the state, and later was hooked up with chautauqua circuits.

Then he landed with Darrow, the champ single handed box office getter of several seasons. And still with him.

It is said Whitehead broached the scheme of Darrow arguing three ways in one evening at $2.50 per; against a Methodist minister, a Rabbi and a Catholic lawyer, in any city, and out-talking the whole three of 'em, standing up or sitting down, while packing the hall.

Xmas Crucial

Next two weeks, until Christmas time, will decide how many booksellers are to remain in business. Retail book business, terrible all season, has been getting worse, with the Christmas book buying a saviour for many, even in good times. If no rally this Christmas, many will drop out altogether.

Many booksellers inclined to be pessimistic, say that whereas people buying books for themselves will seek certain ones, even going to the booksellers to get them, those buying books for gifts will pick up most anything, favoring the book departments at the chain drug and cigar stores where they can get fancy publishers' remainders at cut prices.

Tellegen Tells

Lou Tellegen writing a book about himself, which Vanguard Press will publish. In it "the great lover" will reveal that he was a prizefighter, professional gambler and a bullfighter before becoming an actor.

Here's a Xmas Present
YOU WILL ENJOY READING
"THE CORNER"
(Recollections of Hammerstein's Victoria)
BY
LONEY HASKELL
IN THE
NEW YORKER
In Two Installments
Dec. 13 and Dec. 20, 1930
A NEW YORK STORY IN THE NEW YORKER BY A NEW YORKER THAT WILL INTEREST NEW YORKERS

Hollywood's Reading

(Consensus of demand with Esme Wardo, Pat Hunt, Satyr Book Store, and Hollywood Book Store.)

Fictional

"Cakes and Ale," Somerset Maughan.

"Babe Gordon," Mae West.

"Twenty - four Hours," Louis Bromfield.

"Success," L. Feuchtwanger.

"Millie," Don Henderson Clarke.

"Imperial Palace," Arnold Bennett.

"Mad Man's Drums" (woodcuts), Lynd Ward.

General

"Al Capone," Fred D. Pasley.

"Story of San Michele," Axel Munthe.

"Chicago Surrenders," Edward D. Sullivan.

"Lives of a Bengal Lancer," Maj. F. Yeas Brown.

"Pearls, Arms and Rashish," Henri de Monfried.

"The Strange Death of President Harding," Gaston Means.

"Fouche," Stephen Zweig.

"Queer People" fades off the book list with a local newspaper serialization starting. Text of "Once in a Lifetime" went fast on Vine street.

The European Runaround

By Frank Scully

Nice, Nov. 21.

Is there any way to smoke out how much is hooey and how much fact in these "interviews" returning celebs toss off? Not a week passes without the retailing of these sappo stories in which Americans always carry the stooge roles.

Harry Vernon comes back to London with the latest. Giving himself and his "Mr. Wu" an indirect plug, and even a tieup with Gilbert and Sullivan, he declares "a prominent American actress" (name not mentioned) rang him up in New York for the part of "Yum Yum" in "Mr. Wu."

Dumb cluck refused to believe "Yum Yum" was in "The Mikado." Only Vernon says the d. c. called it "Milkado."

Names, please.

Either that, or lay off that prominent American actress billing. Call her an English actress being overpaid in America and therefore sore at the place.

"Cahsles" Gets the Air

Only week before Evelyn Laye, the Darling of the Guards, let some scribe quote her, on returning from Hollywood, in an equally silly vein. In her case she upheld King and Country by refusing to obey a Hollywood director in pronouncing "castle."

He said to air the "ah" as she was playing an American girl's role. But she stuck to her adenoids and pronounced it "cahsle."

That's how she put those Americans in their place.

What would se think of a silly squawk by, say, Peggy Wood, who, playing a Mayfair role, insisted on pronouncing "rather" as if it had two r's in it?

Which, come to think of it, it has.

Something to Hold 'Em Up, Anyway

Even old Fred Kerr got some space some time ago by telling how in Hollywood he went into a shop and asked for "braces."

Haberdasher said, "Oh, you mean 'suspenders.' Just a minute, sir."

Well, he jolly well didn't mean "suspenders." He meant "braces," and insisted on "braces."

Laughter and applause. Good old Fred. Always standing up for his rights. English rights, of course, even on oldest gag in the world.

Yet how much less goofey was he than an American in London who couldn't adapt himself to the custom of the country and say "braces"?

Or even wear 'em, if it made Englishmen feel happier.

Suppose somebody called Freddie Kerr, "Freddie Cur." Suppose, after Freddie insisted in his 70-year-old way, it was pronounced "Karr," the softie continued to call him "Cur."

Freddie would burn at the sap's boorishness.

Well, try that on your braces.

Defining Degrees of Saphood

The worst sap is the sap who can't adapt himself wherever he is. The wise guy always is able to change his style to suit changing conditions.

The first is a jackass; the second thinks with his head, not his emotions, nor his ancestors' traditions, snobbishly copied from the Duke of Malarkey's fourth cousin by marriage.

Overboard With Noblesse Oblige

There are lots of civilized people on either side of Par's Big Pond, but they're hampered in all directions from getting anywhere by these name-people who play mob feelings and ditch the band wagon of the square-shooter. Hamstring him even for a little applause.

Jolly Nice Writing Anyway

Here's Dudley Leslie, "Sunday Dispatch" top show critic, expressing himself on advertising:

"Another new departure that deserves our salute is the gloriously undignified campaign of loud publicity effected by 'Almost a Honeymoon' and 'Her First Affaire.' These two shows screech about themselves from omnibuses, tramway-cars, tubes, programmes and from entertaining and suggestive posters.

"This causes a few old gentlemen who were born in the theatre' to shake their heads in disgust, but, personally, I think that such methods are justified in these days if only because they attract people to the theatre.

"'The film houses have bored us for years with their screaming proclamations. Why shouldn't the theatre fight with the same weapons?"

Oooh, a Panning!

Study that document after you've stopped laughing.

That such an innocent should be even remotely connected with the show biz is cause for serious reflection for other people as well as John Southern, C. B. Cochran, Leon M. Lion or Joe Saks.

It reveals first, a patronizing attitude toward exploitation—a secret of b. o. success.

Second, a dawning realization that plugging may after all be alright, because it draws people to the b. o.

Third, that when picture people do it, it bores.

Fourth, since picture ballyhooing bores, why shouldn't legit do the same thing? Not copy him because he's successful, but because he bores!

Was there ever a more non sequitur reasoning?

Princely Husbands at Cute Rates

Bear market on titled sweeties, too. Everybody selling short.

What with Gloria's Hank in Hollywood, and Pola's Serge and June's Inverclyde on this side, all unsplitting the infinitive "to marry," and Peggy Joyce having put out her Swedish match some time ago, Mae Murray's Mdvani remains the only surviving memory of that post-war epidemic of regal boy-friends.

Mae is staying with her dad on La Riviera, where Pola, with her mother, is also Trying To Forget.

Negri for Broadway?

Negri is yenning to get back in pictures. As soon as she finished "My Confessions," her real life, as opposed to a p. a.'s dream, Pola hopes, in fact, to crash a Broadway production. About January.

Lya de Putti seems to have made it for a short while, anyway. Ever since their Ufa sahid days those two gals have followed each other around.

Goetz, Guitry, Coward and Craven

Europe is kinder to one-man shows than America. Frank Craven in New York is more than matched by Noel Coward in London, Sacha Guitry in Paris and Curt Goetz in Vienna. All lucky boys sure of followings regardless of material.

Goetz, no relation to Ray, directs the theatre and stars in the plays he writes for himself. His latest is "The Liar and the Sister," very human and humorous piece about a comic cardinal and a nun.

Ronald Squire, at present starring in Maugham's "The Breadwinners," will take it to London next spring.

Red Star's Sheet Music Cut to 15c Indicative of Trend Generally?

Following "the trend of modern industry toward more for the dollar," Jay Witmark, vice president and general manager of Red Star, has ordered a reduction in the wholesale price of all of that firm's sheet music from 18c to 15c. a copy, for wholesale buyers, effective January 1.

In an announcement the hope is expressed that this will pave the way to adoption of 25c as the standard retail price for all compositions, excepting possibly songs from musical shows.

Jobbers, syndicate stores and dealers ordering in 100 lots will save, with the 18c a copy price retained only for retailers who buy in small quantities.

Whether or not this move will bring about the expected result remains a question. Some publishers believe smash numbers can be successfully retailed at 35c, but that dud songs cannot sell at any price.

Feist's "Announcement"

Leo Feist may also cut its sheet music prices, although not confirmed. In a letter to the trade that firm announced that on Dec. 15 it would "introduce a radical change in the price of sheet music." Ed Bitner, for Feist, declined to describe the "radical change" as a cut or otherwise, declaring that since details would not be forthcoming until Dec. 15, Feist holds it back until then.

If Feist cuts to 15c with Red Star for 25c retailing, other publishers may follow. Some have stated they will not cut until the larger publishers, especially picture music publishers take the lead. Red Star is not accepted as a criterion.

Indie Angle

Santly's at first cut to 16½c for retailing 25c. This experiment didn't work, boosting the price back to 18c. Jack Mills was another publisher to sell low wholesale, but raised the scale later.

The only large publisher currently selling music to meet a 25c retail price between 15c and 16½c wholesale, is Shapiro-Bernstein, indie.

MPAL Wants Higher Fee On Collections Abroad

J. M. Dixie, secretary of the Music Publishers' Association, Ltd., of London, arrived in New York Sunday (7) to confer with the M. P. P. A. on a new collection fee for copyright music in pictures abroad. M. P. A. L. is the English protective society.

Aim is more intensive research into copyright music used in pictures shown in England as well as the new scale. M. P. A. L. reports to the M. P. P. A. on all European infringements of American copyrighted songs.

If the producers are not licensed for foreign showings by the M. P. P. A., the English body forces the producer to take a license. The funds received from the European license is paid to the M. P. P. A., with the M. P. A. L. receiving a collection fee.

M. P. A. L. desires a higher collection fee for itself.

AL WISE'S BUY

Al Wise, president of the retail Wise Music Stores, has bought in and is now treasurer of the Ashley Music Supply Co., which Abe Schlager, formerly with Richmond-Mayer, founded several months ago.

The affiliation will give Wise a wholesale connection and Ashley a retail outlet.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Agent Sues Agent Over Band Booking

Arthur Krauss, band and orchestra agent, started suit against Bernie Foyer, also a b. and o. agent, for alleged misrepresentation. Amount not mentioned.

Krauss alleges he arranged to book a band through Foyer for the Level Club, New York, on Nov. 29, to consist of 10 men, with Vincent Rose and Jack Taylor conducting. Krauss claims the band that showed up wasn't the outfit he contracted for.

Krauss is represented by Milton Harrison.

COLORED PLAYING FOOL

Willie Smith of Harlem Talks to Piano While Playing

"Jus' wait till ah lays ma hands on you. Ah'm gonna beat yo' all up tonight!"

With this homicidal threat, Willie Smith, Harlem's piano-maniac, greets the keyboard he maltreats nightly in the basement quarters of the Catagonia Club.

Just as the club is off the beaten tourists' track, so is its pianist aloof from other virtuosi. Willie is Jewish and colored at one and the same time, but that is not his only distinction.

With positively sadistic joy he is a pianistic pugilist. A heartless Simon Legree, with lifeless cigar butt clamped between bulging lips, he lashes the piano with a mixture of Yiddish and colored idiom.

"Cum awn, you Piano, roll out them notes. Harder! Harder! Cum awn you ol' debbil black notes, play for Willie."

He beats the keys, he batters the bass, he assaults arpeggios, making the piano sob with undercurrents that put the blues in dark-town jazz. He splits octaves to Rhumba tempo, he chops up phrases with insidious runs that anticipate harmonies and fight against a poor helpless tune. He's a playin' fool.

A soloist has a tough time trying to sustain a melody against Willie's obbligatos, but a tougher time should she be inclined to withhold Willie's split of the tips palmed during a floor number. Without looking up from his keyboard, Willie can tell, by the intonation of a singer's voice, when currency has changed hands. Staccato taps of Top C indicate his knowledge.

"Tha's the ol' cash register, Piano. Cain't you jus' hyeah it, honey? Tha's money in the bank for Willie. Hyah, hyah, cain't you hyeah Willie laffin', you old harmonics?"

Willie claims to have been able to play in "ev'ry key" long before he could read a note of music. Since then he's studied a lot. When asked for specific data, he explains: "Oh, hyeah and theah—comin' and goin'."

Then, just to prove his claim, he rips into Rachmaninoff's Prelude and goes completely mad.

"Skippy" Title Suit

Percy Crosby, who created the "Skippy" cartoon, via Lord, Day & Lord, has filed a copyright complaint against Harrison G. Smith, colored, over "Skippy" as the title of a song.

Smith's contention is that Crosby is using "unfair competition" in his action, claiming the cartoonist, now under contract to Feist, is interested in song which Con Conrad wrote under that title. Smith claims he secured a prior copyright last June.

$7,500 Song Buy

"Tears," the pop which was issued four weeks ago by Frank Capano & Co., of Philadelphia, has been bought by Shapiro-Bernstein for $7,500.

Tune was written by Frank Capano.

Santly's English Purchase

Santly's has purchased the American releasing rights to Campbell & Connelly's "Blue Pacific Moon."

This is the fourth number Santly's acquired from that English publisher.

Best Sheet Sellers

Six best sellers in sheet music for the week ending Dec. 6, as listed by Plaza Music, were:

"3 Little Words" (Harms).
"When the Organ Played at Twilight" (Santly).
"I'm Yours" (Famous).
"Sweet Jennie Lee" (Donaldson).
"Moonlight on the Colorado" (Shapiro-Bernstein).
"Little Things in Life" (Berlin).

LOCAL 802 PETITION REJECTED BY A. F. OF M.

A petition for a modification in the present form of government in Local 802 was rejected during the semi-annual session of the executive board of the American Federation of Musicians, held Wednesday through to Saturday (6).

A proposal was offered by a committee which, if accepted, would make it impossible for the local to remain affiliated with the A. F. of M. Means of driving out musicians from other cities were outlined. So drastic were the additional demands suggested to be made upon employers that authoritative sources believed the acceptance of the proposal would greatly increase unemployment.

A second committee appeared before the board and presented thousands of signatures attached to a petition asking for retention of the present mode of operation. The first committee then charged that the second had obtained signers through duress, but an investigation by the board failed to substantiate the accusation.

Under the present form of government members of Local 802 elect all 11 members of their trial board and four member of the governing board. This gives the local power to choose 15 of the 24 controlling officers with the remaining nine appointed by the Federation, chosen from along local members.

Weber's Statement

In declining to grant 802 local autonomy, which is virtually what the proposal called for, Joe Weber, A. F. of M. president, issued the following statement:

"The board holds that, by reason of existing circumstances, a change in the form of government of Local 802, which was given to the New York musicians at their own request (in 1902), is not advisable at present.

"For a proper supervision of the local it is suggested to the governing board that the jurisdiction of the local be zoned and a proper number of business agents be appointed to supervise the interests of the local under the direction of the governing board.

"The president is directed, in conjunction with the governing board and authorized committees, to lend all aid in the emergency situation and use for this purpose all other agencies as in his opinion may be helpful in this direction."

A great deal of the internal disorder of Local 802 may be laid to the enormous membership, 16,500, and that proposed acts and legislation must be translated into several languages for it to be understood by all members. During the recent closed meeting in the local's hall it was impossible for all of those present to hear what was being said and done. The result has been confusion and disorder, for the most part, with little definite action.

Educational Dates

Mid-Term dances, a series of balls among the universities of the south from Jan. 15 to Feb. 20, will use Jimmy Green and his orchestra this year.

Green will stay at each university three days, playing Georgia Tech, U. of Tenn., Wash. and Lee, and others.

CRITIC'S CONCERT TOUR

Syracuse, N. Y., Dec. 9.

George Smith, formerly music critic of "The Herald" and well known as a concert pianist, will go abroad early in the spring for a recital tour which will embrace London, Paris, Berlin and Amsterdam.

This will be Smith's second trip to the other side.

15c or 20c Music Drive Proposed To Find How Music Business Stands; Radio Royalty Per Song Per Time?

Decision Reserved in "Infirmary" Title Suit

Decision in Jack Mills' action for permanent injunction against Denton Haskins' use of the title "St. James Infirmary" was reserved by Judge Mullen of the Supreme Court, New York, after a three days' hearing, and ordered both to file briefs by Dec. 22.

Mills filed action against Denton & Haskins last April, alleging publication of a song of that title in March, 1929, and that D. & H. issued a song of the same title a year later. D. & H.'s song was titled "St. James Infirmary, or the Gambler's Blues."

Judge Bord of the Supreme Court awarded Mills a temporary injunction. D. & H. appealed the decision, but the Appellate Division upheld the Supreme Court.

D. & H. then changed the title to "St. Joe's Infirmary," and Mills immediately appealed on grounds of contempt of court. Defendant was fined $150 and Haskins, as an individual, $100. D. & H. appealed, but lost again.

Sam Buzzell is representing Mills.

Violinist Didn't Like Company, Agent Sues

Philipp Scharf, a violin virtuoso with reputation in Europe, is being sued in Supreme Court, New York, by Paul Sydow, concert manager, for $5,000 for breach of contract. Sydow alleges that Scharf engaged him last May to arrange concerts and that plaintiff played one on Nov. 15.

Scharf then broke the contract, Sydow says, on the ground that the people who appeared with him were not of sufficient standing and that he was accustomed to play on programs with "artists like Challapin."

9-Word Title

Shapiro-Bernstein again claims the longest title for a current pop song.

It's "Twenty Swedes Ran Through the Weeds Chasing a Norwegian," by Billy Moll.

Jos. Monk's Escape

Rochester, Dec. 9.

Joseph Monk, well known as a pianist and orchestra leader for the past 30 years in western New York, narrowly escaped serious injury when the automobile in which he was riding was wrecked in a collision. He picked himself out of the wreckage and continued on to his orchestra engagement.

Monk was leader of the orchestra at the old Gayety, burlesque, for many years, and with four sons comprised the Powers Hotel orchestra.

Stooge Pluggers

Detroit, Dec. 9.

With local song pluggers doing everything possible to plug their own tunes, three finally turned stooge. At the Michigan theatre Will Collins of Witmark, Joe Drake of Famous and Francis Maguire of Feist were planted in the audience during organ solo.

Announced as a voice test, Tracy and Duncan came out with a portable mike which was hooked up to screen amplifying horns. The pluggers sang into the mike for laughs.

Change Bands at Regal

Chicago, Dec. 9.

Publix-B. & K. Regal, southside colored deluxer, has given a four-week notice to Dave Peyton and band.

Does not mean house goes straight sound. Stage shows remain with a new band called to start Jan. 1.

S. S. Branches

Nat Cohen, of Silver Songs, is in Chicago opening a branch office for the firm.

Joe Gold, h. and o. manager, is doing the same in Boston.

Jobbers are firm in the belief that a reduction in sheet music prices would greatly benefit. One of the largest jobbing houses states sheet music prices should be cut down to 20c.

They declare publishers could still make money on a 20c price if cutting down on their weighty side expenses, such as paying for plugs and cutting in band leaders. Jobbers state that just to display the music attractively on counters at a price most anybody could afford would be half the trick of selling, and do the publishers more good than cutting bands in on songs.

The jobbers claim that is the reason why dog songs sold so well years ago, whereas now they don't mean a thing, with the sales concentrated around the hits. In the old days, state the jobbers, anyone after sheet music would walk into a store and if the copy on the counter was attractive and the lyric appealed, it would be bought, even if a dog number. Now when they want sheet music, the high price of it forces them to concentrate on only hits.

Drive at 15c

A feeling with some publishing houses is that possibly a drive to revive sales at 15c might be worth the experiment. This of course is based upon the 15c disc and its big rush of sales.

One of the arguments against a reduction that anyone suggesting a uniform cut runs into is that "if it's a hit, they'll buy," meaning the public and whatever price the music bears. That argument is steadily met by publishers who believe if there are 2,000,000 or more pianos in the homes of this country, a hit sale of 200,000 and a smash top sale at present of 700,000 copies of sheet music tell that something is decidedly wrong, with either the sales method, the sales outlet, the price or the music business.

If it's radio, say the publishers who believe in cutting the price, no better way to determine that than to make the retail cost to the public of 20c or 15c. If sales are not increased in that way, they say, then decide the music business as far as sales are concerned for the present is pretty nearly washed up.

Income Alternative

An alternative for income, these same publishers claim, is that very radio. Instead of the stupid contract that radio now holds and which permits it to live through the use of music at comparatively nothing, Radio, these publishers say, should be compelled to pay a royalty each time using a copyright song, to its publisher, and not to any music society or other organization.

With 700 or more radio stations at present, the income of a royalty per number per night per station cannot well be estimated, regardless of the amount of royalty set, is their statement, but it must be big for popular songs.

Another example of the stupidity of all music in bulk agreements made with radio station operators and makers of talking shorts, is further brought out through the canned radio record now going out in unknown but large quantities. These are used by the smaller radio stations which pay for them, but no music publisher derives one cent from the use of music on the canned radio record.

The large number of songs just now is considered in the arguments of the radical publishers, but they do not admit the 5-10c lyric sheet sales have affected the regular retail trade to sufficient extent to note it as opposition.

Henderson Sec. Member

Charles Henderson, pianist with Waring's Pennsylvanians, has been elected to membership in the Society of Authors, Composers and Publishers.

Henderson composed the score for "Rah, Rah, Daze," musical talker featuring Waring's band produced on the coast last summer.

Disc Reviews

By Bob Landry

Emmett Miller

(Okeh 41462) There are themes so trite and lyrics so asinine that inevitably there arises a suspicion of radio origin. Radio acts appearing in vaudeville drive home to the rest of the amusement world how insular and insufficient the standards of what's funny held by show biz proper are when applied to the great American parlor.

Miller has the assistance of Mr. Pick Maloney in the perpetration of "Sam and Bill at the Graveyard" and "The Licker Taster." A patient three minutes per side failed to establish either skit as arriving at any juncture sufficiently sharp to be described as the point. They leave the Broadway, or even loop, mind puzzled, piqued and shrouded in mist not only to understand the pieces themselves but even more difficult to grasp, why such discs are cut, and for whom.

Blackstone Trio

(Brunswick 4933) This release recommends itself naturally to the older folks or as a suggestion to children having their parents in mind. "Love's Old Sweet Song" and "Silver Threads Among the Gold" are rendered with that traditional heart-dilating sentimentality that is so irresistable to large chunks of the populace.

Jack McIntosh

(Columbia 2315) This pair can be separated from its mates and placed upon those that should find a special appeal in the immediate future climaxed by Christmas. "Oh, Come All Ye Faithful" is set to the solemn beauty of the hymn, "Adeste Fideles," and combines MacIntosh's reverent trumpet with organ accompaniment. W. G. Webber is the trumpeter on the reverse in similar musical combination for "Good King Wenceslas."

Johnny Marvin

(Victor 22555) Another explanation of the prominence enjoyed in the mechanical field by this artist. "I'm Yours" and "You Darling" constitute a peach of a pair, laden with melody.

Nat Shilkret

(Victor 22553) Victor's home office tempo-keeper has "When Kentucky Bids the World Good Morning" and "Oh, How I Cried." Makes a pleasant combo.

Leroy Shield

(Victor 22548) Apparently a new Victor recording group credited to Hollywood, and possibly coast-out, although billing on a disc need not mean what it says. "Song of the Big Trail" isn't much, but that's the song's fault primarily. Reverse, "Sing Song Girl," with a Chinese motif, gives the band a chance and the result is attractive. Further recordings will divulge a better idea of the band's proper classification.

Tom Gerun

(Brunswick 4942) "After All You're All I'm After" and "What a Fool I've Been" with a near-bass vocal refrain makes fairly good recording.

Ozzie Nelson

(Brunswick 4922) This band is on the upgrade, notably in the east. As yet the name is hardly familiar either to the trade or the general public outside the immediate following. Understood it's marked for escalation, however.

"Something to Remember You By" and "Body and Soul" are here united. The Nelson technique is smooth and agreeable.

Lloyd Huntley

(Brunswick 4937) Here's another new name attached to some progressive ideas. "Gee But I'd Like to Make You Happy" and "Lonely" is a really exceptional disc for melody and appeal.

WB Settles Selwyn's Infringement Claim

Hollywood, Dec. 9.

Warners and Edgar Selwyn have reached an agreement out of court over the latter's claim that the picture company infringed on a number from his "Strike Up the Band" show.

Last summer, when Warners was running stage shows in its local theatres, the musical number involved was alleged to have been used without Selwyn's permission. Selwyn then filed suit for $100,000 damages.

Amount of settlement not disclosed, but reported to be considerably less than even 10% of the original sum demanded.

NO NITE LIFE

New Haven, Conn., Dec. 9.

According to attendance at local night clubs, New Haveners are apparently trying out the old system of "early to bed, early to rise."

One formerly popular spot sported a population of exactly nine couples the other evening while a second has cut its cover charge to 60 cents with no minimum check requirement.

PICARDY CLUB CLOSES

The Picardy Club folded last week following the withdrawal of Al White as m. c. When the Earl Lindsay revue and Ernie Vallee orchestra reported for work Tuesday they found the place dark. Owners are now having the interior redecorated and plan to reopen.

BEAUT'S $300

Hollywood, Dec. 9.

Jeanette Eastman, winner of "America's Sweetheart" title this year, is hostess and entertainer at the Victor night club.

Salary is $300 a week.

Yes, You're Out

One publisher suggests "Am I In?" as the title of a new tune to be dedicated to the orchestra leaders.

This is the first question in maestros' monologs.

Towns Boards Cannot Shut Dancehalls on Sundays

Buffalo, Dec. 9.

Public dancehalls operating on Sundays in New York State are within the law and the town boards have no authority to prohibit dancing on Sundays. This is the gist of a decision handed down by Justice Larkin of the Supreme Court here in an action brought by the dancehalls of town of Evans, Erie County, to restrain the town boards from revoking the halls' licenses.

It is the first time that the precise question has even been presented to the courts for determination and is controlling. The ruling holds for all towns in the state.

The dancehalls were represented by Sidney B. Pfeifer, Buffalo attorney, and the town was represented by Gen. William H. Schohl, assistant state attorney general. It is reported that the towns will foster a movement to effect a change in the existing state law.

ADDISON HOTEL

(Florentine Room)

Detroit, Dec. 9.

This spot has had a varied career in the past four or five years. It came upon lean days and closed for the space of two years.

Last year the Green Brothers, proprietors of the Tavern, reopened it under the name of "Bal Tabarin," offering Henry Busse's band and a floor show. Six months' time failed to attract and the place closed. The Green boys were succeeded by Harry Abbott with an unnamed backer who reopened it as the Music Box. Summer came and the backer left, at about the same time, and again the place closed.

After the summer it was announced to reopen again. This time with Billy Kurth, formerly of the "Midnight Frolics" on the New Amsterdam Theatre roof, N. Y., and more recently here at the class spot—Blossom Heath.

This room has been open for about two months now without creating much comment, due no doubt, to not advertising. However, business has been building steadily despite doubts by experts. This probably because of a combination of circumstances. The atmosphere has been designed to attract the better type of night clubbers. Place has neither the cold atmosphere of a hotel supper spot nor the hotsy-totsy air of the night club. This, coupled with a band which equals the best dance music available locally, and a refined floor show, has pleased the people who happened to wander in. Another help has been the little competition from other night spots. Addison hotel is located in downtown Detroit with only one other downtown club running. The others were either padlocked or folded.

For the floor show a dance team and singer comprise the talent. This embellished by concert arrangements by the orchestra furnishing a pleasing if quiet show. Taking in consideration that people who come here like to dance rather than watch, the management has cut the floor show down to 20 minutes three time an evening, including the dinner show.

Dona and Darrell first do a jazz tango, then an excellent adagio. Young, attractive and clean looking couple with the boy seemingly very little heavier than his 100-pound partner.

Virginia Cooper sings with an attractive voice and appearance. She is very tall for a cabaret entertainer.

The band, under direction of Joe Reichman, specializes in soft toned "sweets" music. Good voices are introduced as Doc Davis and Nolan Reichman officiates as m. c. in an unobtrusive manner.

Spot looks like it has a good chance. Has enough to sell and the "no cover charge" policy is a big consideration in these times. But they're keeping it more or less a secret. *Lee.*

SILVER SLIPPER'S DATE

Christmas week will see the Silver Slipper nite club reopening. Its entertainers will be Clayton, Jacobson and Duarante, who will double from their show, "The New Yorkers," at the Broadway.

No coveur charge has yet been settled upon. Maybe $3 and $4 on week ends.

Belle's Pinch

Too much publicity finally resulted in a raid on Belle Livingstone's 58th St. Country Club last week. Prohibition agents who made the pinch charged Belle and eight of her employees with possession, selling and maintaining a nuisance.

The spot, just east of Park ave., for the past four weeks has been doing the best night club business in New York, drawing around 350 people nightly at a $3 couvert. The Saturday preceding the raid the salon, formerly John Murray Anderson's studio, drew 900 people with a $5 couvert in effect.

Picks Up Hat, Walks

Al Friedman, one of the indies to make a stab at music publishing in a small way, folded.

Friedman made his office at 1587 Broadway and specialized on one song. When it failed to click after more than a month's work, he picked up his hat and walked.

Previous to his attempt as a publisher, Friedman worked in the pro department at Harms.

RIGGS RE-ELECTED

Des Moines, Iowa, Dec. 9.

John H. Riggs was elected president of the Des Moines Musicians' Ass'n for the fourth consecutive time. Walter G. Samuels was re-elected vice-president and Claude E. Pickett, secretary.

Executive board composed of Alonzo Leach, Burton Knouf, Ray Livingston, A. Garrett Barnard and Marion Prescott.

ROYAL PLUGGER

Bob Miller, professional manager of Witmark's, has added Prince Plotti to the staff.

Plotti is a pioneer radio artist and has been barnstorming. His principal duty at Witmark's will be to plug.

Kosloff Quits Publix

Chicago, Dec. 9.

Lou Kosloff, formerly B. & K. m. c. and lately doing the same job in Detroit, has resigned from the Publix organization.

Going out to California to live and work.

Kornheiser's Coast Rep

Lyle Thayer, formerly with the Los Angeles office of Sherman-Clay, has been appointed coast rep for Phil Kornheiser.

Mehlinger, Exploiter

Artie Mehlinger has been appointed to head the exploitation activities of DeSylva, Brown & Henderson.

Mehlinger formerly represented Harms on the coast.

Famous on Coast

Hollywood, Dec. 9.

Famous Music is not closing its local office here as reported.

Ed Janis remains in charge.

Here and There

Famous has added George Dumont, formerly with Berlin's, to handle slides for local territory and all Paramount theatres.

Gene Fosdick orchestra opens Dec. 10 at the Town Club, Pittsburgh.

Rosemont ballroom, New York, will retain Leo Hannon's Musical Bellhops and Ben Tobler's California Cyclones indef. Original Dixieland Jazzband had been tentatively set to start.

Sammy Lerner, last with DeSylva, Brown & Henderson, is now writing at Famous. Extra lyrics.

Irving Sewitt of the Club Arbrook's Jewelry Hour over WMCA for 10 weeks.

Happy Felton orchestra opens Dec. 15 at the New Palm Beach hotel, Palm Beach, Fla.

STUNT NITE FLYING ON FLOOR SHOW IN TEST

When the grill room of the Roosevelt Aviation School's new hotel opens next month, stunt night flying will compete with three acts and an orchestra in deciding the policy for future entertainment.

The hotel, adjacent to the school, will have a specially constructed terrace facing the Garden City, L. I., flying field from which dinner and supper guests can watch stunt aviators in illuminated planes. It's an experiment to determine whether or not the air show will prove sufficiently strong to enable the hotel to eliminate the floor show.

L. A. Night Clubs Get A Nod from Football

Hollywood, Dec. 9.

Influx of the Notre Dame rooting contingent and the general gala holiday attending the Notre Dame-U. S. C. game was a break for dodering nite life hereabouts. Everybody did biz over the week-end as a result, with the town wide open Friday night before the game and Saturday and Sunday.

George Olsen's got Knute Rockne and the N. D. bunch Friday. The Mayfair feted the N. D. team Saturday night and every joint, even those flopping, got a break in some way or another.

DALLAS COMBO'S SONGS

Dallas, Dec. 9.

Harold Ramsay, organist at the Publix-Palace here, has collaborated with Joanne Hawthorne, poetess, for series of popular songs. Ramsay is doing the melodies.

Miss Hawthorne is a granddaughter of the famed Nathaniel Hawthorne, with most of the new combo's songs to be arranged for organ slides.

Rochester's Sat. Nights

Rochester, Dec. 9.

Seneca hotel's Saturday Nite Club started its second season to capacity crowd. It's the only downtown place aping the big city night spots.

Florence Colebrook Powers' studio furnishes the floor show and Gus Blum's band the music.

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Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Mort Beck resigned from Donaldson, Douglas & Gumble, where he was a road man.

Charlie Stein, formerly orchestra leader at the Hippodrome, has been transferred to the R-K-O Madison, Brooklyn.



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RADIO FAN MAIL PEAK

BIGGEST PILE IN DECEMBER

World's Most Prolific Letter Writers Are Radio Fans, but Mostly Write in Bad Weather Only—Have to Be Handled With Care—Embarrassing Pash Notes From Women to Announcers—Stations Value Complaints

BY DAN GOLDBERG

Chicago, Dec. 9.

Since the founding of the local quarters of the National Broadcasting Company, every amorous letter to a radio performer has been from a femme fan to some male artist. No dame entertainer has ever received an "I Love You" letter from any male fan.

Hot ladies have increased so greatly in the past year that married radio performers have established all sorts of rules in an effort to keep jealous wives from blowing up at some of the letters. Many married announcers have instructed the letter department not to deliver any mail to their homes, but to send them to a private box at the post-office. Others have their mail sent to a personal friend, who reads the stuff, sorting out the combustible stuff from the rest.

Precautions are necessary often because of the crazy notions of some of the erotic femmes. Many women have directly accused announcers and performers of having been with them the night before. They talk about the hot petting party. Some of these letters get so heated and persistent that the postal authorities are appealed to in order to get them to stop sending the missives through.

Hard On Alibis

Males performers find themselves in tough spots due to these hot letters, both with their wives and the fans. Some wives won't listen to reason, and squawk that there must be something to the hints dropped in the fan letters. And as for the femmes themselves, announcers can't figure what to answer to dames who write such stuff as, "Last night I eagerly waited for your voice over the radio. At last it came over the air, soft and soothing; and as I lay there on the couch, I felt your hot lips burning against mine." Or, "When you announced that the next selection would be, 'After All, You're All I'm After Now,' I knew then, sweetheart that you were speaking directly to me."

Often these letters are signed quite boldly with names which have the Mrs. tag. Ladies don't care, and often confide to their radio pashes the most intimate details of their married life, which most state is very unhappy.

Rudy Vallee still leads in the amount of fan mail for any one person. No single performer comes even close to Vallee's pash mark. The remaining notes are distributed principally among the announcers, all of whom have their special femme following.

Other than pash mail, the greatest amount of radio letters are composed of requests. Requests for special songs, for photographs, autographs, money, letters, advice, inside dope, personal appearances, jobs, assistances, etc.

Tap, Tap, Tap

Requests for money are largely restricted to organizations. Individuals rarely ask for money from radio performers. Amos 'N Andy regularly receive letters from colored organizations asking for donations. This is due to the Amos 'N Andy "Mystic Knights of the Sea," which they use in their nightly feature. The Pickard Family, which is on the air twice daily with hill-billy tunes, receive numerous requests from small churches in the sticks for free-will offerings. And also for personal appearances. Deacons write that the Family should come down for the Strawberry Festival or some such occasion, with the proceeds derived to go into the church treasury, some, however, offer to pay the expenses for the trip.

Requests for numbers to be played over the air have to be handled carefully. Can't ignore them completely for fear of alienating the fans, but on the other hand, they can't let the fans get too close to them in this matter. Many, after having some request taken care of, become more outspoken, and make bigger and better demands, and raise loud squawks if the artists fail to come through. It takes a delicate touch to be both polite to the fan trade and at the same time keep them from practically coming into the family.

Like Squawks

However, of all the letters which are most appreciated at the studios, and which are read most closely, are those which are uncomplimentary. Especially when the complaints are tecnical.

Thus the Great Northern Hour received a letter from a man who stated that he didn't think the representation of the rushing train was true to life. He said it was too smooth, and that the Great Northern railroad had a number of switches on their tracks. Note immediately went to the sound effects man, who now puts in the switches at appropriate intervals.

Weather and season have a direct bearing upon the number of radio letters. This result has been found after a careful check-up, with weather reports and postmarks from various cities and for various days, all statistically taken into account.

December Peak

Radio mail reaches its peak in December, starts to drop off in March, and reaches its least mark in the hot days of the summer. In the fall, with big radio games taking people out of the homes on the week-ends, the number of letters received by radio stations on following days are correspondingly small. Circuses, special attractions at the picture houses, carnivals, fairs, and other attractions outside of the home, all have their effect upon the number of letters. The same goes for snow or rain or zero weather, with the mail count taking huge jumps following such days.

Listeners are always ready to write, however, no matter what time of the day the broadcast is on. Last week, Charlie Hamp, who goes on the air at six a. m., made an announcement over the air in which he wondered, "if anybody really gets up early enough to listen to this program." The following day, he received more than 3,000 letters, all telling him "why sure, we listen to your broadcast every morning during breakfast."

Long Beach Station Gets Hollywood Studio Tie-Up

Hollywood, Dec. 9.

KFOX, Long Beach station, will move to the Tec-Art picture studio in Hollywood Jan. 1. Transmission station and towers will remain at L. B.

Station believes it can get better talent here. Tec-Art will use the station one hour daily to plug independent pictures being produced on the lot.

BEAUMONT, TEX., MUNY

Dallas, Dec. 9.

Beaumont, south Texas oil-lumber town, was granted permission for a municipal broadcasting station by federal commission. Station will be chiefly for police and only 50 watts, one of smallest in the south.

Houston still has south Texas' only two commercial stations in a territory almost as large as New York State.

Miss Remsen's Switch

Alice Remsen, original contralto with Palmolive and Stromberg-Carlson hours and on sustaining bills for three years, has left NBC and is now producing and singing at WOR.

Invisible Extras' Good Pay for Yelling Into Mike in Air Mob Scenes

Radio also has its mob scenes, and extras, and it pays them more than the picture producers do.

Radio stations and chains frequently find need for a vocal mob scene. A playlet may call for a mob group of voices, to shout into the mike as film supers crowd before the camera.

For yelling over the ether, radio pays from $3 to $7.50 for 30 minutes or an hour.

Networks have a list of extras to call upon whenever the occasion arises.

COMMISSION CLASH ON TELEVISION WITH CBS

Washington, Dec. 9.

Federal Radio Commission and the Columbia Broadcasting Company are about to come to grips. The impending scrap is not over radio but television.

The Commission recently let drop the hint the large broadcasting companies were not in a position to aid materially in the development of television, stating the broadcasting companies, per se, are not primarily manufacturers of basis apparatus.

Immediately the Columbia excepted. The company, it seems, sees great possibilities in the future of television and intends to enter the field in a big way. It is planning to conduct experiments, but the Commission wants it to keep off. The company claims it will be as big a competitive factor in the field of television as it is in radio.

CBS' 3-Year Contracts

Fletcher Henderson, at Connie's Inn, and Paul Tremaine, at Yoeng's have been placed under CBS contracts for three years.

Will Osborne, whose CBS contract recently expired, is again in negotiation with the chain.

LOS ANGELES

(Continued from page 54)

keep Ince from assaulting another person.

Mrs. Pat Campbell denies she slapped Lionel Belmore when he read his lines at the opening of "Ghosts" in San Francisco. She says she merely whisked him playfully with a rose. She also squawks she received a rubber check for her lectures at the Hollywood Vine Street a few weeks ago.

Clyde A. Bruckman, pictures director, is out $3,500 in rugs when burglars hacked two trucks up to his Beverly Hills home.

Divorce from Monte M. Katterjohn, scenarist, granted Phyllis Knell Katterjohn, former studio steno. She complained his temperament forced her to subdue her personality. They were married in 1925.

Estelle Taylor hurried to Wilmington, Del., at word that her grandfather, Charles Barrett, was dying.

Engagement of Rodney Pantages, son of Alexander Pantages, to Beryl Sweeney, non-professional, is announced.

Betty Francisco, pictures, will marry Fred Collins, Spalding, New York broker, Dec. 15.

Identification of bones found in the desert as those of Thelma Mells, suicide, was a bad guess. Miss Mells reported missing by her husband two years ago, showed up in Hollywood to refute the identification. She's been doing Graziee work in talkies.

Trial of Daisy De Voe on charges of plundering Clara Bow while nursing as her secretary, is set for Jan. 12.

Another storage building roof party hit the local headlines when police raided a stag at the Hollywood Storage Building and arrested 500 men for gambling and four girls for dancing raw.

CHICAGO

Mrs. Ann Kerns Strom, formerly known in legit musicals as Ann Gardner, has filed suit for divorce from Ralph C. Strom. Mrs. Strom secured a lack alimony order against her first husband, Francis Kerns, for $865 to be paid at rate of one buck a week besides regular $10 weekly.

Radio station WNYC, of New York, is trying to muscle in on the air channel of station WCFL, local.

Henry Haldeman-Julius, 11, son of E. Haldeman-Julius, editor, of Girard, Kans., is being guarded following kidnaping threats.

Miss Helen Bacon, municipal picture censor, has been discharged and Miss Sara Riley appointed in her place.

Oak Park citizens, 350 of them, signed a petition requesting that the city council permit minnie golf on Sunday.

Giorgio Pollaco, director of the Chicago Civic Opera for many years, has resigned.

Two marriages failed to seal the bond between Frank Rens, in charge of the commissary for the Al G. Barnes circus, and his wife Gladys. He scrammed on Oct. 26, 1926, after marriages in 1919 and 1925, and Mrs. Rens got another divorce last week.

LONDON

Prof. Ernst Stern is coming from Germany to supervise the scenic end of the next Drury Lane show, musical.

"Sons o' Guns" leaves the Hippodrome Dec. 16, to be followed by a revival of "The Maid of the Mountains." "Stand Up and Sing," a Jack Buchanan musical, will take over the house after eight weeks of the revival.

Sam Goldwyn arrives Dec. 8 to arrange the presentation of Evelyn Laye's talker.

Marita Hunt, Eric Maturin, Douglas Burbridge and Charles Carson have been chosen for the cast of "Twelve Hours," new thriller by John Willard, at the Comedy.

Film players are in a huddle with agents over the habit of cutting their contract prices in order to please producers with whom the agents want to be friendly.

Millard Webb, American director, is to make a talker for Gaumont.

"Daily Telegraph," one of the oldest dailies in London, but its price from four to two cents Dec. 2.

Following the latest Maurice Browne revival of "The Unknown Warrior," closing Nov. 29, London Theatre company will produce "Caviare," an assortment of playlets and things.

Everyman Theatre Guild, running on subscription lines, is to produce a new play by Florence Kilpatrick, "Getting George Married."

Shell-Mex, biggest petroleum combine in the country, has started an advertising campaign of outdoor talker shows, given from a fleet of vans.

Duchess theatre, new playhouse which has had nothing but flops, starts "Jane's Legacy" at Xmas, new play by Eden Phillpotts. Piece being produced by Sir Barry Jackson.

J. B. Fagan is to produce "The New Gossoon," by George Sobl, for London in Jan. Barry Fitzgerald, Irish actor, will be the lead.

A boycott of all Birmingham cinemas by trade unionists is threatened in protest of low wages on the exhibiting side of the film trade.

The British International talkies and the Peacock," have caused news of a row developing in the local studio with the result these are to be regarded as being unjustly the native.

Society of Motion Picture Employees here calling a meeting to decide whether they shall sever themselves from the same body in America.

RADIO SCANS LEGISLATION CAREFULLY

Chicago, Dec. 9.

Individual radio tax and prohibition of auto radios are the big questions for the trade as the city councils and state legislatures all over the country go into action for their winter session.

Up to now the radio federations have been successful in blocking all unfavorable measures. All attempts to assess radios, as started in California, Wisconsin, Maine and Pennsylvania, have fallen through.

Municipalities such as Detroit, Seattle, Cleveland, Milwaukee and San Francisco, have proposed to ban auto radios on the argument that drivers listening to a red-hot band are apt to miss the red light. But the radio associations, who are keeping close watch on these legislative moves, have raised such squawks that the bills have been stopped.

DO CONTENTED COWS LIKE JAZZ, CLASSIC?

Chicago, Dec. 9.

Whether beef sells better to the tunes of Wagner or Donaldson is the question that's worrying Swift & Co., the packing outfit.

Stockyard company plans to go on the air shortly over N. B. C., and with a musical program. But can't make up their mind whether it's to be jazz or the classics.

Balto. Station Wants Wave Split With WJZ

Baltimore, Dec. 9.

Station WBAL of this city has filed with the Federal Radio Commission a request for permission to install equipment that will permit the big local to synchronize with WJZ, New York, in a broadcasting scheme never before tried outside of the laboratories.

Under the plan negotiated by F. R. Huber for the station and Merlin Aylesworth for the NBC, the local will use the 760 kilocycle wave-length of WJZ on the alternate days when it is now silent and shift over to the present 1060 kilocycle for present schedule.

Children's Co. and WOR Tieup for a 4 Wks. Try

With legit plays already being broadcast on the air, another tie-up between the stage and ether has been affected with WOR broadcasting children's dramas, beginning next Sunday (13).

Programs are being played by Adrienne Morrison's children's company current at the Princess on 39th street. Affiliation is for four weeks with an option, the station making the broadcasts a sustained program.

First air play for the youngsters is "Mike Believes," by A. A. Milne, which will spread over two Sundays.

Meredith and Doty as N.B.C. "First Nighters"

Chicago, Dec. 9.

New dramatic presentation program called the "First Nighter," set for N.B.C. over the blue network. Presented by the Campana Corporation of Italian Balm Lotion and includes June Meredith and Jack Doty, legit performers, as features. Each presentation distinct in itself, delivering a 30 mins. sketch.

Each Thursday evening starting at 7:30, out of the Chicago office.

Gus Van will be guest artist on the "Radio Follies" hour Dec. 12, over CBS.

Rodeos Growing in Popularity But Only Exceptions Get Money

Chicago, Dec. 9.

Rodeo biz in America has increased enough in the last 11 years to rate it as part of the outdoor show business. At the same time it presents one of the strangest phenomena in that it is generally a losing game.

In 1919 200,000 visited rodeos yearly.

In 1925 the figure jumped to 263,000.

The year 1928 brought 944,000 paid admissions.

In 1930 the figure rose to 2,624,781. Those in the know claim some 5,000,000 people will pay an average of $2 a head to see this cowboy game in 1931.

Contrary, however, to the marked increase in attendance, and the generally accepted idea, these rodeos, except in a few western spots, do not make money. Rodeos showing a yearly profit are: Cheyenne, Wyo.; Pendleton, Ore., and Fort Worth, Texas. Most of the capital stock in these three spots is now controlled by Swift and Armour. The stock has always paid well. Calgary, Canada, also pays out each year.

Balance of the country's touring rodeos are operated at a loss, according to W. T. "Candy" Hammer, who has been in the game 16 years.

The biggest fertile field for rodeos is the effete east, where any rodeo in any town can attract a mob.

Replacements Costly

To have a successful touring rodeo it is necessary to have a batch of fresh bucking cows and horses always in transit from the open western plains to the particular rodeo. After 60 days, it is claimed, the toughest bucking nag no longer acts in earnest. Replacing this stock, and keeping the contest interesting makes for heavy overhead which is the reason a bonafide rodeo gets nowhere on the cash end. Heavy prizes, for capable riders, also takes a big chunk of the gate receipts.

Rodeos staged in buildings lose their punch and seldom click.

Notable fact through the cast that a rodeo in town attracts more boy followers than any circus or like amusement. Several of the regular touring outfits keep one man busy tending to the kids wants and keeping them from beneath the hoofs of the horses. All young America

(Continued on page 71)

Indoor Circus Benefit

An indoor circus will be held from Dec. 27 to Jan. 3 in the 105th regiment field artillery armory, 166th and Franklin avenue, Bronx, for the benefit of New York's Boys Club, organization for youngsters of the East Side.

Charles H. Sabin is head of the organization. The show, in charge of J. F. Gillespie, will be made up principally of outdoor acts with added volunteers expected.

Concessions, but no wheels.

Texas Fair Shake-Up

Dallas, Dec. 9.

Following one of worst seasons in years general shake-up looming in State Fair personnel here. First to go is Roy Rupard, for several years secretary and chief advisor. Both Rupard and Jones were in Chi last week attending fair execs convention, while stockholders met in annual biz session.

Financial report presented by Jackson showed gross of $450,000, which is 35% less than 1929. Still, there was profit of $50,000, due chiefly to fact that expenses were peeled down $85,000, with no fireworks, few free exhibits and minor attractions.

L. A.'s Shrine Bill

Los Angelps, Dec. 9.

Shrine Indoor Circus will be held from Jan. 17 to 25 at the Shrine Auditorium. Charles Hatch of the R-K-O office is framing the show.

Hodgine Troupe, Flying Concellos, Dennie Curtiss, Aerial Walters, Great Shubert and the Aerial Kellys have been booked. Elephants from the Shell and Gentry shows contracted.

Ringling Loses Fair Date at Lincoln, Neb.

Chicago, Dec. 9.

Ringling has lost the Lincoln, Neb. fair date which was wanted for the Al. G. Barnes circus.

Last season the Hagenbeck-Wallace circus played the event.

An effort is being made by the Ringling office to have the Lincoln Fair board hold a second meeting in the hope the ruling will be changed.

12-YR.-OLD SUIT OVER "WILD MAN" IN CIRCUS

Bridgeport, Dec. 9.

Many Bridgeporters who had gathered to obtain a free look at "Bush," circus wild man, were disappointed when the wild man was not called as a witness in the Superior court in a $5,000 suit brought against the Ringling-Barnum show by Morris Hepston, former manager for the African dwarf.

The history of the case goes back to 1918, according to circus authorities. The show had returned from making its last stand in Texas and Hepston brought back the "wild man" to Bridgeport and put him in a furnished room. Occupants of the house noticed the African was poorly clad and notified circus officials.

Circus troupers came to the room and found the wild man wearing women's stockings, a woman's undergarment, women's shoes and a pair of Hepston's pants that had been "amputated" in the legs to fit the victim.

The little savage pleaded to be taken away. He was munching on crusts of stale bread and showed the circus people a glass of water, they said. He made them understand he was living on bread and water. He was taken to the circus quarters by the men and has been with the circus ever since as a free agent.

$65 Weekly Salary

Previous to this Hepston was his manager and the circus paid him $65 weekly for the services of the pygmy. Hepston took him from Africa with the permission of the South African government for the purpose of exhibiting him. The pygmy says he only received a bare existence from Hepston.

After the savage joined the circus as a free agent, Hepston brought suit, alleging that the circus officials had illegally contracted for the "wild man," while he was under his management. The suit was started 12 years ago, but apparently Hepston lost interest in it, for he never pressed it. Recently the case was listed for trial and Attorney Henry Burroughs, who represents the plaintiff, was notified to bring it before the court or take it off the docket.

Attorney Alexander DeLaney, representing the circus interests, moved that the case be stricken from the docket, arguing that the plaintiff is dead. Attorney Burroughs opposed the motion on the grounds that Hepston is alive. Officials of the circus who are in Bridgeport with the "wild man," whose real name is said to be Frank Taaibosh, are attempting to have the case cleared up, if possible.

Judge Frederick M. Peasely has not taken any action on Attorney Delaney's motion to have Hepston declared legally dead, but a ruling is expected within a few days.

The suit kept the "wild man" from filling an eight-week European booking, as the engagement was cancelled to have him here as a witness in an effort to end the suit.

Gentry Bros. in Storm

Chicago, Dec. 8.

Gentry Bros. truck show, owned by Sam Dill, lost the big-top in a bad storm at San Bernardino, Calif., last week.

Show at present is looking for a spot to winter in California.

Colorful?

The title of the new William Mayer mag shows more vivid imagination than even any one of the Harold Hersey publications. Mayer has named his, "Gin Mills Magazine."

Quiet Convention of Internat'l Ass'n of Fairs

Chicago, Dec. 9.

The 40th Annual Convention of the International Association of Fairs and Expositions closed here last week, with the following carnivals securing fair dates for 1931:

Morris & Castle, Ionia and Detroit, Michigan. Beckman & Garrity, the midwest circuit which includes Des Moines and other spots totaling 10 weeks of dates. Johnny J. Jones, the Minnesota State Fair, South Dakota, Mississippi, Alabama and Tulsa among others. Rubin & Cherry, Toronto, and the Brundage shows the Wisconsin circuit of six weeks.

New president of the association of fairs is P. W. Abbott, who served as v p the past year.

Showmen's League of America elected Sam Levy, president, with the three v p's being Fred L. Clark, Dan Odom and C. G. Dodson.

Annual banquet of the Showmen's League closed the convention. Concurrent at the Steven's Hotel the National Association of Amusement Parks met for three days.

Concessions Mixed by Chi. 1933 Commish

Chicago, Dec. 9.

Carnival and concession men took it on the chin here last week when it was announced by the 1933 World's Fair bunch that no carnival or concessions would be used.

A check-up by the fair committee, of six world fairs over the globe, revealed the fact that only one, Barcelona, Spain, made any dough with the usual type concessions and games of chance.

The 1933 bunch are using this to oust the regular midway which, it was hoped, would be part of the fair. Instead all attractions catering to the mob will be known as "allurements," with most of the consisting of straight exhibits of educational aspect.

Gentry Bros. Circus

Hollywood, Dec. 4.

After a season of 15,000 miles, Sam Dill can take bows on the appearance of his rubber-tired gilly show. The 75 trucks look like they came out of the paint shop yesterday.

Show in itself is not bad considering that the season ends next week. For the local showing of three days, two acts have been added. Features of the performances, Walter Jenner and his seal "Buddy" and George Strech and his three bulls, would be aces with any sawdust outfit. Rest of the performance is the regulation wire, swinging ladder, tumbling, high school horses and ponies and jockeys. Circus is heavy on the acrobatics, as is any show travelling highways.

A seven-cage menagerie is in the side show, besides six platform shows.

Trick carries 16 head of ring stock, three bulls and a flock of dogs. About 200 people are with the outfit. In the 34 weeks out the ghost has walked every week and General Motors has about been paid off for its trucks. Which is plenty okay for this past season.

Floyd King, former owner of Cole Bros. circus, is on the show as p. a. King's show folded in Kentucky late this fall after the printer decided he had waited for his money long enough. *Call.*

Downie Show on Rails

Chicago, Dec. 9.

Downie Brothers circus closes its season Dec. 19 in Florida and will winter it in Macon, Ga., home town of its owner, Charlie Sparks.

It's understood the show, now motorized, will go out next season as a railroad outfit because of Sparks' wish to carry more seats.

New for Hotels

New hotel giveaway, "This Week in New York," makes its first appearance this week. Successor to "Gotham Life," the former "Official Metropolitan Guide," gotten out by the Miller interests.

"This Week in New York," reported backed by the local hotel association, with Edward M. Carney, former Hearst man, as publisher.

Obituary

THOMAS WRIGHT

Thomas Wright, 80, minstrel and light opera singer, died Nov. 30 at his home in Bridgewater, Mass., of a complication of diseases.

Mr. Wright, born in Boston, began his stage career as a musician and having a fine tenor voice he joined Lew Dockstader's Minstrels, Harris' minstrels and other well-known troupes of those days.

He went from minstrelsy into light opera after he studied music for five years abroad and had sung tenor in "Pirates of Penzance," "Pinafore" and other Gilbert & Sullivan operas. One of his notable opera engagements was with the Carlisle Opera Co.

A throat operation forced his stage retirement and he went to work for B. F. Keith as ticket taker when he opened the Gaiety theatre in Boston. In later years when the new Keith Memorial opened and the Gaiety passed out of vaude Wright retired after taking the last ticket of the old house. He was with the old Keith Boston staff for 30 years and was retired on pension.

Two nephews living in Fitchburg and Brockton, Mass., survive. Interment in Bridgewater.

MRS. MARIE ROSSLEY

Mrs. Marie Rossley, formerly of Jack and Marie Rossley, vaudeville team, died in Montreal after a short illness. Surviving are one son, Victor, theatre worker at St. John, N. B., and a daughter, Mrs. Archie Roberts, known as Bonnie Rossley, chorus girl, also her husband, Jack Rossley.

Deceased came to America with her husband about 20 years ago from England. Couple retired from the stage to manage a theatre in St. John's Newfoundland, where they remained for three years. Later, they located in St. John, N. B., and Mrs. Rossley organized troupes of boys and girls for local musical productions.

For the two years prior to her death, Mrs. Rossley had been living in Montreal, where her husband, retired from the stage, is superintendent of an office building. The children's troupes were always known as the "Rossley Kiddies," during their career of about 14 years. Mrs. Rossley's daughter was with her during the fatal illness.

FRED LENOX

Fred Lenox, 60, character comedian, died Nov. 28 following a heart attack while attending a funeral of his old friend, Wilbur Sweatnam. He died in an ambulance on the way to the hospital.

Mr. Lenox had been on the stage many years, his earlier days being spent as a principal with the old McCall Opera Co. and other opera companies.

At the time of his death he was playing in the Arthur Richman show, "As Good as New," then at the Time Square theatre but since moved to the Cost, New York.

The death of Mr. Sweatnam was a severe shock and the funeral services so affected him that the heart attack followed.

He had been with many Broadway shows.

JEAN BORLIN

Jean Borlin, 35, Swedish singer, died Dec. 8 of an internal hemorrhage at his home at 14 East 60th street, New York. Borlin was seriously ill only a short time, but had not been in the best of health since he arrived from Paris last October.

Borlin was formerly ballet master and principal dancer of the Swedish Ballet and a director and teacher of dancing. Borlin directed the Swedish ballet on its world tour appearing in New York in 1923 at the Century theatre. He also led this group in the Theatre Champs Elysees in Paris, in which city he also established the Jean Borlin School of Dance.

Borlin was unmarried and left no near relatives. The body was cremated and the ashes will be sent to Paris.

CARL FIQUE

Carl Fique, musical composer, conductor and organist, died of heart disease in the Zion Lutheran Church, in Brooklyn, Dec. 6. The body was not found until Sunday morning by the sexton opening the church. Fique was 63.

Fique had been organist of the Zion Church since 1887 and conductor of the United Singers of Brooklyn since 1904. He had also served in the same capacity with the Brooklyn Quartet.

Fique was the composer of several musical comedies, choral works and comic operas, among which were "Papa Priesewitz," "Der Falsche Mufti," and "Orienta."

He is survived by the widow Mrs. Katherine Noack Fique and a brother, Herman Fique.

BART HOGAN

Bart Hogan, 32, casting director in the E. K. Nadel office, New York, died of tuberculosis Dec. 1 at the home of his parents in Providence, R. I., after an illness of 18 months.

Mr. Hogan had been in the Murray Phillips office prior to connecting with Nadel. During his employ with the latter he met Helen Compton, pianist, with Nadel's original "Happiness Girls" act, and the couple were married two years ago.

More than a year ago he became so ill he went to Flower Hospital, New York. His condition became so grave that Mrs. Hogan gave up all stage work to be with him.

Besides the widow and parents three brothers and five sisters survive. Interment in Providence.

BLANCHE E. PLUNKETT

Blanche E. Plunkett, actress, died in a New York hospital Dec. 7. Miss Plunkett was of the old school of thespians and was a daughter of Charles Percival Plunkett. She had been in ill health for some time and prior to her removal to the hospital had been a guest of the Actors' Fund Home for 10 years.

He most notable stage engagement was with Francis Wilson in whose support she appeared for many years.

She is survived by her brother, Harry Plunkett, actor, and two sisters.

Interment in Actors' Fund plot, Evergreen Cemetery, Brooklyn.

JAMES R. LEE

James Richard Lee, 50, who was perhaps best known professionally as Jimmy Vaudeville Lee, died Dec. 9. He had been a member of the N. V. A. since Dec. 9, 1920.

At one time Lee had also played in musical comedy, being a principal last season in "Rio Rita." Most of his stage life was spent in vaude. Among some of the acts in which he worked were Brown, Lee and Williams and of Sandberg (Bob) and Lee.

He was a talking and singing comedian. A brother, Robert E. Lee, living at 738A Madison street, Brooklyn, survives. Lee was a member of the Elks.

JOHN D. POWERS

John D. Powers, 42, manager for Paramount-Publix in Connecticut and Western Massachusetts, died last week in New York. He had suffered for several months from a brain tumor.

At one time Mr. Powers was connected with the Stanley Works of New Britain, Conn., the Underwood Typewriter Co. of Hartford, and the F. C. Bushnell Co. of New Haven.

For 11 years he had been with Paramount.

LEON CUNNINGHAM

Leon Cunningham, 34, actor and playwright, committed suicide by hanging himself Dec. 8 in his furnished room at 62 West 49th street, New York.

Cunningham was the author of "Hospitality," "Neighbors" and "Small Town Stuff," which were produced on Broadway. He had been associated with the theatre since 1912 and had played in "The Vagabond King," and with Sothern and Marlowe and Stuart Walker.

GEORGE A LEMMING

George A. Lemming, 78, was found dead in a chair at Dave Miller's Costume Shop, where he had been employed recently. Mr. Lemming was born in Detroit.

As a young man he starred with Dick Bullah in "Paul Revere" and played a lead in "The Divorce Question." At times he had lectured on the drama to Milwaukee organizations.

GEORGE BARRY

George Barry, 57, formerly of Barry and Wolford (vaude), died recently in Los Angeles, Cal. Mr. Barry had lived for many years at Freeport, L. I., until the advent of

(Continued on page 71)

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0444-4401

Englewood

Confliction plenty, and as a result the show ran more poorly than it really is. Three flash acts, repeats on toe work, piano numbers in succession, and an overdose of hoofing weakened the line-up.

La Fevre and Dolly, bike couple, opened, and over mildly. Old-fashioned turn. Arthur Borelli, comedy pantomime, is another act whose material is out of date.

"Frivolities," first of the flashes and the most pretentious, was not the best. Five girls and a boy, with Loretta Gray featured for her excellent toe dancing. Act has good material, but routined sloppily. Joe Christy, on and off during this bill, m. c.'ing and adding a few needed laughs, managed to squeeze in a bit of his own act at this point. Did only his piano specialty, but enough to stop the show. Holmes and Shaw Sisters a small but neat flash turn, featuring piano and violin numbers, with some good stepping by the boy. Jolce Lando and Co., a dance flash gone arty, with Geneva Butler doing some high range singing. Several adagio routines made up the remainder of the act, and good enough.

Cowan and Gray were a solid smash with comedy tumbling, general hoofing and clowning. Boys work hard and offer one of the neatest and best-paced turns seen in this house.

Joe Baldwin and Wally Bristol needed a screen trailer on to tell the house their act would be a satire on Prohibition. They didn't live up to their promise. Old stuff. Encore burlesque meller bit okay, but it went too far into the blue, with final punch line more of a shock than a laugh here. Three Machedon Bros. closed with a comedy bar turn. Standard stunts and comedy sent them over.

"Lady Surrenders" (U) feature. Business capacity, with sale of tickets stopped by 8 o'clock.

Claud Saunders, formerly with Paramount in New York and more recently with R-K-O in the mid-west, has joined the Federal Theatrical Accounting Service Co. as general assistant executive to Harry Ross, president.

Federal Service is now operating in 12 states, and expects to expand to cover 50 key cities throughout the country in the next year. They now hold contracts with practically every national film distributor for check-ups and audits on percentage films.

Theodore Kline ("Subway Express") and Alma Sue Scarborough, novelist, have collaborated on a series of newspaper sketches for radio broadcast.

Regal

This de luxe Publix-B. & K. colored house has had its grosses hammered down the past few weeks. Jay Fagan claims unemployment in the section is 50% worse than any other portion of the city. This, he says, is the cause of the drop-off.

Regular opening has a "Mother Goose Thyme-Censored" sketch that is draggy, but permits Ralph Cooper, m. c., to get in a few uncensored cracks, of which this audience is fond. Because Billy Mitchell, spotted second, was delayed, Carl Lynn, a preview single, stepped out and did animal imitations. His bee bit registered.

Regalettes, in their "banana" dance, with Florence Edmons, Josephine Baker's understudy, brought a thrill to the mob. Billy Mitchell showed, and possibly seemed to be suffering from a bad cold. His shambling dance brought out only a suggestion of his possible entertaining value.

Preview got under way with Serer and Melita, a hoke turn using thick trick clothing, bit of ventriloquism, and wrestling match with a life size dummy that wound up with dancing by the femme. Passable entertainment.

Benny Berger, from a school of magic, dropped a few cards now and then in the course of his tricks and like most beginners had too much chatter. He had enough tricks however, to slide over.

The Whirlers, two boy skaters from a local night club, whirled about for two minutes after Ralph Cooper brought out a broom and swept the stage for them. Cooper had a job, as the floor was littered, but his band stepped in and helped for comedy angle. Two skaters have a neat and exciting routine.

Seb Meza and Co., male hoofer in full dress, and a girl were worth waiting for. Dancing excellent. Femme, however, couldn't be heard past the 15th row, with all her gag lines still a secret. Comedy modern and good for laughs. Directing orchestra with legs novel. One fault they stayed too long.

Frank Hamilton and Co. did a swapping lies turn, good for a few giggles. Offering was mixed with a bit of singing and piano playing with the man's voice not good. Stuttering kid number helped pull this turn out of the mediocre hole.

At 11:07 Walsh and Grace, two men acrobatics, appeared. The program had then been running better than three hours and a half, but still they stuck to see Walsh and Grace.

Feature picture "Madame Satan" (M-G-M).

Although Chi censors continue with their direct ban on "Primrose Path" the state rights picture manages to get by other state censor boards. Virginia last week gave it a permit after the state rights were bought from the Roadshow pictures co. by F. W. Parker. Opens at the Park theatre, Roanoke, for a one-week stand.

Phillip R. Davis, who denies he is Chicago's most indefatigable stage door Johnny, will curtail the writing of legal briefs long enough to transmute Howard Vincent O'Brien's novel, "An Abandoned Woman" into a play. O'Brien is on the Chicago "Daily News."

Arthur Van Slyke replaced William Balfour, with "Old Rascal," Garrick.

"Dracula" playing a second Chicago engagement is at the Selwyn with Alfreda Sill, Arnold Daly, William Melville, Maurice Morris, Edward Forbes, Marcella Gaudel, William Olanthe Miller and Courtney White as the neck-biter. John D. Jamieson is company manager.

Katherine Redell made her debut with the Civic Opera in "Tannhauser." Critics were lukewarm.

Freddie Mack and Vincent Coleman replace Margaret Fuller and Stanley Price at the Kedzie stock company.

SARANAC LAKE

By "HAPPY" BENWAY

Buy Xmas gifts of hand-tooled leather novelties and hand-painted pictures from any one of these patients in care of the N. Y. A. Sanitoria Edwards, Eddie Voss, Ethel Clouds, Vernon Lawrence, Eddie De Caro and Lawrence McCarthy. Write them without further delay regarding kind of gift preferred.

Emily Kennedy (Portland, Me.), took a two months' vacation here and while here was successfully operated on and took the nerve operation okay, and then left for home noticeably improved in health.

For Thanksgiving holiday each patient received a gift from Jerry Vogel (Plaza Music Co.), the women a beautiful box of writing material and the men a box of "Not a Cough in a Carload" diggies.

After two weeks with her husband (Grant Simpson), Lulu McConnell left for New York to resume vaude dates. He's resting easy.

Voss' Apple Crack

An apple vendor came to the front of the Sun, shouting "An apple a day will keep the doctor away." Eddie Voss gave him a dirty look and said, "Keep the doctor away from here and we'll be in a h—— of a fix."

When notified his wife (Nell Gordon) was a little under the weather Roy Gordon, accompanied by his son Roy, Jr., shot to Roosevelt field on Long Island, chartered an airplane and within four hours was at his wife's bedside. Randy Enslow piloted the plane, making a successful landing in a very bad snow storm. Mrs. Gordon now resting and on way to recovery.

Toni Temple, much wrapped in woolens, account of pleurisy.

Lee Foster (vaude) now "curling" at the Central N. E. San., Rutland, Mass., much in the breakdown class. If you know him don't forget that little letter of cheer.

Sound pictures being installed at the San.... Harry Namba claims he found the pound he lost last week .... Talking about weight, Lilly Leonora, Angels Papulis, Alice Carman, Annamae Powers, Doris Moore and Mae Armitage all added plenty last few weeks.... Dick Kuni, in much pain, got two fingers caught in a "Lizzie" door.... Among those who anticipate visiting old folks at home Christmas are Fred Rith, Jack Lewis, Ben Schaffer, Constance Reeves and Russ Kelly.... Bobby Hatz, feeling so-so and much in bed .... Richard Moore swears to a 100% improvement.... Maybe you think that 20 below zero "ain't" cold; well, it's here now.

Write to those you know in Saranac.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatbush—"Street."
Boulevard—"Girl in Hand."
Carlton Jamaica—"Pressing Business."
Majestic—Dark.
Paramount—"Follow the Leader," stage show.
Fox—"Princess and the Plumber," stage show.
Alice—"Sin Takes A Holiday," vaude.
Loew's Met—DuHarry," vaude.
Strand—"Old English."
Oxford—Stock bur.
Gayety—Burlesque (Mutual).
Star—Burlesque (Mutual).

Eugene O'Brien (screen) appears this week in "Steve," play sponsored by the Brandt Brothers and on view at Brandt's Flatbush this week. Opus comes from a six months' stay in Chicago. "Steve" slated for the Carlton, Jamaica, next week.

"Life Is Like That," produced by Curtis W. Emery, coming to the Flatbush, New drama with music.

Slot machine problem up again. Arthur Herman, who owned some slot machines confiscated by the police, brought suit in Supreme Court asking for the return. Court ruled the machines gambling devices and praised cops for seizing them.

Graham theatre, little picture house in Williamsburg, was sure excited last week when during the exhibition of a western film shots were fired in the darkened theatre, wounding several people. Officers found a youngster (14) with the pistol in his hand who said it had accidently gone off. Held on a charge of juvenile delinquency.

Elizabeth B. Grimball Players in "Holy Night," Sierra's pantomime, at the Brooklyn Little theatre, next week. Cast of 33 with two nightly shows scheduled.

Little Theatre Opera Co. staging Offenbach's "Orpheus in Hades" this week at the Brooklyn Little theatre. Big turnout with organization seeking new voices in operatic circles.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Tavern."
Hanna—"Dark Moon."
Play House—"Mask and Face."
Brickert—"Captive."

Pictures

Hipp—"Morocco."
Allen—"Big Trail."
Palace—"Brothers."—vaude.
Stillman—"Big Trail."
State—"Bar Whispers"—revue.
Keith's—"Sin Takes Holiday"—vaude.
Columbia—"Flapper Follies" (burl.).

John Royal, manager of WTAM, denies report he is to be promoted to NBC headquarters in New York. According to rumor, Royal was to become head of NBC's artists' bureau next month.

Dick Leibert, State organist, slated to be shifted back to Penn in Pittsburgh Jan. 2. Paul Ash now opening fourth week's engagement at State with own-produced show. Bert Gordon, Milton Watson and Peggy Bernier to be paid off next week, with Gordon holding over.

J. Knox Strachan mgr. of Hip.

Oscar Scheck re-elected president of local stagehands' union, along with Manus McCaffery, business manager, and Tommy Canton, vice-pres.

Howard Quigley with George Williams' band at New China cafe. Sam Bradley's staging new floor shows.

Yvonne Georgi and Harald Kreutzberg, German modern dancers, booked for three days, starting Dec. 14 at Ohio, dark for remainder of week.

Talkers of local high school football games being used with success by Palace to offset theatrical depression times. Eddie Cantor headlines this week.

BOSTON

Sale of Show Boat, boating night club, was ordered in the United States District Court. The enterprise has ridden the stormy waves of a stock promotion investigation by the Commonwealth and will now sail out of Boston night life on the waves of a bankruptcy proceeding into the hands of the Boston Floating Hospital.

The home of the late Judge J. Albert Brackett, who for years was attorney for practically the entire theatrical interests of Boston, has been put under the auctioneer's hammer. Supposedly wealthy, the judge left an estate of only $2,500 and his home, "The Claim."

The Tremont Theatre Corp. has petitioned for a new trial in the suit won by Evelyn Elsmore, who broke her neck in a fall at the theatre while in a show there. She won a $75,000 verdict.

George Whitfield Chadwick, dean of American composers, has resigned as director of the New England Conservatory of Music. He will remain as director emeritus.

DETROIT

By LEE ELMAN

Screen

Michigan—"War Nurse."
Fox—"Devil With the Women."
Fisher—"Truth About Youth."
R-K-O Downtown—"Reliable David."
United Artists—"Abraham Lincoln."
State—"Sin and Bill" (3rd week).
Paramount—"Outward Bound."

Stage

Wilson—"Ladies of the Jury."
Shubert-Lafayette — "Young Sinners" (6th week).
Casa—Dark.
Det. Civic—"School for Scandal."
Shubert-Detroit—Dark.

"Sons o' Guns" closed in Detroit with entire cast returning to New York. Business very bad here.

Publix announces that 70 season passes will not be renewed this year.

Joan Lowell, who appeared here as guest star in "Camille," is appearing in "School for Scandal," also as guest star.

Civic theatre changing from two-week runs to one week until further notice.

DENVER

Aladdin—"Sin Takes A Holiday."
Denver—"Min and Bill." (Stage Show).
Paramount—"Morocco."
Rialto—"Half Shot at Sunrise."
Tabor—"The Dancers."

Johnny Johnson and orchestra, after eight weeks at the Cosmopolitan hotel and broadcasting over NBC, left for a winter's job at the Westward hotel, Phoenix. Jimmy Joy and orchestra of Kansas City followed Johnson here.

S. H. Cain, Tiffany manager, has been ill.

Ten percent amusement tax looms in both Wyoming and New Mexico.

The Lyric, last silent house at Ft. Collins, installs Western Electroc sound.

Sam Henley resigned as manager of the Paramount exchange and has gone to the west coast. H. W. Braly, manager Rocky Mountain division, takes over Henley's work in addition to his own.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

BOSTON	69	LOUISVILLE	70
BRONX	70	MILWAUKEE	71
BROOKLYN	69	MINNEAPOLIS	70
CHICAGO	69	MONTREAL	70
CLEVELAND	69	NEW HAVEN	70
DALLAS	71	OAKLAND	70
DENVER	69	ST. PAUL	70
DETROIT	69	SAN FRANCISCO	71
INDIANAPOLIS	70	SARANAC LAKE	69
LOS ANGELES	70	SEATTLE	71
		SYRACUSE	70

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Al Bridge is producing and acting in "She Had to Marry," going into the Vine Street. Bridge was formerly an agent here.

Another new band at the Blossom Room. Hale ("Pee Wee") Byers and his boys, who come from New York.

The following assignments were made at the Coast studios last week:

Mary Doran, "Basquerie," Fox.
Crauford Kent, "Squadrons," Fox.
Holmes Herbert, "Single Sin," Tiff.

Robert Ames, one picture for Radio.

Mildred Harris, "Night Nurse," Warners.

Thelma Todd, Harry Askt, "June Moon," Par.

Lewis Stone, "All Women Are Bad," Fox.

Dell Henderson, "The Easiest Way," Metro.

Mary Doran, "This Modern World," Fox.

Ann Brody, "Drums of Jeopardy," Tiffany.

Frank McHugh, "Fires of Youth," Universal.

Adolphe Menjou, Marcelle Corday, French "Let Us Be Gay," Metro.

Charles McNaughton, "The Single Sin," Tiffany.

Catherine Dale Owen, "Private Secretary," Radio.

Roy Neill to direct "Joaquin Murrietta," Columbia.

George Brent, untitled picture at Fox starting Dec. 26.

Walter Huston is under consideration for "The Idol."

Soledad Gimenez, Spanish version "Resurrection," U.

Tom Kennedy, Sally Blaine, No. 10 of Slim Summerville shorts, U.

Vivian Oakland, Gertrude Astor and James Towne Hall, "A Man's Past," Pathe.

Raymond Griffith has turned to writing. He is at First National awaiting his first assignment.

George Irving, Emerson Tracey, Eddie Nugent and Helen Jerome Eddy, "Girls Demand Excitement," Fox.

Louis Wolheim, Anita Page, John Miljan, Marie Prevost, George Cooper and George Marion, "Gentlemen's Fate," Metro.

Johnny Collins, in the agency field here for several months, closed his office last week.

Olympic Fields, Beverly Hills minnie golf course, is in the hands of its creditors. Bankruptcy proceedings were started by its femme angel.

The Hippodrome Co., operating a grind and vaude house on Main street, and owned 99.997% by Adolph Ramish, Inc., has been sued by Claude I. Parker for $750 for income tax advice.

West Coast division of Publix will be least disturbed, if disturbed at all, in present Publix realignment on operations.

C. C. Perry, divisional director for entire Pacific coast, taking in California, Oregon, Washington and bordering inland states, will remain in New York headquarters, according to information here, which kills previous reports.

Permit to build an $800,000 business and theatre building at Wilshire and Western was issued last week to the William Simpson Corp., constructing for the Serrano Corporation. Warners will operate.

ST. PAUL

By GEORGE N. BRADBURY

Met—"Death Takes a Holiday."
Paramount—"Tom Sawyer."
R-K-O Orpheum—"Tolable David"; vaude.
Shubert—"Hell Bent for Heaven" (stock).
Riviera—"Life of Party."
R-K-O President—"Sin Takes a Holiday."
Tower—"Heads Up."
Strand—"Bright Lights."

20th Century revue at Orpheum played the Hotel Lowry Terrace cafe as floor show one nite. Hotel staged party for artists and in addition sent Ted Weems and onto the Orpheum stage Friday night for an act to return the compliment. Scored both ways.

Mezzanine of Paramount converted into toy shop by local department store with small gifts for all kids from Santa.

Biggest draw in town is the courts. Sheriff forced to put on extra bailiffs to marshall great army of jobless which rocks into seven courtrooms here every day to see the free shows.

Joe Haymes left his own M. C. A. band at Atlantic City to join Weems band here this week as arranger.

NEW HAVEN

By H. M. BONE

Shubert—Ruth Draper (2nd half).
Hyperion—Dark.
Roger Sherman—"Doorway to Hell."
Fox-Poli—"Lightnin'," E. & M. Idea.
Paramount—"Morocco," Publix Unit.
Fox-Bijou—"Tolable David."

The Shubert feeling usual pre-Xmas jolt. House dark all last week, with only a single split week booking in sight.

Ernest Gann, student at Yale Drama School, removed to a hospital with injuries caused by the falling of a piano at the University Theatre.

The Fox thrift book idea has hit local theatres.

Pee-wee golf making stab to compete with show-houses. One of the biggest courses now offers 9 holes for 15c, while a second is carrying on a direct-mail campaign to responsible business men, enclosing Oakleys good for introductory game.

SYRACUSE

By CHESTER B. BAHN

Keith's—"The Pay-Off"; vaude.
Loew's State—"Remote Control."
Warner's Strand—"River's End."
Paramount—"Morocco."
Fox-Eckel—"The Cat Creeps."
Syracuse—Vaudfilm.
Dewitt—Newsreels.

Syracuse neighborhood houses will not follow the example of mid-west independents and kill the double feature policy. In all, say second runs, double features are the accepted thing here.

For the first time in the theatre's history, the Paramount was forced to add an extra night show Friday to accommodate patrons jamming the lobby. Last audience remained in their seats until 1:15 a. m.

Morris Shulman, former manager Fox-Eckel, here, and now at the Colonial, Utica, will enter a local hospital this week for a serious throat operation.

Donald Goff, for some time assistant manager of the Paramount, resigned Saturday. Robert Purcell, formerly of the Eastman staff, becomes acting assistant.

Advertising of "R-K-O entertainment" in the display copy of Emil and Will's Happy Days, new downtown eatery, led to an investigation by the local Keith house, and a report to New York headquarters.

MINNEAPOLIS

Metropolitan—Dark.
Lyceum—Dark.
Shubert—"Broken Dishes" (Bainbridge stock).
Minnesota—"Morocco"; "Hello Paris" (Publix Unit).
R-K-O Orpheum—"Big Money", Vaude.
Gayety—"The Crackerjacks" (Stock Burlesque).
Century—"Hell's Angels" (3rd week).
State—"Derelict."
R-K- Seventh Street—"Sin Takes A Holiday," (2nd loop week.),
Lyric—"Fast and Loose."
Pantages—"Extravagance."
Aster—"A Devil With Women."
Grand—"Madam Satan." (2nd loop run.)

Portal Players (local little theatre) will present "God of Vengeance" as its initial offering of season.

Although Merle Potter, Journal drama critic, gave it his highest rating and much praise, "White Hell of Pitz Palu" will not get into any of the loop houses. Public is giving it its first and only run at the Uptown (neighb) this week.

The Juvenile Repertory Co. continues to good business at the Little Theatre. "Monsieur Beaucaire" current offering.

The only road show in sight is Theatre Guild's "A Month in the Country" (Nazimova) at the Lyceum New Year's week.

One night stand of religion forum with Clarence Darrow featured, at the Municipal Auditorium at 75c to $2 scale, grossed more than $7,500.

With York and King on R. K. O. Orpheum bill the vaude this week cut to three acts.

LOUISVILLE

By M. W. HALL

Alamo—"Little Accident."
Brown—"Sin Takes a Holiday."
Mary Anderson—"The Widow from Chicago."
National—"The Squealer" and E. & M. "Smiles" idea on stage.
Rialto—"Morocco."
Slute—"Hell's Angels."
Strand—"Lightnin'."

Fire destroyed a large barn in the winter quarters of the John Robinson Circus at Peru, Ind., near here, last week causing an estimated loss of $140,000. No injuries, but some difficulty in saving all of the circus herd of horses and trained dogs.

"Street Scene," road show current for three days. Opened Monday at K. of C. Auditorium.

Police searching for William Tarcents, 21, employee of the Savoy theatre, who disappeared with $237 of the theatre's funds while en route to the bank. C. B. Blake, house manager, could not account for the disappearance of the youth, who has worked for him for several years.

Madrid, ritz ballroom, now charges 50c admission instead of $1.

Rumors about a stock company are pretty quiet since eight local banks went fizz.

E. A. Jonas, dramatic critic, and Francis E. Wyle, dramatic editor, of the "Herald-Post," had their salaries cut 50% along with all other "H-P" employees excepting the union men. Sheet has lost at rate of around $250,000 annually for some time.

OAKLAND, CALIF.

By WOOD SOANES

Roxie, formerly Dufwin, opened under the direction of American Theatres, Ltd., with Mike Newman in charge.

"Whoopee" first at 20c mat and 50c evenings. Considerable cut under the Fox-Oakland, chief West Coast house, despite Dufwin seats under 1,500.

Work has started on the new Paramount, 4,000-seater to be built at Hobart and Broadway, in the region of the Fox-Oakland, at a stipulated price of $3,000,000, including furnishings. The Paramount purchased the site some time ago at a time when Warner Brothers contemplated a luxury house adjacent.

Vitaphone closed for repairs and remodelling. Naify denied rumors house had been taken over by West Coast and said he will reopen Christmas day playing Warner pictures and filling in with open market purchases.

Fulton also closed, to reopen Christmas day with a new stock. Norman Field, veteran member of the company will be retained as will Marian Burns, recently acquired leading woman. George Fbey is in Los Angeles looking over talent.

MONTREAL

His Majesty's—"Love Thieves" (legit).
Palace—"Morocco."
Capitol—"Three French Girls."
Loew's—"The Squealer."
Princess—"Up the River."
Imperial—"Numbered Men."
Roxy—Double bill.
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.

Eugene Beaulac for 18 years with "La Canada," French language paper here, has been appointed chairman Province of Quebec Board of Moving Picture Censors, succeeding Marquis de Roussy de Sales, retired. Beaulac very popular here. Film men hoping for better break than understanding of films, now that native-born Canadian has the job.

Eddie English, Famous-Lasky manager here, engineered send-off banquet to Harry S. Dahn, Capitol manager, promoted district manager, Famous Players, for Ontario.

Gene Curtis, New Haven, succeeds Harry Dahn as manager Capitol.

Film theatres suffering as much as any other biz by depression, are doing bit toward alleviating unemployment. Loew's given to Musicians' Union for Wednesday's show (10). Other big main stems to follow suit this and next month.

Lou Tellegen and French company coming from Paris shortly to give season of French plays. Similar ventures in past have flopped here.

BRONX, N. Y. C.

After the first few days, newspaper ads of "Unguarded Girls," sex film at the America, got too sexy. "The Home News," local daily, pulled them out. No business, anyhow for the house.

This is perhaps the only part of the country where the minnie golf craze still holds. Cold weather is making the outdoor courses impracticable, most of the minnie course operators have taken to cover. What's worse, they've added ping pong in almost every instance.

Loew may install a Spanish-language musical stock troupe at the 116th street theatre, in the heart of the "Spick" colony. San Jose, formerly the 110th street theatre, phenom money-maker with this policy.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"Sex."
Loew's Palace—"Hell's Angels."
Apollo—"Lightnin'."
Indiana—"The Cat Creeps."
Circle—"Sunny."
Lyric—"East Is West"; R-K-O vaude.

"Buster," alias "Joe Mendi II," whisked to jail on attachment proceedings for $1,000 purchase price. Mrs. Irene Lee, of Long Island, mother of the film stars, Catherine and June Lee, filed complaint, alleging Lou Bechenstoc had failed to pay anything on the purchase price.

"Love's Magic" presented by Mortonian Players.

St. Vincent's Hospital nurses presented "The Divine Reward," under directorship of Mrs. George Foerderer, proceeds to charity.

Robert Mathers and Dorothy Sereos played lead in "The Goose Hangs High," presented by Butler University dramatic club.

Henry Maddux and Roy Bartlett, St. Louis, sentenced 10 years for kidnapping and robbing Maurice Magers, Alamo manager.

"Colonel Satan," the new play by Booth Tarkington, local author, to open at English's, Jan. 5, with Mc-Kay Morris in cast. Other bookings announced by Manager Roltaire Eggleston: Dec. 15, "House of Fear"; Jan. 1, "Strictly Dishonorable"; 12, "Death Takes a Holiday"; 15, Pade-rewski; 26, "Young Sinners"; Feb. 12, "Artists and Models"; 23, "The Tavern"; 26, "Hello Paris"; March 9, "Sketch Book," and 11, "Street Singer."


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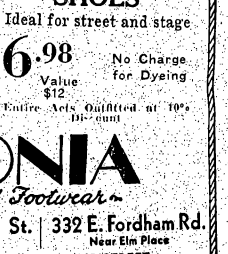
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SAN FRANCISCO

By WALTER RIVERS

Richard Marshall, former general manager for Henry Duffy and recently engaged to operate the Tivoli as a stock house for Ackerman & Harris has taken over that theatre from A. & H. and with associates. Stock policy with weekly change planned.

Pee Wee golf courses dying out fast here. Only a few elaborate places still operating successfully.

William B. Wagnon has turned back the Embassy to Dan Markowitz from whom Wagnon leased the house. The latter will offer first run indie features. Wagnon continues to operate the Marion Davies theatre with Abe Markowitz directing. Wagnon said to be dickering to turn this one back to the original lessee, Universal Films.

DALLAS

By RUDY DONAT

Majestic—"Sin Takes a Holiday" vaude.
Palace—"Morocco"; stage show.
Melba—"Sally."
Old Mill—"Sea Legs."
Capitol—"Night Work."
Fair Park—"Strange Interlude"; "Cherries Are Ripe" (legit).

"Min and Bill" was ace draw for Publix-Palace, with "Passion Flower" second at Publix-Melba. "Cat Creeps" at Majestic and "Brothers" for Capitol slipped R-K-O out of b. o. lead held by heavy features past month.

"Hell's Angels" booked for Melba week Jan. 10.

Fair Park Auditorium's (muny) first week of legit for more than year good, Banky-LaRocque combine in "Cherries Are Ripe" and "Strange Interlude" road show drawing at $3 per.

Ray Stinnett and Eph Charninsky, operating Palace, San Antonio, ace indie stand in Texas, dropped plans for suburban here.

Publix doctoring its classy suburban, Arcadia. House barely holding on at 35c top, 2d runs, with most suburbans sticking to 20c.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Min and Bill."
Davidson—"House of Fear" (legit).
Garden—"Hell's Angels" (3d week).
Gayety—Burlesque.
Majestic—"Last of the Lone Wolf."
Pabst—"A Month in the Country" (N. Y. Theatre Guild).
Palace-Orpheum—"Sin Takes a Holiday" (2d week).
Riverside—"Silver Horde"; vaude.
Strand—"Tom Sawyer."
Wisconsin—"Sea Legs"; Fanchon & Marco "Southern" Idea.

For the first time in many years a Milwaukee newspaper took editorial exception to a theatrical offering when the "Sentinel" rapped Mae West in "Sex," at the Davidson. The town's only morning paper told Mae to take her show to the waterfront and invited the police to look in on the proceedings.

In a letter to the "Journal" a reader complained about burlesque censorship when "Sex" was allowed to run wild.

Milwaukee Woman's Club is going to put an end to spooning in dark theatre balconies. Following a meeting at the Hotel Schroeder, committees were appointed to look into the report that many young couples were sitting in balcony seats principally because there was more of an opportunity for hand holding or even a kiss in the dark. At any rate, it's not at all to the liking of the ladies, who are up in arms and are going to swing the club of the club women until it is done away with.

SEATTLE

By DAVE TREPP

Metropolitan—"Lulu Belle"; Bainbridge Players, stock.
Orpheum—"Sin Takes a Holiday" vaude.
Liberty—"Bright Lights."
Fifth Avenue—"Oh, for a Man"; stage.
Paramount—"Morocco."
Blue Mouse—"Big Money."
Music Box—"Hell's Angels."
Fox—"Big Trail" (2d week).
Columbia—"Spoilers."

Arthur Clausen, former musical director for Paramount theatre now same for Moore theatre.

Moore theatre staff includes A. G. Bainbridge, president and treasurer; E. C. Bostick, vice-president and secretary; Carl Reiter, business manager; Hugh M. Caldwell, former mayor of Seattle, legal advisor; Kent Thomson, theatre treasurer; Charles Bostick, assistant treasurer; Roy Pinkham, stage manager.

H. B. Shaffer now assistant to Jim Clemmer at Fifth avenue, succeeding Frank J. McCormick.

Club Victor, owned by Vic Meyers, has added floor show. People include Mary Dunn, pictures; Jerry Jarrett, with "New Moon," which disbanded here, and Moseman and Vance, dance team. Biz on the climb.

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Obituary

(Continued from page 68)

talkers when he went to Hollywood and wrote dialog and special material.

Interment in New York.

CHARLES LOGAN

Charles Logan, 56, known professionally as Charles Montgomery La Vonna, died of complications at the American hospital, Chicago, Dec. 4. His first wife was Betty Montgomery, a sister of Rae Samuels.

He is survived by his widow and two children, living in Pittsburgh, Pa. Funeral at Chicago, Dec. 6.

WILLIAM DELMORE

William O. Sesse, 61, known professionally as William Delmore, died of cancer in Chicago Dec. 1. Mr. Delmore was an acrobat and appeared with the Liu Nette sisters for sometime. Interment in Old Forest cemetery, Dec. 3.

His widow and mother survive.

RAY FERN

Ray Fern, 44, of the vaude team of Fern and Maree, died Nov. 19 of heart disease at home in Philadelphia. He had been in show business since 1907.

Mrs. Fern (Maree) and parents survive.

JOSEPH BUCKLEY

Joseph Buckley, 55, actor with Radio Pictures, was killed Dec. 2 when his car was struck by an electric freight tram at a Van Nuys crossing.

Eugene Goss, 28, theatre manager at Waterville, Me. died last week of pneumonia. He was manager of the Maine theatre in Portland, Me. during the early part of 1930 and transferred later to Haine's theatre in Waterville. He was the son of ex-Mayor and Mrs. Henry E. Goss of Auburn, N. Y.

Mrs. William H. Conboy, wife of the manager of Luna Park, Hull, Can. (Quebec), dropped dead in Buffalo, N. Y., where she had gone to attend the funeral of her father, Walter C. Mason, former sports writer of Buffalo.

Ida Irene Ackerman, at one time treasurer at the Bijou theatre, the DeKalb, and last with Werba's Brooklyn, died recently in Amityville, L. I.

William Stuart Adams, 38, cameraman, died Dec. 3 in Hollywood, Cal., from fever contracted in Borneo on location for Universal's "White Captive."

William Connell, 60 (colored), for 17 years night watchman at both Palace theatres in Chicago, died Nov. 28 of heart disease.

Mother of Tom Wilson, former actor, died Dec. 1 in Hollywood.

The father of James and Mercer Templeton died last week.

Paris Arrests

Exporters of obscene books largely responsible for the increased local export book trade, are currently being hounded by the police.

Arrest took place of two exporters of obscene books and films to North and South America, one said to represent an American firm. Representatives of the United States and Argentine police were present.

Rodeos' Popularity

(Continued from page 68)

seems to want to be a broncho rider and rope spinner.

Towns like Newark, N. J., produce as high as 5,000 kids always milling about the grounds. A rodeo in these sort of spots means an epidemic of clothes line stealing, with all kids collecting every available piece of rope.

An American Sport

A limited number of big business men in America are also staunch rodeo fans, with many traveling about with troupes for weeks.

The present tie-up being used by rodeos, that lays claim to the fact the rodeo is the only real true American sport left today is having its effects on the spreading and increased attendance.

Life of the average rodeo rider and follower is about six years. After that it is claimed they are burned out from the tough abuse they take from the horses and steers. All pop rodeo riders today go in for extreme fancy clothing, a strict change from the early days, when old duds were worn.

Women riders have been receiving some attention the last few years, but many figure the game so tough few women care to play it. Riders who have left the game say there is no known form of sport or amusement that requires such a tough physical makeup as that required to throw steers and ride bucking horses for exhibition purposes.

PEACHES PAID ALLEN

(Continued from page 39)

Justice McGeehan, before whom the case is being heard with a jury in the Supreme Court, adjourned the trial.

Keith Franchise

Questioned by her own attorney George J. Langley, regarding a promissory note Allen gave her on Dec. 7, 1928, Mrs. Browning said that Allen told her that he was trying to raise money to open a booking office. He had obtained a Keith franchise, he explained, according to the witness, and would be able to book acts into Keith houses.

She lent him the money on a six-month note. When the note was deposited for collection it was returned to her. A long series of checks and notes, many of them undated and totaling some $4,500 was then identified. Mr. Langley brought out that these were all loans from Mrs. Browning to her manager. Presumably this amount was in addition to the $200 a week he withheld from her earnings as his salary.

Mrs. Caroline Heenan, co-defendant with her daughter, was the first defense witness. She said that her daughter was born June 23, 1910. Mrs. Heenan was interrogated by David Haar, Allen's lawyer, as to her source of support. Said she was being supported by her daughter and, in answer to questions, said that she is not living with her husband. Her daughter's income during 1928 came entirely from vaudeville, she said. Prior to that time Mrs. Browning "had been married," she explained, saying that her daughter married Edward W. (Daddy) Browning April 10, 1926.

Mrs. Browning took the stand following her mother and, after some difficulty in removing her tight black gloves, was sworn. She said she lived at 220 East 79th street, the address given by her mother. Her vaudeville work was managed by Marvin Welt until March, 1928, when Welt went to Europe, she said. At that time she was booked up to July 8, 1928.

Allen approached her in June, 1928, she said, told her he was unemployed and asked if he might act as her agent. She testified his compensation was discussed and she agreed to pay him $200 a week.

Earned $41,000

Mrs. Browning said that the figures of her earnings, as given by an accountant who compiled her income tax statements, were substantially correct. The accountant testified earlier that her earnings during the time Allen was her manager were about $41,000. The accountant had testified that no mention of any compensation to Allen had been made in her income tax report and that no copies of Form 1099 covering salaries paid to employees had been made out. Allen had asked her not to report his salary, she said, because he was involved in civil suits, and his wife was suing for alimony. Allen assured her that no trouble would come of her failure to report her payments to him, Mrs. Browning said.

Allen Testifies

Allen was the first witness of the trial. He avoided looking at the defendant. The defendant did not sit at the counsel table, called to the stand from the rear of the courtroom where she sat among a score of girls.

Allen, who gave his address as 264 West 59th street and said he was an "artists representative" with offices at 1560 Broadway, testified he was employed as her manager by Mrs. Browning on a 25% basis. He pointed out that the job of protecting Mrs. Browning's interests was more difficult than the ordinary duties of a "artists representative" because under her contracts she was to receive 50% of all over the average business of each theatre in which she played. This required the presence of her manager at the box office practically all of the time that the act was playing.

Allen testified that he had traveled with the act and that he had performed all of the regular duties of a manager. This was conceded by Mr. Langley.

French Disdain

(Continued from page 6)

unless they control theatres, films and their best product is frozen out.

The value of film exports to General American economy cannot be over-estimated, but the bankers may well eliminate from its export department the current duplication of efforts as they have already done in other lines of American economy.

The French have already done it when practically all producers combined a few months ago to extract Robert Hurel with the distribution of their films in Canada. He succeeded to the white mane of Sidney Kent who could have faced the overhead.

Building theatres here can be done with local capital, and the cures release for American product. Good theatres are increasingly patronized. But in the general interest of American business on equal terms is no chance obtainable.

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RATES: Single Room, $18-$20; Double Rooms, Single Beds, $17-$18; three and four in room, single beds, $15-$16. This includes meals. Coffee and rolls, 8 to 10 A. M. served in room if desired. Full breakfast, 12 noon. Dinner, 5:30 to 6:30. Supper after theatre. For the actress on tour.
Annual Dues, $1.00. Address, Mrs. Edith S. Rice, House Secretary, 1010 Spruce Street. Phone, Pennypacker 3915

VARIETY BILLS

(Continued from page 47)

YAKIMA, WASH.
Capitol
1st half (12-14)
"Fountain of Youth"
Lottie Mayer
Baryon & Young
Frank Stever
Bob Crosby
Ed Chaney

London

Week of Dec. 8

PINSBURY PARK
Empire
Hello Folks
Hippordome
"Sons o' Guns"

NEW CROSS
Empire
The Singing Clown
STRATFORD
Empire
La Reve Parisien

PROVINCIAL

NEWCASTLE
Empire
Will Hay Co
Jose Collins
Ryden Chimee
Hendler Bros
Ando Fam
Van Dock
Short & Dalziel
Willie Gardner

SHEFFIELD
Empire
Alfredo's Bd
Gordon Ray Co
Norman Carroll
The Bostons
Burr & Hope
Marie Nyman
The Desardos
Geo Betton

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Beaux Arts
Katherine Parsons
Roger Ferrier
Gladys Ivanova
Wilma Cox
Marlin Orch
Central Park Casino
Ethel Merman
De Marcos
Leo Reisman Orch
Chateau Madrid
Joe Lewis
Kaiki
Anne Dolan
Al Jackson Orch
Club Abbey
Jean Malin
Peggy Lennon
Billy Reed
Betty Lloyd & Co
Club Argonaut
Texas Guinan
The Comedians
Club Chalis
Arthur Budd
James Mayo
Frankie Fay
Sue Austin
Mildred & Maurice
Lew Edge Orch
Club Delmonico
Morton Downey
Jack Berch Orch
Club Lido
Libby Holman
Moss & Fontana
Ribey Brooks Orch
Connie's Inn
Ada Ward
Edith Wilson
Connie Orch
Lu Fisher
Dotty Rhodes
F Henderson Orch
Cotton Club
Isabelle Washington
Maude Russell
Sherman Robinson
Lelha Hill
Mordecai & Taylor
Swan & Lee
Henri Woods
Duke Ellington Or
El Patio
Ramon & Rosita
Elena Zaldivar
Emil Coleman Orch
Hollywood
Marion Sasch
John & Mary Mason
Soviet Sis
N T G Rev
Kaia Orch
Paramount Grill
Kay Lazell
Billy Lerch
Jackie Ellers
P & Patty Kendall
Aleta & Buddy
Elsen
Chas O'Connor
Benny Dane Rev
Flo Richardson Or
Salon Royal
Elizabeth Welch
Red Sweeney
Opal Cooper
Sammy Richardson
International Orch
The Nest
Hannah Sis Lester
Lottie Gee
Gwendolyn Percy
Clyde Parks
Marion Sis 3
Villa Vallee
Eddie Peabody
Rudy Vallee Orch

What *Abel Green* in VARIETY said:

Nov. 26, 1930

CARTHAY CIRCLE

(Lyman's Band)

Los Angeles, Nov. 20.

"Abe Lyman's crack band, playing out their old contract with a new term not commencing until after the first of year, readily explains FWC's eagerness to secure this aggregation's services indefinitely. Lyman's is unquestionably the best stage band west of the Rockies and has a presentation which, while necessarily limited on the conventional rising rostrum, would give keen competition to kindred versatile combinations which have greater stage leeway.

The Lyman appeal is strictly on its extraordinary arrangements. Here's the paradox of a band which requires no versatility fanfare nor hokum to impress. In his arrangers, Herb Taylor, Arthur Johnston and himself, Lyman possesses his band's primary assets, excepting, of course, the team's basic skill as instrumentalists.

Lyman, through three recent changes of features—"Holiday," "Just Imagine" and now "Min and Bill"—has evidenced a consistency along these lines which, if it were feasible, might be an excellent pattern for contemporary stage bands.

The Lyman act opened with "Body and Soul," the English oddly rhythmed piece, out of which Lyman gets variations and graduations which will surprise Jack Hylton, who originally "started" and featured the piece all over Europe. Skin Young's vocalization is ever effective.

In Ted Dale, the xylophonist, Lyman has not only a soloist of merit but a genuine personality. Phil Neeley and Vern Bushway also figured in specialties."

Abel.

ABE LYMAN

and his

INTERNATIONAL BAND

INDEFINITELY

CARTHAY CIRCLE, LOS ANGELES

Brunswick Records

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 101. No. 1 NEW YORK, WEDNESDAY, DECEMBER 17, 1930 64 PAGES

WORLD'S ICIEST AUDIENCE

Gigolos at 15c a Dance or $2.80 The Hour in Broadway Dancehall

The gigolo has made his appearance in the American dance hall. Headquarters have been established in a Broadway spot. The gigs are on tap for 15 cents a dance, or three dances for 35 cents. "Hosts," they are called in this hoofing spot.

Lonely ladies who could never be sure of a dance partner before can have an evening's whirl, if they have the price. Six young men are available at this ballroom. A girl who doesn't rate an invita-

(Continued on page 35)

Decantied Redskins Parading Hollywood As Biz Stimulators

Hollywood, Dec. 16.

The stoical Indian maidens have gone in for sex appeal a la Hollywood. The braves are doing likewise.

It's common to see a couple of musking Americans dressed in Indian finery, according to the best picture traditions. The maidens have on a bit more than a revue Indian, while the braves wear as little wampum as is permissable.

Return of the Indian here is not brought about by western pictures but by the opening of numerous stores specializing in Indian apparel and furnishings.

Parade of the Redskins along the boulevard is calculated to make boulevardiers and tourists Indian [illegible]. Many film people have

(Continued on page 46)

Steam Heated Show Boat To Play Winter Tour

Pittsburgh, Dec. 16.

Captain J. W. Menke, owner of the Golden Rod Show Boat, is to open his floating palace tomorrow night (Wednesday) for a winter engagement.

Menke has equipped the Golden Rod with steam heat, will seal his house at the regular summer figures, $1 top, and opens with "Tilly Ann."

Venture at this time of season considered a gamble, but with small nut, Menke figures he can make a go of it.

Tragic Floor Show

Minneapolis, Dec. 16.

For its entertainment this week the Granada cafe, local night club, is offering a travesty, Sholem Asch's "The God of Vengeance," presented by the Pascal Players, little theatre group here. Three times per performance a night.

Management [illegible] novelty of thing to draw. Patrons sit around at tables in usual cafe fashion. Cover charge takes care of admission.

Reverse Advertising

St. Paul, Minn., Dec. 16.

Advertising with reverse English to keep undesirables away from a dance was used by the Spanish War vets at Fairmount, near here, last week.

Notices inserted in the papers by the vets stated:

"Will those people who attended our last dance Tuesday, Dec. 9, please stay away this time? This means the red-headed moonshine peddler with moon on his breath and bear grease in his hair, the bald-headed lady killer, and the snooty bird with the fire escape whiskers.

"We don't want 'em or the likes of 'em."

ALL DE GREEKS AIN'T COLLEGE SHEIKS

Hollywood, Dec. 16.

Recent disclosures in the newspapers, following a raid netting 400 victims, that gambling clubs and other hot joints are operating under fraternity names, has got the college boys sore. They claim the publicity hurts the standing of the real fraternities.

Operators of these gambling spots, which generally have stage entertainment, take Greek letter names to fool both public and police. The fraternal name makes

(Continued on page 35)

$2 Radio Tests

New Bedford, Mass., Dec. 16

Station WNBH has adopted the stage's amateur night idea. Everyone is invited to give his voice a tryout for a price. Each week a period will be set aside for the scheme.

To cover the operating cost a charge of $2 is made for each "test."

A CANADIAN TWIST

Weyburn, Sask., Dec. 16.

The talking picture theatre here has closed because of lack of patronage. English-speaking residents did not take kindly to the foreign accents on the screen while the local foreigners thought George Arliss was terrible.

Theatre will reopen after Christmas with silent films if possible.

COAST'S PARTY MANNERS CHILL

Dead Pans Go on Like Make-Up With the Shirt Front—But in the Studio They Act Custard Pie and Love It — Only Muggs Laugh

DESPAIR OF COMICS

Hollywood, Dec. 16.

Picture people are the world's most thorough sophisticates when they're in evening dress. In business suits they are a pushover audience, but let them get into the white shirt fronts and nothing could ruffle their dead pans.

Witness the latest affair staged by the Mayfair club. This organization is the height of social scaling in picturedom. Only those that are can enter its portals.

At the latest gathering, Lowell Sherman, Roscoe Ails, Bert Wheeler and Dorothy Lee were called on for a bit of entertaining and each laid an individual egg. The Mayfairites refused to laugh or show receptiveness. James Rolph, Governor-elect, was the honored guest and had to be introduced twice before he got a hand.

But Ladies Interested

The only thing that stirred their blood was the presence of Knute

(Continued on page 35)

PICTURE PEOPLE BACK HOLLYWOOD GOLF OPEN

Hollywood, Dec. 16.

Picture people are backing an open golf tourney to be held here Jan. 18 and 19. Douglas Fairbanks, Jack Warner, Harold Lloyd, Joseph Schenck and Al Jolson are the sponsors, coming across with a total of $5,000 in cash for prizes, besides a number of cups.

Play-off will be at the Lakeside Golf Club in Hollywood. Tourney comes two days after the Los Angeles $10,000 open, which assures the picture mob an entry list of ace niblick pushers.

New Kind of Ticket

Centerville, Ia., Dec. 16.

Police officers here have been equipped with two types of traffic tickets.

One admits the recipient to a place on mourner's bench in police court for violation of traffic rules. The other admits the receiver to seats in the shows of the town, and is given in recognition of careful driving.

Veterans Try Screen Comebacks As Money Tightens in Hollywood

Rough on Actors

After their backers vamped owing them three weeks' pay and the hotel had turned them out, 38 members of a tab playing New York talked the theatre into letting them stay free. They reopened on a mutual sharing plan, slept in the dressing rooms and ate now and then while dodging bills.

One day last week gross receipts were $35, and this was top. A newspaper grabbed the first $11.50 for advertising. The remainder, it was figured, would just about buy breakfast for the troupe next morning.

That night the Mayor's committee called at the theatre and asked the cast to give a benefit for the unemployed.

CAPONE IN FILM AT 200 G.'S FOR UNEMPLOYED?

A picture based on the career of Al (Scarface) Capone, with the notorious Chicago pineapple philosopher in the cast, may be started in New York shortly by a major producer, if the Hays' office closes both eyes and turns its back.

Capone is said to have set $200,000 as an agreeable price for his celluloid debut and is reported willing, even anxious, to turn the amount over to an unemployment fund. William C. Gill, agent, is handling negotiations for the benevolent philanthropist.

Edward Dean Sullivan, writer on crime subjects and currently batting out a script for Tiffany on the Coast, has been asked to write the scenario.

Eve Reservations Slow

Advance reservations for New Year's eve in the Broadway night clubs are coming in slowly with several of the better known spots asking $10 and $15 per person lacking a single booking to date.

Top price is being asked for reservations at the El Patio and the Central Park Casino, where the scale is $20 for supper. At the Club Abbey, Club Argonaut, Club Richman and Club Lido celebrators will be taxed $15. Chateau Madrid and the Club Calais are asking $10.

Hollywood, Dec. 16.

The studios have noted all of a sudden an unusual interest in work by certain free-lances who heretofore were lackadaisacal about things generally. They can only ascribe it to the tightness of the money situation locally. Closing of the Bank of Hollywood and the situation of the Guaranty Building & Loan crippled almost everybody out here.

It's for this reason that Monte

(Continued on page 38)

FOLDING OF N. Y. BANK CLIPS WINGS OF ANGELS

Although no parallel in trade effect to the crash of the Bank of Hollywood, the suspension of the Bank of United States had its effect on people in show biz. Its greatest damage, however, according to one manager, came to certain legit backers whose money was tied up when the bank shut down.

One Broadway manager says a check for backing a legit show shortly was deposited in the Bank of U. S. day before closing. Now the backer, producer and playwright are running around in circles. Through many of its clients being cloak and suit men, backing for many shows is figured to shut down.

26 Jobless Reporters In U. Newspaper Film

Hollywood, Dec. 16.

Universal gave three days work to 26 unemployed newspapermen last week. Scribes worked in the city news room scene in "Fires of Youth."

Original plan was to have all local chatterers at the desks but John Lefroy Johnston, head of the publicity department, figured the jobless boys needed the money.

Dunhill Backs Show

London, Dec. 16.

The Lyric, Hammersmith, opens a season of light opera in January, the first attraction being "Titibly Towers," book by A. P. Herbert.

Music is by Thomas Dunhill, a relative of the millionaire pipe maker, who is backing the venture.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Second Bank Closing Has Hollywood Hiding Dough in Safe Deposit Boxes

Hollywood, Dec. 16.

With hopes optimistic, and taking solace in that the Bank of Hollywood situation is not as pessimistic as is the present outlook of the Guaranty Building & Loan Association, which also failed to open its doors last week, the E. of H. none the less did not reopen yesterday (Monday) as was anticipated. Instead, George R. Dexter, its president, issued a formal statement that the seven days of grace allowed the bank for a reorganization plan will be extended for another few days in the hope that matters will be in a sufficiently promising condition to enable a resumption of normal business.

If not, stated the Bank of Hollywood's prexy, the loss to depositers would be small. Heretofore, in typical California spirit, statements referred to the losses, if any." The "if any" is now out.

The $8,000,000 speculations by Gilbert H. Beesemyer, secretary-manager of the Guaranty (and also chairman of the board of the B. of H.) is an even sadder mess for the Hollywoodites. Its effect has been widespread locally and safe-deposit boxes are bullish in rentals through localites' unwillingness to entrust any bank with currency.

Bouncing Paper

Checks have been bouncing back which might have been honored, because the B. of H. was yet open, but the notations, for clearing purposes, were "payment refused." No memo, as later, that it was a matter of "bank reported closed."

With other banks cognizant of the tottering condition of the B. of H., the local laws circumvented any tip-off to make withdrawals. Even those non-banking people who didn't have the advantage of the bankers in notating how checks

(Continued on page 38)

Checkmated

Hollywood, Dec. 16.

The day the Bank of Hollywood shut its doors, Harry Braxton, Hollywood art dealer and husband of Viola Brothers Shore, film writer, received a statement from a Westport (Conn.) creditor.

"Bank just failed," was scribbled at the bottom of the bill, "demand check."

Harry answered the request by postcard.

"My bank closed today," he wrote. "Check enclosed."

Name Changes if Any Notoriety for B. O. Protection

Hollywood, Dec. 16.

With picture scouts back from talent searches in legit and the hinterlands reporting an extreme scarcity of picture possibilities, producers are determined to take good care of those already lined up.

Included in the "mothering" process for youngsters showing talent is a plan to keep the potential stars free from scandal, even though unpleasant notoriety may make it necessary to pick out a new name for the affected individual and start the build-up all over again. Eventually reaching stardom by this roundabout method, the player will have a name unbesmirched by scandal, although it may not be their original designation.

Good players are scarce, scandal is too easily obtained, and picture execs realize something has to be done.

M-G Varying Gilbert Program and Hoping

Hollywood, Dec. 16.

Admitting John Gilbert is the hardest player in the business to pick stories for, Metro has set his last two pictures under his present contract.

Gilbert's next is Zane Grey's western, "The Shepherd of Guadulupe," with the actor a cowboy. The final is Elmer Harris's "Stepping Out," sophisticated drama. Gilbert is now completing "Gentlemen's Fate," in which he is a tough.

MISS SEGAL'S 4 WKS.

Vivienne Segal will play four stage weeks for Warners in conjunction with "Viennese Nights" (WB), in which she is featured.

Warner booking office has not yet set the opening date.

Bee Lillie Appeals

Hollywood, Dec. 16.

Beatrice Lillie's attorney, Roger Marchetti, filed an appeal Monday (15) from the court order throwing her damage suit against Warners out of court.

Demurrers of Warners, Vitagraph and Daryl Zanuck to Miss Lillie's fourth complaint were sustained without leave of further amendment.

Miss Lillie says she was damaged to the extent of $100,000 by the release as a short subject of a sequence done by her for a feature.

MARY NOLAN RESUMING

Universal City, Dec. 16.

Mary Nolan, too ill for many months to work, may be back on the U lot shortly after New Year's for a new picture. Showing improvement from her rundown condition, the U star dropped in at the studio last week.

Miss Nolan has done nothing since "Outside the Law," made early last summer.

AFTER 34 YRS.—DIVORCE

Pittsburgh, Dec. 16.

Harry Brown, veteran manager of the Nixon theatre, asked Judge Patterson in common pleas court last week to grant him a divorce from Gertrude H. Brown. Mrs. Brown contested the action, a hearing of which is to be completed next Friday.

The Browns have been married 34 years.

CLAUDIA AT RADIO

Claudia Dell, whose term contract with Warners ended last week, has been engaged by Radio.

Contract is for one picture with an option for another.

Held by Illness

Hollywood, Dec. 16.

Arlene De Haas, here from New York to prepare a novelization of "East Lynn," did not leave for the east Sunday night (14) due to illness.

"The measure of a man's real character is what he would do if he knew he would never be found out."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York



WILL MAHONEY
On Tour with Earl Carroll's "Sketch Book"

The Washington "Herald" said: "Earl Carroll's 'Sketch Book' has a number of strong points that deserve mention: first, second and third are Will Mahoney. His xylophone dance, which he calls the Mahoneyphone, is the most amazing thing I have ever seen on the stage."

Direction
RALPH G. FARNUM
1560 Broadway

PAR. WON'T LET INGENUE GO UNDERWORLD

Hollywood, Dec. 16.

Lewis Milestone doesn't like Paramount's attitude over Sylvia Sidney's services. He is complaining to the Academy that he had her all set for "Front Page," but Par, which since contracted her, is holding her off.

Par's attitude is that the rough role she would be assigned in "Front Page" wouldn't jibe with the sweet ingenue innocence they're planning for her cinematic career.

Milestone's arrangements were with Miss Sidney personally and not via Howard Hughes for whom he's making the picture. Milestone has a percentage cut on "Front Page" with Hughes.

Charity Gestures

Hollywood, Dec. 16.

Radio studios will feed 1,000 unemployed and their families in the studio restaurant Christmas Day. Free feed is Schnitzer's idea.

Studio is also donating the French version of "Royal Bed" for a midnight showing Dec. 27 at the Filmarte theatre, Hollywood, for the French relief. Picture will play at $2.50 top for that night only.

Mute Sidewalk Appeals Last Resort Of Foreigners Stranded on Coast

Hollywood, Dec. 16.

Pathetically primitive in their wiles are the foreign girls stranded in Hollywood. Foreign men are in the same boat.

They are without knowledge of English. They have no American acquaintances. If they were important, agents would represent them. But they aren't, and there is no chance.

There is nothing for them to do but stand in front of studios and make their mute appeals physically. They accost studio workers and try desperately to make their plight of needing work obvious. Often they attract the wrong kind of attention.

In time, through contact with American layoffs, they acquire fragments of studio greetings: "Hello," and "What's new?" And quickly they come to understand the negative answers.

The life of the Iowa hopefuls hounding the studios is a picnic compared to that of the foreigners stranded in Hollywood.

Singer Hit by Loose Rock Dislodged by Truck

Julius Singer, Universal executive, is still limping from one of the most peculiar accidents on record.

Waiting to cross the street a truck bounced a dislodged cobblestone against his leg. While the muscles were wrenched severely and his sock was ripped to shreds, his trousers didn't even display any dust.

Singer will buy some more suits from the same tailor when he gets well.

BUTTERWORTH RESIGNED

Charles Butterworth has been resigned by Warners for six months with the usual options. Butterworth leaves for the Coast in February.

Butterworth, now in the road show of "Sweet Adeline," was on the Coast for Warners last season where he worked in "Life of the Party" and "...."

George Says '30 Girl Doesn't Know What's Good for Her; Too Thin Anyway

DYING GOLFIES SEEK AID OF STAGE BEAUTS

Operator of a chain of indoor minnie golf courses in New York last week asked Chorus Equity to supply him with 100 young, attractive girls from the chorus to work on commission at his courses.

Idea calls for the girls to work in a manner similar to hostesses in taxi dance halls, the girls filling out twosomes into foursomes with the stag customers and earning half the green fees received for the games in which they participate.

Indoor minnies, like the taxi dancehalls, along Broadway are now advertising 150 hostesses in hopes that the lookers will give the lonesome boys an incentive to take up the game, which has been starving for patronage.

Love-Tiff Settle

Hollywood, Dec. 16.

Contractual relations between Tiffany and Montagu Love, dating back two years, is about to be adjusted with both parties dividing the score.

Love recently started suit for $1,750 against Tiffany, contending he had an old contract which was never validated. When Tiff's lawyers got around to the case it was discovered that Love's alleged contract was never signed.

Meanwhile, Love won out on his other claim that Tiffany owed him a picture on another and unfulfilled agreement. This was conceded by the studio and Love will be played off in a forthcoming picture. He is now appearing in a New York show.

Critic Abed Previews Films on Portable Set

Cleveland, Dec. 16.

Frank Hines, manager of the R-K-O Palace, moved an entire portable talker equipment over to George Davis, new in the hospital, so that the crippled newspaper critic could review the latest talkers from his bed side.

"Africa Speaks" (Col) and "Scarlet Pages" (WB) were screened for the reviewer, who had to break a couple of legs before he got famous.

Experiment was so successful that Hines is now planning to preview talkers each week in the hospital for Davis.

Aaronson and Durkin As Chi Stage Names

Chicago, Dec. 16.

Aaronson's Commanders will play the Chicago theatre week of Jan. 16. Because of the high salary the outfit will not play the outlying spots, going instead from here to Detroit.

Junior Durkin, kid picture star, comes into the Chicago a week later.

WEATHER

Washington, Dec. 16.

The Weather Bureau furnished the following outlook for week beginning today:

Fair and warmer Wednesday. Thursday cloudy and warmer with rain in western sections. Friday fair in west, rain in eastern section. Saturday increasing cloudiness, probably with rain.

Paris, Dec. 16.

Weather is moderate, but Paris is muddy after the floods. Conditions discourage trade in addition to pre-Christmas influence.

Smith's Phoney Ulcers

Hollywood, Dec. 16.

Pete Smith is expected back at Metro before Christmas.

Seriously ill for some time and away from studio nearly three months, the publicity chief from late reports is recovering nicely and has nothing to worry about. The ulcers he thought he had didn't materialize.

"Pardon me for not getting up." The swaddled figure lying upon the dressing room cot was speaking. It was George Bancroft, the charming brute-nian of pictures.

"Are you ill, Mr. Bancroft?"

"No, no. The change in the weather. You know—I'm just exercising a little care." He pulled the blanket across his strapping chest.

"I just gargled," he said to his manager.

"That's right, George. By the way, there are a couple of people downstairs who want to see you."

"How can I?" the brute-man asked petulantly. "I'd love to, but I must have some rest. In two hours I go on again. You know I can't see anyone."

"All right, George."

"Six shows a day," the brute sighed. "You can imagine what it is," he said to Variety's sobbie.

"Must be very tiring."

"Why, I am just wringing, sopping wet. Wringing, sopping wet."

"Of course it must be awful to have people wanting to see you every minute."

"I would love to see them all, but I can't. Why, the other night when I came out of the theatre some man grabbed me and kept me standing in the rain. He recognized me from my pictures. I said to him, 'Please get into the cab with me and let me get out of the rain.' " The charming brute sighed faintly, and pulled the blanket around his neck.

"Do you think that ladies like brutes, Bancroft?" sobbie asked.

He couldn't answer this because as a matter of fact he is an amiable one-woman man himself. However, he told at length what brutes like in ladies.

"I don't like these thin little figures that the girls have today," George said, sitting up in bed and forgetting his ills, "especially when long skirts cover up their legs. Why, they look like little girls playing grown-up. When the legs are covered, they have nothing to show. Anyway, I don't like those figures. Little flat tummies—nothing to sell."

They're So Thin

"If the girls insist on being so thin the picture people ought to dress them differently for the screen. If they only could drape the long dresses around them so they would look as though they had some shape, and then let the dresses be short in spots so that the legs could peek through—the girls might have some appeal. The girls today haven't much of anything anyhow, and when they cover up their legs they have nothing.

"It's a shame, too," George con-

(Continued on page 34)

SCHENCK'S CALIENTE BID

Hollywood, Dec. 16.

Joseph M. Schenck is trying to become a member of the Agua Caliente racing syndicate.

He is already a partner in hotel properties there.

SAILINGS

Jan. 7 (London to New York) Maurice Chevalier, Yvonne Vallee, Tom E. Hearn (Paris).

Jan. 3 (Berlin to New York) Heinrich George, Gustav Diesel (Europa).

Dec. 21 (Vancouver & Sidney)—Tom Holt, David Bloomberg, Alan Mills, Arthur Higgens (Monowai).

Dec. 17 (Paris to New York) Clayton Sheehan (Bremen).

Dec. 16 (Paris to New York), Tiffany Twins, Jack Powell (Olympic).

Dec. 16 (Paris to New York) Pete and Mrs. King (Paris).

Dec. 16 (London to New York) Kid Berg, Sol Gold, his manager (Olympic).

Dec. 16 (Paris to New York) Helen Maginnis (Leviathan).

Dec. 16 (London to New York), Billy Pierce, Clarence (Buddy) Bracey (Paris).

Dec. 15 (New York to London), Sydney Hayden (Europa).

Dec. 13 (New York to London)—Arthur Sinclair, Maire O'Neill (Majestic).

Dec. 13 (Los Angeles to New York), Ronald Colman (California).

Dec. 12 (Sydney to Vancouver), Edith Tallafer, H. Jamison (Orangi).

Dec. 2 (Capetown to London) Joan Denton, Leslie Latimer, Stewart West, Larler Lister (for Olga Lindo Co.) Arundel Castle.

NEW FIGHT ON SEX TITLES

Stars Soft Shoe Around N. Y. to Dodge Possible "Chill" and "Touches"

Screen celebs visiting New York are making a practice of keeping their presence at theatre and night clubs as inconspicuous as possible.

The film celebs are shying away from ringside tables, insisting that their respective parties desire the same privacy as accorded the average night club patron. Stars have also sent word along to layoff the usual flowery introductions and the customary demand for a big hand for the prominent guests.

There are two reasons for this evidently sincere attempt by the picture people to be shielded from finger pointers. One is that any flicker luminary who lays claims to intelligence is smart enough not to put the test of his or her popularity up against a sophisticated Broadway night club congregation. This element, that has been everywhere and seen everything, is mainly concerned with its own affairs and the entrance of a screen star, with his or her retinue, leaves them cold. But the reappearance of a former big spender, who has been missing from the night clubs during the past few months, is now watched for and considered of primary importance as indicating a turn for the better in business conditions.

In addition, those picture stars who usually make the rounds of the class clubs as soon as they hit New York, have learned that the news of their presence quickly circulates with the result that their stay thereafter is made burdensome by unemployed actors and acquaintances who "knew them when," and the "touching" is terrific.

ROD AND VILMA PUT OKLA. CITY ON THE PAN

Tulsa, Dec. 16.

Rod La Rocque and Vilma Banky, on the road with "Cherries are Ripe" (legit), gave Oklahoma City the razz. They said "it was a hick town."

Reporters asked for interviews and the La Rocque-Banky reply was that they didn't want to talk.

In Tulsa earlier in the week, the two were impressed by the Metropolitan airs of the oil capital, especially after no reporters wanted interviews.

Buddy Rogers Recovering From Appendicitis Knife

Toledo, Dec. 16.

Although suffering much pain, Charles "Buddy" Rogers has been declared out of danger by his doctors. Film star was operated on Saturday here for acute appendicitis.

Rogers was making personal appearances at the Paramount theatre and endured some physical suffering throughout the week. Saturday, however, his condition became so serious that an operation was necessary and he entered the hospital under the name of Max Schall, his manager.

Due back at the Coast almost immediately to start his next picture, this will, of course, have to be postponed.

Fox Struts the Works For Eng. Elissa Landi

Hollywood, Dec. 16.

Although Elissa Landi has yet to complete her first American picture, Fox is already planning stardom for her.

Miss Landi, who has made films in England, arrived here last week and started immediately on "Squadrons." Two more stories have been picked for her. She had a lead in the legit "Farewell to Arms."

100% Muff

"Variety's" nose for news is ably demonstrated by its Hollywood staff.

With the Bank of Hollywood directly across from the Coast office, so that the "Variety" muggs can't help but see it every time they look out the window, the entire personnel muffed that something was doing on the other side of the street. The chumps noted the unusual activity across the way throughout the week preceding the bank's closing, but wrote it off to the banks' business picking up.

So three bankrolls belonging to "Variety's" reporters are tied up as also the office account.

All of which is known as muffing 100%.

JOLSON'S U.A. FILM IS OFF AGAIN, OR STILL

Hollywood, Dec. 16.

Al Jolson's picture for United Artists is off. May be resumed later on, but now the dope is "Sons o' Guns" will not be shot until the summer of 1931 if at all.

Jolson's trick appendix has him worried beyond the actual graveness of the situation, as it's not appendicitis and an operation is not essential, but meantime Jolson has been put on a diet and is being X-rayed, etc. Ruby Keeler (Mrs. Jolson) came west hurriedly from New York, where she was slated for a show, to be with her husband.

The Jolsons are Palm Springs-ing it for a few days and by the middle of next week the comedian expects to hear from Max Gordon, his eastern agent, regarding the new Jolson-Erlanger musical which Al will do, sooner than expected.

Jolson takes the position that his illness may tie up a picture too expensively and that waiting for Sam Taylor to finish "Kiki" before starting on Jolson is holding things up too long.

Vice-President Entertains President With a Picture

Washington, Dec. 16.

When Vice-President Curtis entertained the President at dinner last week in a local hotel, the Chief Magistrate remained afterwards to see a picture—Will Rogers in "Lightnin'" (Fox).

A private showing, of course, arranged by Hardie Meakin, managing director of the Fox theatre here.

Amateur's Contract

Hollywood, Dec. 16.

Making her film debut in "Inspiration," Karen Morely has been given a term contract by Metro. Her next is with Ramon Novarro in "Daybreak."

Miss Morely had previously been in amateur theatricals.

Mexican Flight

Galveston, Dec. 16.

Arthur Loew and Hal Roach were reported at Fort Crockett Army air field here yesterday (15) en route to Mexico City by airplane.

They were flying in Roach's plane piloted by Capt. Dixon, ex-army flyer.

CHEVALIER'S $5,000

Maurice Chevalier will appear on the Cities Service hour to be broadcast over NBC early next month.

Chevalier will receive $5,000 for the date.

THIS TIME HAYS RETINUE MEANS IT

Major Co's Agree to Curb Wild Advertising — Circuit Operators Will Fire House Managers Who Overstep—N. Y. as Tough Spot—Producers Verbally Slap Each Other

CHANGE 35 LABELS

Another offensive against salacious advertising, this time with every indication of a finish fight, has started. Member companies of the Hays organization, after taking personal jabs at each other, are striking at the roots and mean it. At the meeting last week titles on 35 future features were ordered changed.

One manager of an important theatre in the Middlewest has already been fired because of the sex ballyhoo he gave a picture. This was done as an object lesson, the heads of all circuits connected with the Hays organization hereafter being held personally responsible. Circuit operators, it is understood, have agreed to discharge summarily any manager caught doctoring a press sheet.

N. Y. Main Problem

New York City was held up as the worst problem. The Hays code was being disregarded by several of the companies on advertising copy and heads of these companies were called on the carpet. One took it squarely on the chin, exonerating his publicity director and holding himself to blame. The chief of another company held the operator of a rival circuit at fault, and told him so.

Enthusiasm of youthful managers, many of whom have replaced experienced showmen in some of the

(Continued on page 40)

15 Malibu Homes Burn as Second Blaze Sweeps Beach Colony

Hollywood, Dec. 16.

Fifteen homes, mostly of noted picture people, were totally destroyed at an estimated loss of $200,000 by a second fire sweeping the exclusive Malibu Beach colony. There was a previous blaze about a year ago.

Beach homes burnt to the ground included those of Buddy DeSylva, Al Rockett, David Butler, Marie Prevost, Eddie Grainger, Hal Wallis, Bernard Toplitzky, brother of Joe; Ben Hendricks, Frank Fay and Oliver Marsh, the latter a Metro cameraman.

All those who were at Malibu helped fight the blaze to no avail, including George O'Brien, Wesley Ruggles and Fred Beetson, neighbors whose houses were not reached by the fire.

Blaze started from an explosion near Buddy DeSylva's house about two a.m. Monday (15). It's reported DeSylva lost jewelry valued at $300,000 besides his home, and a number of song manuscripts. The only thing he saved was his Hispano car, everything else going due to the rapidity with which the blaze spread.

Reichenbach Heads South

Harry Reichenbach has taken it on the wing for that annual winter vacation.

To the south and for three weeks.

Par. Holding Lukas

Hollywood, Dec. 16.

Paramount's option to Paul Lukas, up before the first of the year, will be exercised.

With Directors Wary of New Faces, Best Chance for Legit Names in Pics Is Sub-Leads

Hollywood, Dec. 16.

Just why and how it's so tough for legit names to break into pictures is best answered by a film exec. While having thorough sympathy for the qualifications and superiority of certain legit types over the strictly picture player, this official concludes that if he's to take any bows later on for his pictures it's not going to hurt him if there are as many standard picture names in the cast as possible.

"It's a cinch," he adds, "that the boy and the girl playing the story must be known by screen fans. Only in rare exceptions, such as Joan Crawford or Gloria Swanson, for example, is it immaterial if they have a male lead who's unknown.

Protection

"You make vows to yourself that here's a picture that's going to be suitably cast. And right off the bat you find you're casting with all picture people. You can't help yourself. The feature must be protected and screen names are the insurance.

"But if you have film name leads you can build up sub-femme and sub-juvenile leads from legit. That's the safest way to launch new faces. In time they'll command attention on their own and stand casting as first leads. Then they'll become primarily picture names and better known to the masses than when on Broadway at $4 to $6.60 a ticket.

Unknown

"Few legit people are strong enough to make a starring debut in pictures and have their first film get anywhere. The film public

(Continued on page 35)

'Doubles' New Jobs

Hollywood, Dec. 16.

Doubles of film stars have found a new occupation when not working at studios. They're being employed by business men as secretaries or in other jobs where customers can see them.

Employers consider it good advertising.

LAEMMLE BIOGRAPHY OUT ON SILVER ANN.

Universal City, Dec. 16.

The life story of Carl Laemmle, written by John Drinkwater, British novelist-playwright, will be published in February, probably the 24th of that month, concurrent with Laemmle's silver anniversary in the picture business.

On that date the U head will be the only showman active in pictures with a quarter of a century behind him. Laemmle started as an indie exhib, swinging from that into the exchange end.

The Drinkwater story, as yet without title or sale price, will be published in this country by Putnam's and in England by Heinemann.

DIANE ELLIS DIES IN INDIA ON HONEYMOON

Hollywood, Dec. 16.

Diane Ellis, 20, died at Madras, India, while on her honeymoon with Stephen C. Millet, New York broker. Cause of death was not stated in a cable to her parents here.

Miss Ellis, who had appeared in "Laughter" (Par), was scheduled to renew her film work upon her return to the States, with Par planning to take up its option held on the actress for a second picture.

Before her Par work, Miss Ellis did some work for Pathe, getting her start in films through Colleen Moore.

Zig-Zagging Extras

Hollywood, Dec. 16.

Market for extras is still zig-zagging. Last week was another "zag" week and down to 3,389 placements by the Central Casting bureau.

King Arthur and his knights saved last week from establishing a new low. Fox worked mobs for "The Connecticut Yankee" four days at Fox, using 159, 347, 148, and 158, respectively.

Twenty-seven features were in production at coast studios last week, and the same number continue this week. No jump can be expected until the new year.

Miss Boardman's Tests

Hollywood, Dec. 16.

Eleanor Boardman, retired for a couple of years, is being tested again by almost every studio.

She recently staged a comeback for Metro in "The Great Meadow," but isn't signed at M-G-M exclusively.

Wynn Gibson Lands

Wynn Gibson has been handed a term contract by Paramount as the result of her work in "The Gang Buster," Jack Oakie's latest. She has been cast in "June Moon."

Deal arranged by Al Rosen.

AMES AND CLARE LUCE ASK AND GET RELEASE

Hollywood, Dec. 16.

Two Fox players voluntarily requested their release by the studio and were accorded it.

Clare Luce was one and Robert Ames also asked that his paper be torn up.

Miss Luce didn't fancy the manner in which she had been handled. Originally slated for "Painted Lady," that title was called off through lack of story. Miss Luce, from legit, was not contracted.

Ames, who had been farmed out extensively, wanted his release, so that he might free-lance. He had not been doing anything for Fox through being so intensively on loan. He is now set for "Private Secretary" (Radio) opposite Mary Astor.

INDEX

Pictures	2-30
Foreign	6-7
Picture Reviews	13
Film House Reviews	37
Talking Shorts	13
Vaudeville	31-34
Vaude Reviews	26
New Acts	26
Bills	39
Times Square	41-45
Editorial	48
Women's Page	46-47
Legitimate	49-56
Literati	56
Music	57-58
Obituary	60
Correspondence	61-62
Radio	59
Night Clubs	58
Outdoors	60
Legit, List	63
Inside—Pictures	48
Burlesque	35
Foreign Show News	59-51
Band-Orchestra Routes	40
Inside—Legit	48
Legit Reviews	54
News from the Dailies	55
Inside—Vaude	34
Inside—Music	59
Sports	45

Bohemian Hollywood Just Bohunk After All; Real Art Mob Scarce

Hollywood, Dec. 16.

Bohemian Hollywood just aint. The long-haired boys and short-haired girls are missing. It all goes to make Hollywood anything but the haunt of the intelligensia in spite of what the mags and papers say.

As the literary and artistic center of the coast, the place is a washout. Hollywood Bowl gets a break for the highbrows during the summer, but if anything more artistic than "Light Cavalry" is tooted on the horns the peasants no savey.

All the authors in the world can come out here and lecture, but the most popular book in the circulating libraries is still "Lady Chatterley's Lover."

A flock of French postcards will fill any hall, but a Rembrandt creates no more excitement than a 24-sheet.

The opera season went over with a bang, but outside of the opening night when Hope Hampton made a bid for the picture mob, civic pride was the draw.

The class of the artistic world, when it makes the coast, hides out at either Laguna Beach or Carmel. Latter is ritzy, but the former has all the elements of a three-ring circus.

Now and then in some remote part of Hollywood, a close observer will come across a batik dipper, or some other class of trick artistic manifestation, but there it ends.

Sculptors who do a bit of sculping around here, confine their activities to highway advertising. If they tried to get a monument to do they'd starve. In the whole of L. A. and Hollywood there are just two monuments. To mention a "bust" to a local sculptor would be to set him screwy. The word personifies his career.

It has been so tough for concert musicians and singers here they are trying to form a union. About the best they can get is a hotel lobby job on Sunday nights. The hotel pays them off with a room and bed or a slice of roast beef. The audience is usually a flock of lay-offs and the artistic bodies go for that.

If the union goes through, it will not regulate concert salaries. Would only mean that they will get paid in cash for their efforts. The hotels will probably substitute a radio as an out.

The little theatres, for the advertised advancement of the drama, have fallen by the wayside. Too much exploitation for actors who were looking for picture work caused the downfall. Those that remain in operation attract no one but relatives. To help pay the rent one of them is ready to stage anything.

Lack of the artistic doesn't seem to bother Hollywood. Home towners will tell the world that the burg has that certain quality that defies description. They suggest and hope it's artistic, but they're not quite sure.

NO LETDOWN AT PATHE STUDIO BEFORE MERGE

Hollywood, Dec. 16.

With the R-K-O-Pathe merge not due for active consummation until the latter part of January, Pathe studio is going ahead full speed on production.

Five pictures will be in swing on the lot before the first of the year, including "Lonely Wives," just started. Others are "Rebound," which Ann Harding will begin as soon as she recovers from a slight case of laryngitis; an untitled Ernest Pascal story for Constance Bennet; "The Marriage Bed," with Helen Twelvetrees, and a story now in preparation which Al Green will direct.

Pathe's short product is way ahead of schedule. About 38 are completed with 14 more to go. Remaining shorts are being turned out at the rate of one a week.

"Pro Nites" Out

Detroit, Dec. 16.

Paldix chief has done out that all appearances of acts at "Professional Nights" are out.

Reason given is the people will stay away from the theatre if able to see same acts at night clubs.

READYING 'WASHINGTON'

Belle Bennett Cast—Crosland to Direct—22 Wk. Guarantee

Hollywood, Dec. 16.

Charles Forrester, who is producing "The Life of George Washington" for the Historical Cinema Association, backed by Clarence Mackay, Mrs. Edward Bok, Samuel Insull, and others, leaves New York Wednesday (17) for the coast, with a carload of authentic furniture used by Washington.

Alan Crosland is to direct the film with Belle Bennett the only member of the cast so far set. She will play Martha Washington.

Actors under consideration have been assured of a 20-week guarantee.

GTP PLANNING 22 NEW SERVICE POINTS IN U. S.

General Talking Pictures (DeForest) plans the establishment of 22 contact headquarters throughout the country as sub-division service stations for its engineers. Latter are to be made available from these spots for exhibitors' needs in parts and equipment. The plan calls for an average of four stationary engineers to a centre, making about 80 in all.

Scheme is part of the expansion idea which has been going on at G. T. P. for the past two months, and resulted in the addition of approximately 100 executives in various capacities to the official G. T. P. staff.

In addition, G. T. P. is now aiming to hang on 75 additional salesmen in the field by Christmas to augment the engineering forces. The salesmen, as planned, will work out of the home office selling spare parts and replacement materials for Phonofilm equipment.

G. T. P. is also said to be aiming for a new factory site downtown in addition to its present facilities.

Denver Merger

Denver, Dec. 16.

Alexander Film Co. of Colorado Springs, and the Rothacker Film Corp., have merged in an exchange of stock. New Rothacker organization will be controlled by the Alexander company, with J. Don Alexander, D. M. Alexander and R. A. Duncan becoming officials of the Rothacker company.

Douglas Rothacker will remain as president of the Rothacker company and act as vice-president of the Alexander firm.

Combined production and service plants will be maintained at Colorado Springs, Chicago and New York. Companies will retain their separate identities with merged efforts in sales and service.

A. M. Shows Christmas Week at Neighborhoods

Chicago, Dec. 16.

For the first time in history of Publix-B. & K. outlying class A houses morning shows will be given beginning Dec. 27. Houses include Tivoli, Uptown and Paradise.

Picture "Tom Sawyer" (Par) is aimed for the kids and under the new arrangement it is hoped to get them all in early in the A. M. Price will be 15 cents.

U. and "Seed"

Universal City, Dec. 16.

The Charles G. Norris novel on birth control, "Seed," will be released under that title by U. At least that was the intention until the Hays meeting in N. Y. last week at which 35 titles were changed. This may be one of them.

Norris came down from Palo Alto nicely to advise on the story, not to do any collaborating.

U Wants 'Dodsworth'

Hollywood, Dec. 16.

Film rights for "Dodsworth," novel by Sinclair Lewis, are being negotiated for by Carl Laemmle, Jr. Asking price is $50,000.



KNUTE ROCKNE

Is a fine General and a great strategist, but we, too, have a clean record of nothing but victories. Single handed we break attendance records and with our comedy, defeat old man gloom in every quarter.

"The Originators of Tintype"

(CHIC) (ROSE)

YORK and KING

Week Dec. 13: Orpheum, St. Paul
R-K-O Direction LEE STEWART

TEUTONIC FILMS REVIVE HOPES OF SONGSMITHS

Success of "The Blue Angel" (Ufa-Par) and "Two Hearts in Waltz Time" (Superfilm), both German-made pictures with music now showing in New York, has given songwriters and music publishers renewed confidence in the future for screen musicals. After seeing both pictures, one music publisher with a strong picture affiliation, said that the German film producers have done what American producers would like to do with music in pictures.

If theatre goers will accept musicals on the stage, the music publisher sees no reason why they will refuse to buy them on the screen once the proper technique of presenting them is formulated.

In Germany, a music loving country, continued the publisher the producers are willing to listen to a composer and call him into conference with the book writer. In Hollywood, when musicals were being ground out last year, songwriters were not allowed on the set and the story was often changed without the songsmiths aware of what was going on. The practice of allowing supervisors and directors to pick songs to be used in a picture also contributed to the reaction against musicals in this country, the publisher added.

Eight songs crammed into a picture running 70 or 90 minutes, according to the publisher, annihilated the action and soured the filmgoer, said the publisher.

What the music boys don't seem to realize is that the foreign departments of the various film companies may be the salvation of the musical picture. Officials on the foreign sales end are fast becoming convinced that American pictures must have music to stand a chance of getting over abroad. Some are even insisting upon tunes in the foreign versions.

Arthur-Marco East

Hollywood, Dec. 16.

Mike Marco expects to leave here for New York Jan. 2 with Harry Arthur. Latter will spend the holidays here coming west Dec. 22.

Marco will get the Roxy shows set under his new regime before returning to the Coast around Feb. 1.

Col. Gets "24 Hrs."

Hollywood, Dec. 16.

Columbia has purchased "24 Hours" for immediate production. It's a best seller by Louis Bromfield.

Farrell-Gaynor's Next

Hollywood, Dec. 16.

Charles Farrell will be opposite Janet Gaynor in "Merely Mary Ann" (Fox).

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Fox has told its press agents to quit okaying lunch checks at the studio for chatter writers. Louella Parsons, not a very heavy eater, is excepted.

Advance reservations for participation in Pasadena's annual Tournament of Roses are so few that the organization has notified picture companies for the first time and is asking them to join in the fun—for a slight fee. Studios aren't enthusiastic.

After Charles Chaplin makes personal appearances at the openings of "City Lights" here, east and in London, he'll probably return to indulge in his admitted desire to direct a talking picture. Local opening of "Lights" may be delayed to Feb. 1 because the Los Angeles theatre isn't being completed on schedule.

Sergio Eisenstein is representing Soviino here in that Russian film company's negotiations for American directors and technical men. Robert Flaherty, the first contracted, is en route to New York for Moscow immediately.

Vine Street, tired of legit, goes into a grind picture policy Jan. 1.

Phillip Dunne, one of Finley Peter D's sons, is on the Fox lot learning to write scenarios.

Dan Kelly is new casting director for Columbia, replacing Cliff Robinson.

Joe Rock, indie, says he'll make a series of fairy tale shorts for children.

Fox is trying to borrow Loretta Young from First National for "Three Girls Lost."

Shy on bankrolls but with a good line for angels, a dozen or more shoestring legit producers are trying to promote theatres and casts with little luck so far. Equity stand for cash to cover bonds is having its effect.

U has scheduled four for Sidney Foxe. John Murray Anderson's Viennese story follows "Gambling Daughters," her first. Two others in the offing.

Al Lewin has been appointed exec head of Metro's foreign department with Harry Edington in charge of actual production.

WB and FN continue combining departments with P. A. Chase made comptroller over both with Henry Straus, FN auditing head, assisting.

Indies face inactivity with only one picture scheduled between now and Jan. 10, this an untitled Liberty production at Metropolitan.

Metro is pushing William Haines into "The Impostor," original by Edgar Allen Woolf, before giving him heavy dramatics in "Never the Twain Shall Meet."

Following infection from minor injury, Ernest Murray, picture and stage actor, lost his left leg.

Hank Arnold is on an advance tour of coast and northwest territory on "One Heavenly Night" (Evelyn Laye) and "Devil to Pay" (Ronald Colman).

Taking "Are You There?" Beatrice Lillie musical, off the shelf where it has lain six months, Fox will release it Feb. 22 after splicing in newly-shot sequences and re-cutting.

Al Boasberg, Radio associate producer, sold "Anybody's Mother" to Fox for Cissie Loftus, after rejection by his own studio.

Esther Ralston may return to Paramount, where she formerly starred. Her asking price is reported at $3,500.

First National cast its first English-speaking players since the shutdown, Claude Gillingwater, Vivian Oakland and George Byron were engaged for "Red Hot Sinners."

Humphrey Pearson and Francis Faragoh, First National writers, were dropped via option lapses.

Leon Larive, Vital and Helen Varley, Rolland Caillaux, Jeannie Helbling, Rolla Norman and Suzy Vernon, First National French imports, through and returning to France.

Metro is set on "Five o'Clock Girl" as the next piece for Marion Davies.

With H. B. Warner ill, Radio has borrowed Gilbert Emory from Paramount as a replacement in "Children of the Streets."

Al Boasberg and Arthur Landau, agent settled their commission difficulties, with Landau accepting $375 cash and 5% of "Cradle Call," Boasberg's legit piece, which opened and closed in Chicago within two weeks. Landau claimed $3,600.

"Lonely Wives" and three shorts are the only pictures scheduled for work at Pathe between now and Jan. 1.

J. Leslie Jacobs, head of Fox West Coast's real estate department, is out. H. F. Fetter succeeds.

Jose Mojica, Spanish actor in English for Fox, will go back on that lot again as a Spanish actor, since his pictures clicked in that tongue.

Geoffrey Kerr, New York stage actor, is due here in February on a Radio term contract.

Bette Davis and Helen Bond, from the Broadway stage, are here for Universal and Metro, respectively.

Metro handed a term contract to Clark Gable following first talker part in "The Easiest Way." Universal took up Slim Summerville's third option.

Johnny Arthur goes to Pathe for one comedy short, with the possibility of a series.

Huguet Duflos, from the French stage, and Heinrich George and Gustave Dies l, from the German legit, will be here after Christmas for Metro versions.

Joe Cooper, borrowed from Roach, and Jackie Searles, another kid player, are set for Par's "Skippy," getting started around Jan. 1.

Tiffany loaned Paul Hurst to Metro on a seven week guarantee for the comedy relief in "Secret Six," gang story.

With Mary Duncan set for the femme lead in "Among the Married," Metro is now testing for the male lead, with Reginald Denny likely.

Bert Marx, brother of Sam Marx, Metro scenario head, is now assistant to Bob Harris, scenario chief at Universal.

Fox was unable to get Reginald Denny for "All Women Are Bad." Denny is at Metro in "Parlor, Bedroom and Bath."

Louis Brock is readying a second series of "Broadway Headliners" for Radio.

Barbara Stanwyck will do an original, "Lover, Come Back to Me," by Lin Segal Root, for Col.

Fox will make "East Lynne" in Italian, French, Spanish and German.

Acoustical Society of America is here to study talkers.

Eddie Cantor opens at the Floridian, class night club in Miami, for two weeks starting Jan. 20 at $7,500 a week. Leo Morrison handled.

Ernest Pascal back to New York after finishing "In Deep," original story for Constance Bennett at Pathe. While in the east Pascal will do a novel, returning here in January to adapt his "Marriage Bed" for Pathe.

Warner-FN execs, including Jack Warner and Daryl Zanuck, headed a duck hunting party over the week end for which all were taxed $100 a head to defray expenses. Only deadheads were a political aggregation comprising Gov.-elect Rolph, Dist. Atty. Buron Fitts and Sheriff William Traeger.

Houston Branch, writer, has been placed with Warner-FN by the William Morris office.

Spanish "Many a Slip," with Lupita Tovar starring, will be made by U.

Columbia-UA Product Deal for England

Entire Columbia output for 1930-31 has been taken for distribution by United Artists, Ltd., for release throughout England. Announcement of the deal, which includes 19 Columbia features, was made Monday (15) by Arthur Kelly.

English distribution will be handled by Louis Metzger for Col. and Maurice Silverstone for U. A.

WIDE FILM IS RULED OUT

Fox, First to Drop Silents, Leading Return to Talkless Product for Foreign Revenue

Hollywood, Dec. 16.

Fox, first of the majors to announce complete elimination of silent pictures from its lot, is also first to go back to a substantial number of silents for next year's foreign market.

Plan now is to make around 25 silents on its new program for foreign houses not yet wired and for the countries which can't produce profit on a version.

With virtually every other company abandoning silents within the last year, Fox organization still feels there is jack from this source, especially in view of the elimination of competition.

Policy on next year's foreign talker program is still somewhat in an indecisive state due to difficulty of getting set overseas on a studio for its foreign product, exclusive of Spanish, which will be made here. John Stone is on a survey of the European field, primarily to locate a studio and at the same time to get a proper estimate of various language market possibilities.

In view of the unsettled foreign situation, it is felt that a watchful waiting policy will prove more profitable in the long run.

Fox Plans Abroad

It is not believed here that Fox will begin making pictures abroad until at least the middle of next year. Then the plan is to make one in German, French and Italian and await reactions before going ahead.

The foreign product from Fox therefore will be much less next year than was earlier indicated. Original plans are retained only for Spanish talkers, 12 of which probably will be made here. Some French and German editions may be made also, but this will depend on the market conditions and applicability of the domestics, plus the production setup abroad.

It is also planned to synchronize some of the silents for wired houses whenever it is decided the picture won't stand versionizing.

5-FEATURE AVERAGE WEEKLY FOR WB-FN

Hollywood, Dec. 16.

According to the production schedule now being arranged by Warner-First National, there will be a weekly average of five pictures in production next year. This is exclusive of foreign versions. Production sheet calls for 52 working weeks.

First two features to get going under the new production combination are "Red Hot Sinners" and "Night Nurse," both slated to start about Jan. 5.

Offices at the old Vitagraph and Warner lots will be closed, but both studios will have stage activity.

Tech's Tri-Color

Hollywood, Dec. 16.

Mrs. Herbert Kalmus, wife of the president of Technicolor, has returned to the Coast studios of that company, where she will work on new fabric dyes for color photography.

For the past four months she has been experimenting with new color combinations in the New York plant. Company is now concentrating on its new three-color process, which is expected to be ready early next year.

Annual WB Show

Roy Nash, director of Vitaphone shorts, has been conscripted by the Warner boys and girls to help them make their second "Gaieties" more gay than the first.

Rehearsals and arguments start right after Jan. 1.

Eastman's Plight

Hollywood, Dec. 16.

Fox and Metro have advised Eastman that they will not pick up any more wide film. Both companies previously had announced 70 and 65 mm. productions, with De Mille's next for Metro on the Reallife schedule.

Eastman is caught with over 250,000 feet of double sized film on the floor.

Fox and Metro have been leaders in the wide film movement and their decision to abandon it is taken here to mean that the wide angle is out.

B. I. Near $30,000 In Red on B'way, But Makes 3 Deals

British International has been showing its pictures on Broadway now for nine weeks. In that time the company may have dropped around $30,000, but if it had cost twice as much it would still have been cheap from the English angle.

Since coming over B. I. P. has managed to swing three deals. One, for six features, with Columbia. Another, for a single feature, with R-K-O and a third is with ERPI. By terms of a contract already signed, ERPI buys 30 shorts yearly from B. I. P. for 10 years. These are educational reels apparently slated by ERPI to be shot as talker exploitation mediums to schools and universities. B. I. P. product is recorded on RCA equipment. These shorts are ready for release.

Wanted to Find Out

That the ERPI contract possibly means that B. I. P. may be reaching out for American financial support was not denied on the B. I. P. end. B. I. P.'s venture at the Cohan was specifically to find out once and for all if it had anything to sell over here, and B. I. P. is going back to British shores with three deals in its pocket.

When "Sleeping Partners," current B. I. P. film, goes off at the Cohan (17), this house will be used to screen first synchronized version of D. W. Griffith's "Birth of a Nation" (UA). B. I. P. plans to take it back around Feb. 1 for a continuation of its present show-case policy.

One English firm officially estimates it can make its best films at $100,000 or less. That $100,000 figure is about one-third, maybe less, of what a first-rate release costs in the States.

British company has also placed its "Middle Watch" at the Roxy, which opens there Dec. 9 and may plan another at this house shortly.

CAMOUFLAGED "GLORY" REMAKE ON FOX LIST

Hollywood, Dec. 16.

"What Price Glory" will be remade by Fox in dialog from present plans.

New title and treatment will endeavor to camouflage its antecedents.

PAT CASEY EAST

Hollywood, Dec. 16.

A cold prevented Pat Casey, studio representative in labor union relations, from addressing producers last week with his talk now slated for Tuesday (16).

Pat leaves for the east Dec. 20 to spend the holidays there.

ALL INNOVATIONS OFF FOR 2 YEARS

Even Includes Wide Angle Projection Lenses — Classes as Economy Move —Stop Television Experimenting — Fiscal Report on Industry Only Shows 4% Drop in Receipts, but Doesn't Include Last Autumn's Plunge

STUDIOS ENDORSE

All expensive innovations as regards the picture industry, with wide film highlighting, are to be dropped by the film industry for at least two years. This is according to official decree, unanimously approved, by the Hays Organization.

The decree is so definite it is learned, that not by word or gesture will the picture business permit the public's curiousity to be aroused about any new invention.

This means that not only is all thought of wide film abandoned, but that projection lenses and all devices which might create an appetite for the giant screen are to be abandoned. This goes for newsreel as well as feature films.

The Hays stand in respect to anti-innovation is endorsed by all of the big producers who have been experimenting with wide film, Television, and all other new or about-to-be-discovered arts. It is still reported that Television will not be ready for the public for another two years, and a parallel may be drawn between this and the producers, new decision.

The industry's first positive observation of economy, which will immediately materialize, is recorded by Haysites as not only safeguarding the physical structure of filmdom, but to co-operate with the Government during what was described at the meeting "as the worst time in the financial history of the country."

Entire filmdom, for the fiscal year ending in August, 1930, is only 4% under its gross total of the previous year. However, the bad autumn

(Continued on page 40)

FOX STUDIO IN JAM DUE TO LIGHT VALVES

Hollywood, Dec. 16.

Fox is in a peculiar position due to its refusal to renew with Case for Acolite tubes after signing a contract with ERPI for Western Electric light valves as replacement for Case product. Now, ERPI will not guarantee recording or protection to Fox against lawsuits.

If the changeover from Case to ERPI is complete, the Fox plant may shut down for a period. New camera equipment will also be necessary.

At present Fox has 30 Acolight tubes on hand which are not enough to last over a month.

No U. Shutdown

Hollywood, Dec. 16.

Carl Laemmle, Jr., denies that any shutdown of the Universal lot will occur in January.

He states that whatever ideas might have existed along those lines previously are nullified by the present heavy production schedule.

Execs Figuring Film Stories Told by Action Rather Than Dialog as World Wide Solution

Pictures which tell the story by action rather than dialog and which only need editing and no foreign versions. By this means the world can be served 100% from Hollywood, according to American producers, who are coming to this conclusion. Some think this will be a general practice before sound is much older. Only as much dialog as necessary for English speaking audiences, which can be snipped out of prints going to other countries, is the general idea.

Telling the story by action is the key to the plan which, it is also hoped, will bring back the children to the theatres.

Paramount, through Sidney Kent, shed the first light on the dialog situation when he recently declared that too much dialog is spoiling the picture business. That slant has since been followed through by other companies. It has revealed that the success Hollywood enjoyed abroad in silent days was due to the fact that all nations could understand a single version, being allowed their own interpretation of the unspoken dialog.

Retain Some Dialog

Sound effects and conversation will never be entirely eliminated. Producer spokesmen, other than Kent, agree that even in foreign versions there must be a little chatter. But for the latter, not enough talk to make it necessary to reproduce the production in as many languages as there are tongues.

English speaking countries will get their quota of dialog films but in such a way that the deaf, without the aid of a special receiver, will know just as much about the story as the fan with normal hearing.

Hence, "internationalizing" of sound pictures will come through action on the screen as the only satisfying and economic solution, according to current discussions in the trade.

No Gifts

Latest orders from Fox theatres puts the ban on all gifts to execs from employees. None must be given nor any accepted.

While specifically aimed for the Christmas season the order holds good in and out of season for all times. It was issued under the head of "No Rackets Tolerated."

It is similar to the rule enforced at Paramount where the edict has long been in force.

W. B.'s Brunswick Plug an 'Industrial' Touch on All Films

Unless the big electrics squawk, and there is that possibility, an innovation in screen advertising is being established by the Warners whereby all regularly released features and shorts may serve somewhat as "industrials."

Warners is first doing it with shorts to ballyhoo Brunswick radios and phonographs. In fact, WB is not stopping with the screen. It is making stores of some of its bigger theatres with Brunswick radio sets at each end of the stage. Brunswick is a Warner subsidiary.

A line added to the usual film title and extending the full width of the screen, innocently gives the impression that Warners is using the Brunswick method for its own recording. The line is even fooling trade people. The WE title is minimized by comparison.

Warners, however, call attention to the wording which reads, "Brunswick Radio Used Exclusively." What that really means is that a Brunswick radio, or phonograph, is shown in some scene in the picture which follows.

PAR FINALLY OKAYS 3-YR.-OLD 'TRAGEDY'

After breathing hot and cold for several years on Dreiser's "The American Tragedy," Par has made a final decision to talkerize the lengthy novel.

Originally purchased by Jesse Lasky, when Par had Herbert Brenon under contract and in mind to direct, story recently was considered for Sergei Eisenstein and as quickly dropped, with Metro later bidding for the rights.

Now Oliver H. P. Garrett will adapt it and John Cromwell will direct. Par's apparent choice to play the lead is Phillips Holmes.

Garrett gets busy on the script next week.

STAHL'S 'MIRACLE' FILM IN SECOND TIFF. TRY

Hollywood, Dec. 16.

Tiffany is figuring on remaking and finishing "Miracle," uncompleted picture started by John Stahl a couple of years ago when the firm was Tiffany-Stahl.

When production was suspended the cost was around $160,000, which Tiff is now reluctant to lose.

Fox's "Bad Girl"

Fox has bought the screen rights to "Bad Girl." The show closed in New York run last Saturday (13).

No cast has been assigned as yet.

Think Schnitzer West To Stay on Production

Hollywood, Dec. 16.

What is believed here as further evidence of Joseph I. Schnitzer's intentions to take over production at Radio are substantiated by his plans for his trip east.

At first he intended going to New York for the holidays. This he has put off until after the New Year, and then it will only be for a brief stay.

Meanwhile he has taken for his permanent office that formerly occupied by Louis Sarecky. Publicity department has moved to an adjoining building to make office space for Sarecky and Pandro Berman, assistants to William LeBaron.

Metro-Par Studio Heads Snapping at Each Other

Hollywood, Dec. 16.

B. P. Schulberg and Irving Thalberg, of Par, and Metro respectively, are doing some heavy letter writing, with Par.'s production head claiming Thalberg is stimulating all Par.'s ideas stories.

Both are supposedly doing heavy burn-ups.

Quebec Censors Chop 36 Mins. From Metro's 'Gay'

Montreal, Dec. 16.

Prior to the appointment of a new chairman of the Quebec censors, the board got its hooks into "Let Us Be Gay" and chopped 36 minutes of the 98 of running time.

Big howl from fans who blurred the figure. Latter dared not write specs for fear of reprisals.

M-G South Africa Exchange Open to Any British Film

Capetown, Dec. 16.

Carl J. Sonin, formerly the business envoy in South America for Metro-Goldwyn, has arrived here to put into effect what is understood to be a new system of handling foreign territory by an American concern.

It is stated that he will first open a film distributing system here with branches in Johannesburg and other points for the handling of Metro product, but the exchange chain also will distribute any British product that is offered.

Plan seems to be to make plain that the company has no intention of fighting any interest already established in the territory. It also is made definite that Metro-Goldwyn has no intention of going in for production in South Africa.

Sonin's first move will be to sign contracts calling for the erection of a building to house the new exchange.

Fox Uses 60% of 'Trail's' Footage in All Versions

Hollywood, Dec. 16.

About 60% of the original footage from "Big Trail" is available without changes for Fox's four foreign versions of this outdoor film. The rest must be reshot separately for each version.

Studio will have the Spanish, French, German and Italian copies ready next week.

Hungary Tends Toward Silent Films Again

Budapest, Dec. 5.

Forum Cinema, which made a pot of money a little over a year ago because it was the first to be wired here and brought out "The Singing Fool" a few weeks ahead of any other talkie, is now the first to advertise in huge lights: "Back to the Silent Film!" They have a big box-office success with "Piz Palu," very finely photographed German Alpine picture, absolutely mute. Only other picture doing well at the moment is the Byrd South Pole film, at the Kamara and Corso. As an accompaniment to the Polar flight reel, Paramount had a Hungarian actor, Zatony, sent to Joinville to speak the explanatory text synchronized with the picture. This is no improvement.

French Version of 'House' Must Have English Title

Hollywood, Dec. 16.

Metro's French version of "The Big House" will be released in France with the title in English, due to a stipulation made by French censors.

This is being done to make it clear that prison conditions shown are strictly American.

"Mrs. Fraser" Sold

London, Dec. 16.

British and Dominion has bought the screen rights to "The First Mrs. Fraser," long run dramatic here (done by Grace George in New York) for a talker.

Same producer will make "Chance of a Nighttime," an original screen musical by Ben Travers, author of many Aldwych farces.

Panto Unemployment

Paris, Dec. 16.

The Actors' Union is worried about the growing unemployment among players of the old silent screen who have not accommodated themselves to the sound technique.

Picture concerns of all descriptions here confine their search for talent to those for use in dialog pictures, ignoring all holdovers from the silent era.

DAY CIRCULATING

Buenos Aires, Dec. 16.

John Day, Paramount chief in South America, has just made a quick trip through Argentine and Chile and has returned to his Brazil headquarters.

ENGLISH STUDIO EXPOSE?

Magistrates Start Inquiry Into Immorality, is Report

London, Dec. 7.

Allegations against the behavior of certain people in film production here during the last two years are likely to become public property shortly.

Inside story here says magistrates in districts containing production plant have instigated investigations into alleged immorality in British studios, with the result sufficient evidence has been compiled for action to be brought.

PARIS HAILS VERSION OF GERMAN WAR FILM

Paris, Dec. 16.

In contrast to the German ban on "All Quiet on the Western Front" (U), a French version of the German war picture, "Westfront 1918," also called "Four Infantrymen," and made in Germany, has been accepted with lively interest on release through the Aubert houses.

The film even includes the opening sequence of the original German production, showing a French girl making love to German soldiers billeted in France.

Picture is preceded by a talking trailer in which Jose Germain, president of the Veteran Authors' Association, makes an address, extolling the picture for its peace value. The picture is almost without literary plot, being mostly a series of war horrors.

It is released in France by Vandal and Delac, the latter president of the Producers' Union.

Review of the picture in its original German version was printed in Variety of June 18.

Argentine Will Not Fall for Coast's Spanish Version

Paris, Dec. 7.

Argentina is not taking kindly to the Spanish dialog pictures supplied by American producers. The latest to get razzed unmercifully being a Sonoart production released through Paramount, "La Fuerza del Querer."

Argentine suffers from a superiority complex with regard to Spain and Central America. While Argentina speaks Spanish it abhors the Madrid form of speech, nor is it willing to accept that from Latin-America in general.

Argentina is supposed to supply the major quota of cash in the picture business down here, and because it has very few native artists is but another of the problems American producers must face. It is evident that so long as Hollywood turns out Spanish pictures made by Spaniards and Mexicans (in the main) this market will be fairly unreceptive to them.

It looks as though good productions with superimposed titles will make much more money than the purely Spanish productions. "Romance" (M-G) is currently packing the Palace four times daily, whereas the Spanish pictures are playing in the second-run and neighborhood houses to scant success.

Schooling Foreigners

Paris, Dec. 16.

Metro is sending more and more foreigners to school.

Latest move is to shift Pierre Weill, now editing film here, to Hollywood in order to absorb the technique of directing in the studios of the West Coast.

LONDON'S $2 CINEMA

London, Dec. 7.

Leicester Square theatre, house which was to have been bought by United Artists, and later reverted to the Bentley interests when the deal fell through, opens Dec. 19 with "Vennese Nights" (Wil).

House is a 2,000 seater, with prices up to $2.

TORENA FOX LEAD

Hollywood, Dec. 16.

Juan Torena will have the Charles Farrell part in the Spanish "Man Who Came Back" when Fox starts its cycle of foreign versions on this picture in two weeks.

Following the Spanish edition the German, French and Italian go in one week apart.



HARRY HERSHFIELD

Cartoonist, humorist, author of "Super-City" and now raconteur in Loew's vaudeville.

And as he says himself, "A Plaziure"

SECTIONAL RELIGION AND HOLLAND CENSORS

The Hague, Dec. 16.

Roman Catholic churchmen have just held a convention, their first at the Hague, object of which among other things was to check circulation of what they regard as pictures detrimental to morals.

This raises a religious sectional issue. The Catholic south hold different views in some respects from the Protestant north of the country and as film censorship is general and for the whole nation, they have a problem in the banning of certain films in their territory which are unobjectionable to the north.

In deference to the clergy of the south, several film theatres have voluntarily submitted to a second review of pictures for their territory after the subjects have passed the general board.

Upshot of the convention was that the assembly adopted certain resolutions looking to the support of certain films regarded as meeting with the churchmen's views and also favoring the product sponsored by Catholic producers. It is hinted that influential Catholic laymen may seek to have financial support thrown to such producers.

ITALIAN KICK-BACK

Exhibs Pass 10% Cut Along to American Distributors

Rome, Dec. 16.

The all around slash in salaries and admission scales ordered by Mussolini is having a kick-back upon American distributors here.

The exhibitors are demanding a cut of the same amount in rentals and the renters are sending the demand along to the producers. Whole subject is being canvassed by the Americans and it seems likely that some adjustment will be made.

Some of the exhibs will gain by the whole thing, since they stand to win on the rental cut, while they will also gain by the reduction of salaries of all employes and the same thing on theatre rent, electric light and other fixed charges.

All they stand to lose against these savings is the lower admissions. Decision due this week on film rental adjustment.

Erdeka Bankrupt

Berlin, Dec. 5.

Erdeka Film Co. in Berlin has declared bankruptcy. This company, under the management of Georg Michael Hollering, a brother of Franz Hollering, chief editor of the Ullstein paper "B. Z. am Mittag," had not attained any publicity by any remarkable feature.

Some pictures had been shot which showed artistic purpose, but they had been without commercial success.

Shortly before bankruptcy film rights were acquired from the well-known German writer Emil Ludwig for his novel, "July, 1914," for $10,000, of which only $2,500 had been paid.

VERSION PROMOTIONS

Hollywood, Dec. 16.

Promotions are starting within Metro's foreign version ranks.

First is Carlos Borcosque, Spanish assistant director, who will direct the Spanish "Madame Satan."

3-WAY ENGLISH-MADE

B. I. P. Using Old American Musical for Tri-Tongue Versions

London, Dec. 16.

British International is about to film "The Bridegroom's Widow," an old American musical, making the picture in three tongues, a version each for English, French and German.

Eichberg is directing and the cast will include Gene Gerrard, Dennis Wyndham, George Gee and Henry Wenman, who have been engaged.

RENTERS' SCOUTING ON PERCENTAGES ALL OFF

London, Dec. 7.

Sound inspection committee of the Kinematograph Renters society has folded.

"Official" reason, sniffed out by the news men here, is the body ceased to function as soon as it failed in its main objective, namely, in tripping up exhibs on phony percentage returns.

Inspection committee, which used to investigate cinemas where proprietors were suspected of making incorrect returns, was supposed merely to make reports on the acoustical properties of theatres.

This major reason, however, had long been an alibi which enabled the committee to carry on probing into the exhibs' return sheets.

Inside reason given for the folding up of the committee is different. Head of it was Major King, of United Artists, who, according to report, was wielding considerable power through it.

Col. Going Stronger For Multi-Linguals

Hollywood, Dec. 16.

Columbia is planning to put in a heavy bid for foreign business, with most of its efforts along the line of gaining a foothold in the Spanish market.

Harry Ham, formerly in Par's foreign department, is now in charge of Col's Spanish version production. Joseph Friedman is in Spain and Louis Goldstein in Mexico and South America looking for talent. Studio wants to develop a Spanish team.

Firm is also dubbing in German for "Ladies of Leisure," "Af.ca Speaks," "Melody Man," "Flight" and "Hell's Island." It will make Spanish version of practically the whole feature program. Eddie Buzzell's shorts also go Spanish, German and French.

Rogell Wants Germany's Approval of Rhine Film

Hollywood, Dec. 16.

The inside of the American occupation of the Rhineland will be a German-approved film subject, providing Al Rogell's visit to the German Embassy in Washington, D. C., is successful next week.

Having completed "Aloha," Rogell is taking it east. Tiffany is to release, having bankrolled Rogell.

From New York the indie producer hops down to Washington, having a story by Seaton Miller and himself all set with the Rhinish locale.

Ostrer Visits Berlin

Berlin, Dec. 16.

Maurice Ostrer and William Gell, leaders in the operation of British Gaumont British interests, are reported on their way to Berlin on business.

No intimation of the significance of the visit is given.

Pug's Theatre Job

London, Dec. 4.

Trocadero, the Hyams new house at Elephant and Castle, South London, now approaches completion. Opening Dec. 22, with Mick Hyams general manager, transferred from Metropole, Victoria, another Hyams house.

James Holland, taken over from Regent, Portsmouth, is assistant manager, and Gunner Moir, one time heavyweight pug champ, staff supervisor. Moir was manager of Canterbury Theatre in Hyams' time before Phil and Syd sold out to Gaumont-British and made their fortunes.

Paul Farrell Blows To Hollywood From Paris—And Lands

Hollywood, Dec. 16.

Paul Farrell, who followed Tommy Lyman into Harry's New York Bar, Paris, and built up a Parisian following, found out that not all the good timing Americans who visit the French capital forget their promises.

Coming here, Farrell propositioned Daryl Zanuck and Henri de la Falaise, both of whom had befriended him when they patronized Harry's thirst emporium, and Farrell is now set in pictures.

Farrell said things got too tough in Paree and he breezed here to try his luck.

Bundy, Picture Angel, Selling and Quitting

London, Dec. 5.

A. E. Bundy, who financed Herbert Wilcox to make "Nell Gwyn" with Dorothy Gish, which Jaydee Williams bought to start British National, and who later promoted British Instructional and Pro Patria companies, is quitting pictures.

He has got rid of his distribution end by putting it into Wardour company and is more or less merging his Welwyn Garden City studios with British International. Waiting for 18 months to get this set and to get the $350,000 bank overdraft he guaranteed personally for British Instructional cleared off, and resigning from chairmanship of company and active as well as financial interest to spend his time in advertising agenting, his regular business.

Owns several film theatres in and around London, but wants to sell these, too. Also bought Taggs Island, upriver resort, but no one can ever make this pay without importing Californian weather here.

Enterprising sort of guy, Bundy. Bought a screen concern, runs a steel plant and a safety razor company, and has a cut in Palace theatre with Cochran.

Willing to sell that, too, if there's a buyer in the field. Figures it would make a good key house for some American distrib who hasn't one yet.

Only film ever making real cash money at Palace seems to have been "Four Horsemen."

Eisenstein Filming in Mexico, All on His Own

Mexico City, Dec. 12.

Serge Eisenstein, Russian film producer, has arrived here for the purpose of making an extemporaneous picture of Mexican life and customs. Says he has no scenario and no financial backing other than his own funds.

Plans to take camera into wilds and other picturesque spots, and shoot scenes and people that strike his fancy, afterwards working out the continuity.

Eisenstein came here from Hollywood. Expects to make his picture in about six weeks and will seek to market it in Latin America.

Paris OK's Laurel-Hardy With English Dialog

Paris, Dec. 7.

Despite the current strong reaction of audiences against foreign dialog, Metro played Laurel and Hardy's "Perfect Day" with English dialog as part of the Madeleine program. French version of "Olympia" also on the bill.

A few explanatory printed titles have been inserted in the first few feet of the two-reeler, after which these are done away with. Favorable reception is considered due to Madeleine audiences being very cosmopolitan, to the local popularity of Laurel and Hardy (far better known here than many French artists) and on account of the action being self-explanatory.

Marlene's Hubby's Suit

Berlin, Dec. 7.

In the law suit of Rudolf Sieber, the husband of the film actress, Marlene Dietrich, against the actor, Rotter, for insult, the trial could not be held because the defendant did not appear and did not make known his present address.

The court refrained from an arrest for the time being, but it will become necessary if Rotter should fail to appear at the next hearing.

ENVOYS WARN PRODUCERS

2 U. S. Films Fail in Milan, but Another Scores, as Does Ufa Entry

Milan, Dec. 16.

Another American picture has been spoiled here by the necessity of cutting dialog. Trade view is that the Americans should combine in refusing talkers altogether until the talk embargo is lifted. If something is not done, Italy will presently get nothing but silents, if they are to be had.

The bust was Columbia's "Broadway Scandals" at the San Carlo. Whole show would have been flop if it hadn't had as a billing feature the Carnera-Paolino fight in Barcelona to bring the natives in.

Metro-Goldwyn's Italian version "Louis the Fox" was not much better. The Italian language sequences were badly mauled by the whole cast, with the exception of Franco Corsado. These actors should learn something about diction. Picture was widely heralded as the first Metro in Italian, and that kept plenty of people away. While the fans are broke, they don't want to spend money on experiments.

On the other hand, Ufa's first Italian picture, "Cavalieri della Montagna" ("Nights of the Mountain") is an enormous hit. It opened at the Corso cinema.

Story is based on the novel, "Der Sohn der Weissen Bergen," Adaptation is by Nunzio Malasoma, with lyrics by Mario Bonnard and a score by Maestro Becce. Picture was shot on location in Zermatt, resort in the Swiss Alps, and completed in Neubabelsberg, with sound recording by Tobis apparatus.

Some of the scenes are magnificent, notably a search party at night working with torches, and international skiing contest on the snow-covered slopes. For an open-air recording the sound is remarkable. Principals in the cast are Renata Muller and Louis Trenker.

Barrymore Clicks

The Reale Cinema here opened as a sound house with "General Crack" (WB) as the first attraction. Picture is drawing well in spite of the holiday season slump and the wage cuts that are hurting business everywhere.

All that was left of the dialog was the sequence dealing with the coronation. John Barrymore never had an audience that was more favorable to his most stagey moments. His heroic mode is in line with all Latin preference. Marion Nixon is a sure winner in this territory. Picture's settings inspired enthusiasm.

SEEK COMPROMISE ON ALSACE GERMAN EDICT

Paris, Dec. 16.

American distributors are conferring with the French Film syndicate in an attempt to have the French government repeal the order banning German dialog pictures from Alsace unless the films are over-printed with titles in French at least every 70 feet.

The Americans are offering to insure French versions of all films released in Germany thus making it certain that Alsace exhibitors will not import films made in Germany without French versions. It was this possibility that brought about the Alsace ban.

Hague U. S. Filmless

The Hague, Dec. 16.

For the first time in many months there is not a single American film current in The Hague.

Picture attractions are entirely German or Russian.

French-mades Hit

Cairo, Dec. 16.

The French-made talkers, "Accusee" and "Levez Vous," were extremely successful in a midnight presentation showing at the Metropole cinema here.

Sound reproduction is first rate.

R-K-O-SWEDISH DEAL?

Report Native Trade Would Co-operate in Production in Paris

Copenhagen, Dec. 16.

Newspapers here publish the idea of the Swedish industry to concentrate native-tongue talker production to Paris, product to be made in cooperation with Radio-Pictures and RCA Protophone.

Last year's total of native-mades was 11 subjects, work being done on one of the American sound recording devices taken on a rental basis.

Difficulty of this scheme is that bringing technical workers to Sweden is too expensive.

QUICK RETURNS, NOT LONG RUNS

Paris, Dec. 16.

A desire for quick returns on product is killing off the long run idea for American pictures in this territory, especially on Paris boulevards. Until now boulevard runs have been encouraged as exploitation, after the American manner of twice daily showings, as a preliminary to general release.

Osso is even showing the picture "Arthur" in the provinces before opening it in Paris—and making a great success out of that form of advertising.

Warner's French talker, "Contre Enquete," now at the Capucines, is being booked day and date at the other boulevard house, the 1,200-seat Folies Dramatique, and is soon to open in the Pathe-Natan neighborhood establishments without regard to a boulevard run.

EXPERTS TO DEAL WITH EUROPE'S TALKER JAM

Paris, Dec. 16.

The involved situation of talkers in Central Europe has become so aggravated, owing to language and political problems, that specialists have been assigned to handle the tangle. Experts are being picked from western European territories and shifted into the seat of the trouble.

The new supervisors will make their headquarters in Vienna which is the nearest big capital to the storm center. Western Electric is dispatching Francis Marion, now head of the organization in France and especially fitted for the mission by reason of his long experience in Austria. David Latourete Brown, formerly Austrian manager, moves in to substitute for Marion.

Cutting Hague Cinema Tax to Rate of Legit

The Hague, Dec. 16.

The financial committee of The Hague aldermen have proposed to the council that a reduction of 5% be ordered in the amusement tax assessed against cinemas.

Such a rate would bring the picture places in line with the rates paid by legitimate theatres. It is probable the council will adopt the recommendation.

Stinnes' Daughter to Wed

London, Dec. 16.

Carl Axel Soderstrom, described as a film producer, 36 years old, applied at the Registry office today (Tuesday) for a marriage license.

Bride-to-be is disclosed as Clarenore Stinnes, 29, daughter of the late Hugo Stinnes, German millionaire industrialist.

FRENCH-GERMAN VERSIONS ONLY OK

Paris Conference of Attaches Think Filming in U. S. Safer—Fear Overnight Legislation a Jeopardy to American Activity

URGE CIRCUIT CONTROL

Paris, Dec. 16.

Dr. Julius Klein, special U. S. Department of Commerce envoy to examine into the foreign film market closed his conferences here with American commercial attaches from all European centers in time to sail for home today (16).

Views were heard from the attaches from Germany, Switzerland, Belgium, Holland, Spain, France, Czecho-Slovakia and Italy, making a pretty thorough survey at first hand of all Europe.

As an outcome of the whole series of pourlerleys, the consensus was disclosed that:

(1) The Continental market promises great potentialities, but to realize them it will be necessary to

(Continued on page 43)

DUBBED VOICE CASE SETTLED

London, Dec. 16.

The case of Warwick Ward against Warners, involving the rights of an actor whose voice is dubbed, has been settled with payment to the player of $5,000.

Ward sued for damages through Warners trade showing a picture in which his voice was dubbed, alleging that the result caused damage to his reputation and standing.

In addition to the sum in damages, Ward gets a permanent injunction against the release of the dubbed version.

The picture will be released as a silent.

MEXICO OUSTS FOREIGN GAMBLERS, COP GRAVY

Mexico City, Dec. 16.

Mexico is driving all foreign game operators out of the country on the grounds they evaded taxes, and will hereafter take charge of all gaming within her borders.

The edict started with a drive against all gambling joints along the border run by foreigners. First to go was George Pratt, an American, who for a long time has run flourishing spots in towns near the U. S. line, playing local officials against the Federal people.

The State Department determined to give Pratt the air when they catch him and has announced that all foreign jointsters who laugh at the law will get tickets home.

All legalized gambling in the Republic hereafter will be under the supervision of the Government.

Par's Dutch Film

The Hague, Dec. 16.

Agitation in Holland in favor of talkers in the native tongue has brought an experimental undertaking by Paramount in that direction. The American producer will make a Dutch version of "Television," made about a month ago by Thiele, dialog being German.

Roland Verno is star of the Par-amount cast.

Germany Bans "All Quiet" as Political Move, Orders Check On Propaganda; U Shifts Plans

FOX'S PARIS STUDIO

Shifts Production Plans From Berlin for Time Being

Paris, Dec. 16.

Fox has practically decided to do its European producing in Paris for the present, postponing all production plans for Berlin.

Company's agents are now dickering for a Paris plant and it is reported will shortly have an announcement on the location.

ARGENTINE '30 TRADE BIGGER

Buenos Aires, Dec. 16.

Picture business for Buenos Aires for 1930 will be better than in 1929, and this in spite of the political crisis and widespread business depression.

Warm weather this week reacts against theatre attendance, but all the film houses are doing moderately well. Metro-Goldwyn has made a wise move in releasing program material, while the Paramount, Fox and Universal new releases are hitting nicely.

The last named's "All Quiet" continues big in second run. With the exception of this film and "Love Parade" nothing great has been shown from Hollywood in this territory this year, and the increase in trade is thus regarded as even more significant.

Practically all the Spanish versions have made money, especially in second runs.

CON. FILM LAB. AFTER ALL BRITISH PLANTS?

London, Dec. 16.

H. J. Yates, president of Consolidated Film Laboratories, of America, is in England gum-shoeing around while making a survey of the laboratory field.

Story in circulation is that he has in mind a plan to get the various British plants and consolidate them as a preliminary to taking them over as the English branch of the American organization. There also may be a color film idea involved.

Consolidated Film was reported some months ago as considering the project of establishing an English subsidiary.

Story around is that Yates would like to assemble all the British plants leaving outside only those plants connected with studios and devoted largely to the printing of "rushes."

Firms already approached with the idea understood to be Automatic Printers, Standard Film, Olympic Laboratories and Williamson's.

Argentine Indifferent To Native Film Project

Buenos Aires, Dec. 16.

A delegation of Argentine men who declare their intention of pushing ahead with native production of pictures, has been seeking an audience with the President of the Republic for some time.

They are anxious to obtain assurances that Spanish dialog film will receive preference at the hands of the government before they make the plunge. To this end they want legislation to protect such subjects.

The group has not yet been able to catch the President's ear.

Berlin, Dec. 16.

Prohibition in Germany of "All Quiet on the Western Front" (U) is a political move and is not directed against foreign pictures in general nor against the film trade. Ban was dictated by the foreign office and the Ministry of the Interior yielded to the Government, in the person of Dr. Seegar as the super-censor.

The ostensible grounds are that the picture would prejudice German prestige abroad, since it shows the defeat of the German people, and the population is now so depressed by economic adversity and so excited by Nationalistic agitation that further provocation must be avoided.

Political reasons are all that apply and there is no thrust at the picture trade involved in the incident. Public opinion in Germany is divided on the subject. Hugenberg, owner of Ufa, wrote a letter for the suppression of the film and another to the delegates of the Exhibitors' association asking that they refuse to run it.

The leading newspapers representing the party of the left wing, notably the "Berliner Tageblatt" and the Ullstein press, are indignant at the prohibition.

Berlin is greatly excited over the whole incident, and the provinces

(Continued on page 43)

U. S. Technicians In Williamson-Taits' Australian Pic. Plans

Hollywood, Dec. 16.

Williamson-Tait, Australian theatre operators, previously reported entering the picture producing field, are engaging Hollywood picture directors, players and technicians for their studio in Melbourne.

Tom Holt, W-T exec, here for the past two weeks, has purchased a single R-C-A sound chanel recording unit which will be shipped to Australia next week. Additional sound equipment has been ordered for later delivery.

David Bloomberg and Alan Mills, sound engineers, have been given six-months' contracts and are leaving Dec. 21 for the Antipodes with Arthur Higgins, cameraman, on the Monowani from Vancouver.

Players and directors are expected to be engaged during the coming week. All will receive six-months' contracts with options.

Holt says the series of six features planned will be produced with the American market in mind. Each film will have at least two American names in the cast. No arrangements have been made for U. S. distribution as yet. Release for England, Canada, Africa and Australia is set.

Sound stages are now under construction at the Melbourne studio. Production on the first picture starts early in February.

GRANDEUR IN ITALY IS MILDLY RECEIVED

Milan, Dec. 16.

First demonstration of Grandeur film in Italy made no great impression, even in so sprightly a picture as "Happy Days" (Fox). There was mildly favorable fan reaction to the big screen, with each figure almost a close-up in effect.

Transfer of subject to Italy, however, works against it. Seems destined for a short run. Sound reproduction here was rather blurred.

McVicker's Loop's Hi-Light, $39,800, Palace, Minus Names, $22,200; "Today," Indie, $10,200, 2d Wk.

Chicago, Dec. 16.

"Min and Bill," at McVicker's, was one of the few flickers able to withstand the annual pre-Christmas wobble.

Wide film came into the Oriental with Realife, Metro-Goldwyn's process, for "Billy the Kid." Edge of the big screen was taken off, however, by the run of "Danger Lights" (Radio) at the State-Lake a couple of weeks ago. B. & K. realized it, and didn't go heavy on the Realife plug.

"Lady's Morals" was forced on B. & K., and surprised by receiving an excellent set of notices. Results, however, for the first three days were not stirring. "Life of the Party," which closed at the Roosevelt in midweek, was sent into the three B. & K. deluxe neighborhood immediately, B. & K. waiving the 14 days protection it might have claimed.

"Hell's Angels," hitting its first slump in midweek after a big week end on its third week, will stick around two weeks more.

Estimates for Last Week

Castle (Beck) (299; 35-40-60)—"Third Alarm" (Tiff.) Dropped badly in second week to $3,100; "Juno and the Paycock" (BI), now current, but being flaunted as the "Shame of Mary Boyle," with "adults only" over the entrance; flicker had uneventful run two weeks ago at the arty Punch and Judy, now only a memory.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Just Imagine" (Fox). Stage show. Couldn't hold to mark, with reviews and comment not strong; just fair at $41,000.

McVicker's (Publix-B. & K.) (1,-865; 50-75-85). "Min and Bill" (M-G). Ace of the loop; originally spotted for one week at the Chicago, but switched to this run house, where it cleaned up; excellent $39,-800 for first week.

Monroe (Fox) (1,000; 25-40)—"Check and Double Check" (Radio). Picture still showing strength, after runs both in loop and neighborhoods; boosted house nicely to $4,-800; well above average.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Billy the Kid" (M-G). Stage show. Wide film of no special meaning here following State-Lake's big screen some weeks ago; picture and stage show pleased, however, to grab nice $31,400.

Orpheum (Warner) (650; 40-60)—"Gorilla" (FN). Couldn't get started, and mean reviews killed chances; first week not more than weak $3,100; Robert Ripley, cartoonist, did a personal appearance one night.

Palace (R-K-O) (2,300; 50-75-85)—"Tol'able David" (Col). Vaude. Picture a draw with Joan Peers, local girl; stage show accounted one of the most entertaining in weeks; picked up to good $22,250.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Life of the Party" (Wil). Dropped in third week and yanked; not bad for last stanza at $11,000; "Lady's Morals" (M-G), opened in midweek and did fair trade with unknown Grace Moore as lead; $9,200 first three days.

State-Lake (R-K-O) (2,700; 50-75-85)—"Her Man" (Pathe). Another one that can't be explained by the boys who were predicting phenomenal trade; opened midweek, and for three days not good at $8,-900; "Sin Takes a Holiday" (Pathe) closed weakly for last four days at about $10,000; house starting to feel absence of vaude and a smash line-up of flickers.

United Artists (Publix-UA) (1,-700; 50-75-85)—"Hell's Angels" (UA). Still doing nicely, though had its first sharp slump; closed third week to $26,300; two more weeks.

Woods (Jones) (1,200; 50-75-85)—"Today" (Security). Slid in second week to $10,200, but still showing profit; "Atlantic" (BI) replaced on Saturday (13).

Twin City Theatre Man Leaves $1,000,000 Estate

Minneapolis, Dec. 16.

Twin Cities have the reputation of being bad show towns, but they can't be so terribly bad after all.

It has been revealed in probate court that the estate of the late L. N. Scott, who operated the Minneapolis and St. Paul Metropolitans, amounted to almost $1,000,000—$941,745 to be exact. Of this amount $11,500 was listed as real estate. The inheritance tax amounts to $33,534.

Bulk of the estate has been left to the widow, Mrs. L. N. Scott, the administrator, who is operating the two Metropolitans at present. Mr. Scott started in the show business here on a shoe string.

UP POPS DENVER

$23,000 Best—"Morocco" Does $10,700 —Tabor, at $9,500, Only Laggard

Denver, Dec. 16.
(Drawing population, 400,000)
Weather: Fair

All houses but the Tabor reported better grosses last week. "Morocco," at the Paramount, kept them coming all week.

"Min and Bill" boosted the Denver plenty while Ted Mack and stage show received a lot of word-of-mouth boosting. Figures for the Aladdin are better than for some time with "Sin Takes a Holiday," "Half Shot" did better than average at the Rialto.

Estimates for Last Week

Aladdin (Huffman) (1,500; 35-50-75)—"Sin Takes a Holiday" (Pathe). Good at $7,000.

Denver (Publix) (2,300; 25-35-50) —"Min and Bill" (M-G). Way above average at $23,000.

Paramount (Publix) (2,000; 25-35-50)—"Morocco" (Par). Fair at $10,-700.

Rialto (Publix) (1,040; 25-35-50) —"Half Shot at Sunrise" (Radio). Good with $5,300.

Tabor (Huffman) (1,900; 25-35-50)—"The Dancers" (Fox). Fair for $9,500.

'DOORWAY' $17,500 AND 'LIGHTNIN' AT $16,500

New Orleans, Dec. 16.
(Drawing population, 500,000)
Weather: Sultry

"Doorway to Hell" and "Lightnin'" ran neck and neck for box office consideration the first four days of last week, but during the final period the gang film opened up a gap to finish $1,000 ahead of Rogers. Both pictures did very well. "Lightnin'" took the Saenger out of the red for the first time in two months.

"Africa Speaks" let the Orpheum down considerably, the jungle film getting but $11,000. The Strand and Tudor were both off from previous weeks. "Lady's Morals" only got $3,300 at the Strand, while "The Big Trail," at a free rental for its second week at the Tudor, had to be taken off after three days.

Neighborhood houses showing an upturn after a rather dull summer.

Estimates for Last Week

Loew's State (3,218; 60)—"Doorway to Hell" (WB). Especially good in view of pre-Xmas period; $17,500 excellent week.

Saenger (3,568; 65)—"Lightnin'" (Fox). Rogers' latest gave theatre its best week in some time, $16,500.

Orpheum (2,400; 60)—"Africa Speaks" (Col.). Not so hot; $11,000.

Strand (1,800; 50)—"Lady's Morals" (M-G). Light at $3,300.

Tudor (800; 50)—"Big Trail" (Fox), and "Sea Legs" (Par). Just about broke even, $3,600.

$34,000 IN NINE DAYS FOR 'LIGHTNIN'"-WASH.

Washington, Dec. 16.
(Est. White Population, 450,000)
Weather: Rain and Cold

"Lightnin'" topped everything last week by a good $6,000. In for nine days, Will Rogers topped his previous two pictures.

Earle business was down somewhat but hanging higher than old figures. Other houses had nothing to write home about.

Estimates for Last Week

Columbia (Loew)—"Feet First" (Par) (1,232; 35-50). Fairly good second week; $9,000.

Earle (Warner)—"Widow from Chicago" (FN), vaude (2,244; 25-35-40-60-70). Down somewhat but still holding own; got $15,000; currently, with Winnie Lightner in person, place isn't big enough to hold them.

Fox (Fox)—"Lightnin'" (Fox), stage show (3,434; 15-25-35-50-60). Did right well at $25,100; on nine days $34,000.

Met (Warner)—"Mother's Cry" (WB) (1,685; 35-50). Still a problem; $5,500.

Rialto (U)—"Today" (Ind.) (1,-978; 35-50-60-70). Sensational advertising continuing to hold house well above previous levels; nine days may have brought $8,500.

R-K-O (Keith's)—"Big Money" (Pathe) (1,975; 35-50). Styled excellent picture but response not so good; $7,500.



ALWAYS FIRST

December FORTUNE magazine puts MEYER DAVIS' ORCHESTRAS in first place as society's favorite music.
This announcement follows right after all the Ball given by Mrs. A. Felix DuPont at the Bellevue Stratford, Philadelphia, November 28, for which Meyer Davis personally led his orchestra of 40.
Just a coincidence—but typical.

BEERY'S 3 CINCY FILMS, TOWN NEAR $100,000

Cincinnati, Dec. 16.
(Drawing Population, 700,000)
Weather: warm

Holiday shopping helped rather than hurt at the downtown theatres last week. Combined grosses hit high at barely under $100,000, beating previous week.

Current popularity of Wallace Beery was capitalized by the simultaneous showing of three pictures in which he appears. Never before had a screen artist been given such recognition here.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Cat Creeps" (U), and vaude. Stage show, topped by Jack Pearl, was so-so and screen fare lost edge because of the popularity that mystery play had in legit and as a silent picture; fairly good at $27,000.

Lyric (R-K-O) (1,400; 30-50)—"Min and Bill" (M-G). Winning team of Beery and Marie Dressler created town talk and drew $23,000; close to record set by "The Big House"; holds over.

Palace (R-K-O) (2,700; 30-50)—"Hell's Angels" (UA). Takings of $20,000 rated good considering attraction was road showed here at the Shubert for several weeks.

Capitol (R-K-O) (2,000; 30-50)—"Life of the Party" (WB). Fair at slightly over $14,000.

Strand (R-K-O) (1,350; 25-50)—"Billy the Kid" (M-G). Slightly under $5,000; fair.

Keith's (Lisbon) (1,600; 30-50)—"Way for a Sailor" (M-G). Average at $6,500.

Family (R-K-O) (1,140; 25-40)—"Headin' North" (Tiff), and "Africa Speaks" (Col). Split. Below average at $4,000.

$17,000 FOR 'CAT'-IND., 'ANGELS' BIG AT $15,300

Indianapolis, Dec. 16.
(Drawing population, 450,000)
Weather: Mild

Loew's Palace did most the business last week with "Hell's Angels." Other houses suffered from whatever pre-holiday spirit may be around.

Lyric got a lucky break with Rae Samuels. "Indianapolis News" introduced its "Blue Streak" sports edition a week prior to her billing, and public thought it exploitation of "The Blue Streak of Vaudeville."

Skouras-Publix boys fighting hard for business with big daily ads, "two-in-one" gag, and offering free parcel checking service to shoppers. Started plugging in ads for next week on Tuesday, with Friday opening.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65)—"Cat Creeps" (U). Helen Twelvetrees local stock favorite and helped draw; fair at $17,000.

Circle (Publix) (2,800; 25-40-50)—"Sunny" (FN). Liked by those who saw it, but poor at $7,600.

Loew's Palace (Loew's) (2,800; 25-35-50)—"Hell's Angels" (UA). Was the show of the week; justified hold over; big at $15,300.

Apollo (4th Ave) (1,100; 25-35-50) —"Lightnin'" (Fox). Did a nice week's business; $7,700.

Lyric (4th Ave.) (2,000; 25-35-50) —"East Is West" (U). Rae Samuels topping R-K-O vaude bill. Picture weak, but Samuels drew; promotion tie-ups big help; $9,300 fair, considering recent grosses.

Ohio (Publix) (1,400; 15-25)—"Doorway to Hell" (WB). Did fairly for a second run, $2,000.

Minn.'s Good Week—'Morocco' $26,700

Most Houses Hold Own, Though Pan Closes —$8,500 for 'Derelict'—Orpheum $12,000

Minneapolis, Dec. 16.
(Drawing Population, 500,000)
Weather: Favorable

Mild weather, poison for the merchants, again helped show biz and the local loop enjoyed pretty good figures for a second successive week.

Marlene Dietrich and her initial picture, "Morocco," were the week's big noise. Audience reaction to Miss Dietrich was mixed. Moreover, the picture did not arouse a great amount of enthusiasm, but clever exploitation had piqued public curiosity and the crowds turned out.

"Hell's Angels," at the Century, did not hold up as well in its second and final week as expected, though it garnered profitable returns. After two weeks of bad business, Pantages called it quits and once more is dark. House was unable to solve the problem of obtaining sufficiently strong screen fare. Future of this valuable property is problematical. It is the only dark theatre in the loop and has one of the best locations.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Morocco" (Par) and Publix unit, "Hello Paree." Picture did not get outstanding comment but business was very good, due to the advance interest aroused in Marlene Dietrich; $26,700 one of the best weeks in a long time.

Century (Publix) (1,600; 75)—"Hell's Angels" (UA). Second and last week around $7,600, profitable and fair; had good fortnight.

State (Publix) (2,200; 60)—"Derelict" (Par). First Bancroft picture in a long while did not click so strongly; maybe $8,800, fair.

Orpheum (R-K-O) (3,890; 50)—"Big Money" (Pathe), and vaude. Picture and show pleased exceptionally well; little fluctuation week to week; around $12,000; good.

Seventh Street (R-K-O) (1,400; 50)—"Sin Takes a Holiday" (Pathe). Second successive week in loop, having been moved over from Orpheum; played at same prices as at latter house, but without stage entertainment; near $4,000 good enough.

Lyric (Publix) (1,200; 40)—"Fast and Loose" (Par). Deemed corking picture but absence of film names hurt; $2,900 fair.

Pantages (1,600; 35)—"Extravagance" (Tiff). Satisfactory, but not heavy enough to pull; about $2,-600; poor and house closed.

Aster (Publix) (900; 35)—"Devil with Women" (Fox). Failed to draw; only about $1,500.

Grand (Publix) (1,100; 35)—"Billy the Kid" (M-G), first half; "Madame Satan" (M-G), last half. Second loop runs. About $2,500, good.

NEW HAVEN UP AND DOWN

"Doorway" Gets $9,200—"Lightnin'" Light at $12,500

New Haven, Dec. 16.
(Drawing Population, 300,000)
Weather: Favorable

"Lightnin'" fell below expectations and "Tol'able David" also drew lightly.

Citizens of this town seem to have about $50,000 a week to spend among the four big houses, and the picture with the biggest appeal gets the largest share. Last week it was "Doorway to Hell," at the Roger Sherman, which pulled a heavy $9,-200, although "Morocco" was okay at the Paramount.

Estimates for Last Week

Roger Sherman (WB) (2,200; 60)—"Doorway to Hell" (WB). Best returns in many weeks; $9,200, good.

Paramount (Publix) (2,353; 65)—"Morocco" (Par), and Publix unit. Good stage show helped;

Fox-Poli (Fox) (3,040; 65)—"Lightnin'" (Fox), and F-M unit. Disappointing at $12,500.

Bijou (Fox) (1,536; 50)—"Tol'able David" (Col). Liked but couldn't draw; $3,200, low.

'ANGELS' SWAMPS PROV. WITH $23,300 AT STATE

Providence, Dec. 16.
(Drawing population, 315,000)
Weather: Favorable

Packing a terrific wallop, "Hell's Angels" went soaring sky-high for a sensational gross of $23,300 at Loew's State last week. Feature, of course, holds over.

Business here hurt the other stands, only the Albee being able to come through.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Hell's Angels" (UA). Biggest opening town has ever had; so big that other theatres were virtually empty on first day; business brisk throughout week with capacity every night; $23,300, which is very high for this house.

R-K-O Albee (2,500; 15-50)—"Big Money" (Pathe). Only other bright spot in town; Eddie Quillan got raves everywhere; opened poorly but picked up to slightly under $14,000; good.

Paramount (2,200; 15-50)—"Along Came Youth" (Par). Town figured this weakest thing Buddy Rogers turned out; management must have thought so, too, as a novelty singing act was put in to strengthen show; low at $10,200.

Majestic (Fay) (2,200; 15-50)—"Big Trail" (Fox). Opened poorly and just barely got by rest of week; slightly over $12,500 reported.

R-K-O Victory (1,600; 15-50)—"See America Thirst" (U). Couldn't do anything. $6,500.

Fay's (1,600; 15-50)—"College Lovers" (FN), and Blackstone on stage. Vaude boosted gross higher this week; fairly good $8,000.

DETROIT HOUSES OFF; $30,500 FOR 'DANCERS'

Detroit, Dec. 16.

Business was very bad last week, with no obvious reason. Two pictures slated for runs managed to get one week only. Pictures were "Lincoln" and "Outward Bound." This despite rave notices. "Tol'able David" also with swell notices did poor business for six days.

"War Nurse" went the way of the rest.

Estimates for Last Week

Michigan — "War Nurse" (M-G) (4,045; 35-50-75). Picture disappointed with poor anticlimactic ending; gross at $36,900.

Fox—"Dancers" (Fox) (5,100; 15-25-50). Weak sister, with not much expected did accordingly; fair at $30,500.

Fisher — "Truth About Youth" (WB) (2,300; 35-50-75). Neighborhood house did lightly. $18,600.

R-K-O Downtown — "Tol'able David" (U) (2,700; 15-25-50). Picture was rushed into open Friday after preceding film was advertised as holding over. Did only fair at $12,000 for six days; house has been consistently making money.

United Artists — "Lincoln" (UA) (3,300; 35-50-75-90). Class picture failed to draw and was pulled after a week, although several weeks were hoped for; $10,800.

Paramount — "Outward Bound" (WB) (3,000; 35-50-75). Also failed to draw; neither title nor picture were boxoffice; $8,500.

State—"Min and Bill" (M-G) (3,-000; 15-25-50). Three weeks for this picture. Good at $12,000.

"Imagine's" $5,100 and Stock Troupe Top Topeka

Topeka, Dec. 16.
(Drawing Population, 85,000)
Weather: Normal

Only one real attraction in town last week, "Just Imagine." It stood up against the annual pre-Christmas slump.

Stock company, at the reopened Isis, continued to hold and also slightly increased patronage.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Just Imagine" (Fox). Caught on and got $5,100, good.

Jayhawk (1,500; 50) (Fox)—"Virtuous Sin" (Par) first half. Suffered from title and got only $1,000; "The Gorilla" (WB), last half, did fair business despite play has been here three times; total, $2,800, is poor.

Novelty (1,200; 50) (Fox)—"Moby Dick" (WB). Disappointment to all who had seen silent version; slumped to $1,100, very poor.

Isis (600; 35) (Ind)—"Oh, Doctor." McOwen Stock Co. with vaudeville; boosted business again; company now well into velvet and slightly better than $1,000, good.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

FILM STOCKS JOIN SLUMP

'MIN AND BILL' PHILLY BEAUT AT $15,000

Philadelphia, Dec. 16.

Business in the picture houses was far off last week with two exceptions. It was the expected pre-holiday slump, but a little more severe than generally hoped.

Cheerful exceptions were the Stanton and Keith's. "Min and Bill," following its sensational $56,000 week at the Mastbaum, moved down to the Stanton, which has a 25-65 cent scale, and clicked to the tune of $15,000. It was held over for a second week and looks good for a third. Not since "Big House" has a picture gone across so solidly here. The following for both Marie Dressler and Wallace Beery here exceeds that of nearly all the handsome ones.

Keith's turned in a $22,500, its best with the exception of Thanksgiving week since Paramount took it over, with "Morocco." The critics liked the film and, for once, the fans followed suit. Interest in Marlene Dietrich helped and it, too, was held over.

Otherwise there wasn't a great deal to boast about. In actual size of gross, the Mastbaum led the bunch with $40,000 for "The Cat Creeps." However, that looked tame after two big weeks. Stage shows are worrying the management. Stanley-Warner people want to put over that side of the theatre's program without bringing in big names from outside.

The Earle sagged to $18,000—about its summer average—with "Man to Man." Name of Grant Mitchell, great stage favorite here, meant nothing to film fans. The Stanley had a woeful tale to tell with less than $13,000 for "Du Barry." Critics were not kind and taken out after single week.

At the Aldine "Hell's Angels," which began so sensationally, was off to $7,500 in its third week. Some of the daily grosses were pitiful, matinees especially sad. There was talk of taking it out Saturday, but it is now being held in until Christmas Day, when "Outward Bound" succeeds.

On the strength of Constance Bennett's "Common Clay," some of the wiseacres figured the same star would mean a lot in "Sin Takes a Holiday." Quite the contrary. Picture couldn't touch $12,000 in its second week at the Boyd and was under $30,000 on its fortnight's stay. The Fox had a good though not sensational week with "Just Imagine," for about $27,500. Trade tapered towards end of the run.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Cat Creeps" (U). Around $40,000, a drop of $15,000 from average of preceding two weeks; not what house should do during winter season.

Stanley (3,700; 35-50-75)—"Du Barry" (UA). About $13,000 and takenoff after single week bad.

Boyd (2,400; 35-50-75)—"Sin Takes a Holiday" (Pathe). In second week dropped to about $11,500; didn't quite touch $30,000 in two weeks whereas house used to gross that in single week right along.

Keith's (1,800; 35-50-75)—"Morocco" (Par). Splendid trade and held over $22,500.

Fox (3,000; 35-50-75)—"Just Imagine" (Fox). Fairly good at $27,000; started better than it finished but was not held over as hoped.

Earle (2,000; 25-65)—"Man to Man" (WB). Near $18,000, a little under recent pace.

Stanton (1,700; 25-65)—"Min and Bill" (M-G). Moved here from Mastbaum and continued sensational pace; biggest thing in town since "Big House" for holding up; $15,000 and kept in; may make three weeks.

Karlton (1,000; 50)—"Lady's Morals" (M-G). Not so forte at $4,000 or less.

Arcadia (600; 50)—"Fast and Loose" (Par). Ditto with just over $3,000.

Aldine (1,500; $1.50)—"Hell's Angels" (UA). In third week off to $7,500; amazing drop after sensational first week; out Christmas Eve with "Outward Bound" (WB) to follow.

Johnson Revamping

Hollywood, Dec. 16.

Reporting for work at Paramount, where he is under contract, Arthur Johnson was immediately recalled to revamp his own synchronized score for "City Lights," Charlie Chaplin's next film.

WINNIE CREDITED FOR STANLEY'S BIG $36,800

Pittsburgh, Dec. 16.

(Drawing Population, 1,000,000)
Weather: Fair

Main stem was off last week except for the Stanley, where Winnie Lightner, in person, gave the Warners' ace house a fine $36,800. Picture was "Up the River."

Not even Par's big ballyhoo for Marlene Dietrich could awaken any excitement in "Morocco," and Penn fell off to an exceptionally weak $21,800. "Hell's Angels" moved to the Aldine after a big preceding week at the Penn, did nicely at $9,000, considering house couldn't advertise attraction until day it closed at sister theatre down the block.

"Derelict" was a big disappointment at both the Fulton and Sheridan Square, indicating that his recent pictures haven't helped Bancroft. "Just Imagine" dropped sharply on its second week at the Warner, and vaudfilm is not doing as well as expected at the Harris.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Hell's Angels" (UA). Okay at $9,000; week before picture did tremendously at Loew sister house, Penn.

Enright (WB) (3,700; 15-25-35-40-60)—"Doorway to Hell" (WB). Nice at $11,000 for first run in East Liberty; brought out here after big biz a few weeks ago at downtown Stanley.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Derelict" (Par). A disappointment at $6,200, which is just fair.

Harris (WB) (1,800; 10-20-30-40)—Vaudfilm hasn't been the expected click here; last week, with "What Men Want" (U) and five acts, hardly bettered $4,700; that is just a little more than $1,000 above average under straight picture policy.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Morocco" (Par). Not so hot and $21,800 poor for this site. Ted Claire on stage in debut as resident m. c.

Sheridan Sq. (R-K-O) (1,200; 15-25-35-50)—"Derelict" (Par). Proportionately as poor in East Liberty as downtown; maybe $4,000, although doubtful.

Stanley (WB) (3,700; 25-35-60)—"Up the River" (Fox). Winnie Lightner in person great draw at $36,800; biggest figure here since "Singing Fool"; sensational gross, with all credit going to Lightner.

Warner (WB) (2,000; 25-35-60)—"Just Imagine" (Fox). Down in second week to $6,000; bad figure here; first week hardly justified hold over.

Louisville Falls Off, 'Morocco'-'Lightnin'' Fair

Louisville, Dec. 16.

(Drawing Population, 500,000)
Weather: Cool

Grosses were down last week in spite of fair entertainment all around. National was socked the hardest for a low figure of $9,000.

Poor judgment used in booking "Hell's Angels" into the State immediately after "War Nurse." Result was somewhat feeble patronage for this accepted special. Marlene Dietrich scored a mild sensation in "Morocco." Feature held the Rialto nearest to usual of any house in town.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Little Accident" (U). Dropped in spite of Fairbanks, Jr., and Slim Summerville, strong draws locally; near $3,500, off.

Brown (Brown) (1,509; 15-25-40)—"Sin Takes a Holiday" (Pathe). House making a desperate struggle to win regular patrons with stunts and two-for-one coupons in local thrift books; bridled last week to $2,000.

Mary Anderson (R-K-O) (1,387; 30-50)—"Widow from Chicago" (FN). Edward G. Robinson took billing over Nell Hamilton and Alice White; $2,900, under average.

National (Bass) (2,300; 30-50)—"The Squealer" (Col), F-M "Smiles" on stage. With no permanent m. c., someone from the units fills this spot; $9,000 lowest since recent opening but shows profit.

Rialto (R-K-O) (2,940; 30-50)—"Morocco" (Par). Marlene Dietrich liked and return of Menjou also helped; $3,750 a slight slump.

State (Loew) (3,252; 35-50)—"Hell's Angels" (UA). Right after "War Nurse" was too much for the flaps and their b. f.'s; fair down at $9,000.

Strand (4th Ave.) (1,365; 35-50)—"Lightnin'" (Fox). Not bad at $4,300 but submerged a little.

WARNERS BELOW 11 ON VOLUME

Whole List Cracks As Steel Goes Below 135 After Sharp Battle — Eastman Plunges to Near 42—Par and Fox Hold Near Old Lows.

By AL GREASON

The market broke through to brand new lows again yesterday (Tues.) and this time on fairly large volume, approximating 4,000,000 shares for the first time since October.

Amusements got into the decline in a more active way than has been the rule for a fortnight, the slump hitting in certain spots. Warner Bros. dropped below 11 and closed at 11 even on sales of nearly 50,000 while Eastman Kodak crashed to 142, recovering to 144 at the close.

No group and few individual stocks were spared. Standard Oil of Jersey did a tail spin to 45 and Steel broke all old resistance points touching 134½, but only after a spirited battle. Turnover here was well above 100,000 shares.

Tax selling, sales by banks in preparation for the year-end condition statement to the banking department were blamed in public pronouncements, but it all seemed to be a part of the general pessimism in which the Street and traders uptown have been steeped since early October.

One ray of hope came in a better performance in the bond market, but there were few indications in yesterday's close that the day was likely to mark the end of the present bear market.

Paramount probably gave the best account of itself, the sponsoring clique pegging their favorite at 36⅝, about the spot where it has shown strong resistance in the worst recent days of the decline. Fox also was well taken and seemed for the time to have frightened off the short sellers, who found better prospects in other directions.

Loew held its bottom of last Saturday, but never rallied from the steady pounding it received, closing at the low of the day, 42½. Sales totaled close to 15,000 shares.

Unconvincing Rally

The rally of Monday—anything that shows plus at all is a rally this fall—didn't carry conviction. It had too much the aspect of being strong armed upward. Even Wall Street veterans cannot remember a long bear market that ever found a bottom and made the turn about on a day of casual trading like that session. A selling wave practically always builds itself up to a crest and breaks in a shower of spray more or less spectacular.

The Monday opening looked set for such a selling climax, but after the first hour Street powers took the situation in hand and by practically pegging Steel and American Can, forced covering by timid shorts. That kind of buying held the market up for the rest of the day, but it was conspicuous that anywhere above the new bottoms volume dropped off sharply.

Dealings in the first half hour totaled 770,000 shares and by noon

(Continued on page 22)

Yesterday's Prices

STOCK EXCHANGE

	High	Low	Last	Net Chge.
2,200 Cons. F...	12⅞	12	12	—¼
15,200 East. F...	151	142½	144	—4⅝
34,000 Fox	39¼	34¼	35	—4
2,000 Gen. Th...	8⅝	7	7	—⅝
16,100 Loew	46¾	42½	42½	—2¾
17,300 Par	38	36¾	36¾	—⅝
2,700 Pathe	2⅝	1⅞	2	
24,600 R-K-O ...	16¼	14⅝	14⅝	—1⅛
1,400 Shub	4⅜	4⅛	4⅛	—¼
44,000 W. B....	13⅛	10⅞	11	—2

BONDS

$27,000 Gen. Th...	59	58½	58½	—1½
10,000 Loew	100	100	100	—1
24,000 Par	79	78⅝	79	+1
12,000 Shub	24	20	20	—8
30,000 W. B....	61	60	60	—1

CURB

700 Gen. T. pf	28⅞	20⅝	20⅝	—1⅝
500 Col. P....	17	17	17	+ ⅜
1,100 Fox Th...	4¼	4¼	4¼	— ⅛
900 Techn	7⅝	7	7	— ⅛

B'way Houses Bend Under Pre-Xmas Pressure — 'Sin's' 2d Mayfair Week, $28,300

FIFI PUSHES CAPITOL, MONT'L, UP TO $20,000

Montreal, Dec. 16.

(Drawing Population, 600,000)
Weather: Mild and Slush

Week marked by bad showing at His Majesty's (legit) of "Love Thieves," new musical comedy, opening here. Was badly short of rehearsals and even scenery. Piece only got around $2,500 at $2.50 top. Management would have retired after first night but for extensive advertisement campaign.

Film houses spotty with the Palace picking up to the extent of $4,000 over previous week and the Capitol slightly bettering. This is believed to be the result of a three weeks' campaign of stars in person and Publix units which has boosted this house into first place in this city. Fifi Dorsay, alias Yvonne Lussier and native daughter, speaking their own language on stage and radio, helped "Three French Girls" to best gross of week at $20,000, which wasn't too bad.

Palace collected $17,000, much better than recently, and "Morocco" was a near-hit with Marlene Dietrich likely to be popular here. Loew's with exceptional vaude bill and "The Squealers" held to average.

Princess started badly with "Up the River," but word of mouth pluggling picked picture up and ended at $8,500. Neighborhoods were off.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$2.50)—"Love Thieves" (legit). Even easy going local press panned show; $2,500 deep in red.

Capitol (FP) (2,700; 40-75)—"Three French Girls" (M-G). Fifi Dorsay on stage pulled theatre into limelight; $20,000, good.

Palace (FP) (2,700; 40-75)—"Morocco" (Par). Dietrich much liked and Gary Cooper sure draw here; much better than previous week and $17,000, fair.

Loew's (FP) (3,200; 40-65)—"The Squealer" (Col). Vaude accounted for most of gross which was fair; $12,000.

Princess (CT) (2,300; 35-60)—"Up the River" (Fox). Bad weather at start brought poor houses but later show built; $8,500, fair.

Imperial (FP) (1,900; 25-40) Double bill. House seems to be on permanent downgrade; $3,500, below usual.

Roxy (Ind) (600; 50)—"Flying Scotchman" (British). Fans walking out and around $1,500, very low.

BUFFALO BIZ LEAPS, $15,000 FOR LAFAYETTE

Buffalo, Dec. 16.

(Drawing Pop., 500,000)
Weather: Rain

Business was mostly strong last week. Excellent offerings spelled good business with at least two houses topping peak figures.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Morocco" (Par). Lillian Roth, "Birds of a Feather." Great show; Dietrich registered heavily with local fans; Lillian Roth added personal touch which kept business soaring in line with personal appearance of Buddy Rogers week before; $36,200.

Hipp (Publix) (2,400; 40-60)—"Little Accident" (U) and vaude. Another good bill to swell business; did $20,800.

Century (Publix) (3,400; 40-60)—"Old English" (WB). Superlative film bad at boxoffice; apparently miles over the heads of local film fans; poor at $9,500.

Great Lakes (Fox) (3,400; 25-35-50)—"Just Imagine" (Fox). Novel angle to this one kept takings spinning, but short of anticipated figures; around $11,000.

Lafayette (Ind) (3,400; 25)—"Her man" (Pathe). Biggest week for house since reopening two months ago; sensational business, and low price policy has got theatre-going public daffy; big at $15,000.

It was generally about the poorest week this year for Broadway film theatres. Only consolation was the first week of "The Blue Angel," which did the biggest business of the year at the Rialto with $61,000, only two grand under the record high.

Paramount slid with "Follow the Leader," garnering but $53,500. Geo. Bancroft, now personal appearing, got things off to rather a timid start on the past week end, realizing but $37,000.

Capitol also was thin with "Remote Control" for $64,400. Roxy also took quite a slide with $66,000 for the holdover week of "Lightnin'."

In its first full week "Mother's Cry" dipped slightly under with around $23,000, which can't be for long at the Winter Garden. The $9,600 "Viennese Nights" got at the Warners is disappointing. Strand got over the nut with a modest $22,000 for "Scarlet Pages."

Hughes got rid of one of his houses and United Artists opens its Colman-Goldwyn "The Devil To Pay" tomorrow (Thursday) night at $2 top. Picture is expected to finish out the Hughes lease, which goes until February. "Angels" is lingering at the Criterion until "Reaching for the Moon," also U. A., arrives late this month.

In its hold-over week "Sin Takes A Holiday" got $28,300 for the Mayfair. Globe went way below with $12,500 for "Boudoir Diplomat." "Morocco" satisfied at $32,400, and Paramountites are postponing the opening of "The Royal Family on Broadway" from Dec. 17 to 23 as the result.

"All Quiet" goes back into the Central about Dec. 20, this time at a grind and pop prices. Previously had strong $2 run at this same house.

Estimates for Last Week

Astor — "War Nurse" (M-G) (1,120; $1-1.50) (8th week). Off at $7,900.

Capitol—"Remote Control" (M-G) (4,620; 25-85-$1.50). Not good with $64,400.

Criterion—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (20th week). The Gaiety closed Sunday and opens tomorrow night (Thursday) with "Devil to Pay" (UA) at $2; Criterion stalling along until "Reaching for the Moon" arrives about 29th.

Cohan—"The Yellow Mask" (BIP) (1,137; 25-50-75). Feature yanked before end of the week and foreign double-header clipped in; "Birth of a Nation" (sound) goes in the end of this week.

Globe—"Boudoir Diplomat" (U) (1,065; 25-50-75). Brought house very weak gross of $12,500.

Mayfair—"Sin Takes a Holiday" (Pathe) (2,200; 40-$1). At $28,300 that's a fair second week.

Paramount—"Follow the Leader" (Par) (3,665; 65-85-$1). Better than previous week but $58,500 is far from satisfactory; over past weekend George Bancroft's personal appearance widely ballyhooed got $37,000; just fair.

Rialto—"Blue Angel" (Ufa-Par) (2,000; 40-65-85-$1). Best picture of the year for the Rialto; smash first week of $61,000; just a couple of thousand under record.

Rivoli—"Morocco" (Par) (2,200; 40-65-85-$1) (5th week). Easing but $32,400 considered well worthwhile; "Royal Family" postponed until Dec. 23.

Roxy—"Lightnin'" (Fox) (6,205; 50-75-$1.50). Much too low for the Roxy even for a second week; $66,000.

Strand — "Scarlet Pages" (FN) (2,900; 25-50-75). Fair for $22,000.

Warners — "Viennese Nights" (WB) (1,700; $1-$2) (3d week). Mediocre $9,600 as total.

Winter Garden—"Mother's Cry" (WB) (1,418; 35-85-$1). For its first full week this one went under the line with $23,400; does not look as though it has chance for a run.

M-G Borrows Connie

Metro has secured Constance Bennett from Pathe for the role of Laura Murdock in "The Easiest Way."

Bob Armstrong also borrowed for "Within the Law" and Suzy Vernon from First National for "Singer of Seville."

$22,000 for "Paid," Criterion, And "Holiday's" $25,000, State, Are Easily Los Angeles' Best

Los Angeles, Dec. 16.
(Drawing Population, 1,500,000)
Weather: Fair

Seasonal pre-holiday drop—as expected. Continued spring temperature has the exhibitors swearing at the weather.

"Tol'able David" may point a lesson to the studios on remakes on its showing so close to home. Its $10,000 at the R-K-O tells everything. In addition to that, they're yanking "Boudoir Diplomat" at the Orpheum tomorrow, two days ahead of time. It opened with $1,700 for the week-end, which means it will be lucky to get $3,500 for the five days.

From hunger also at both the Publix-operated houses, the Paramount and United Artists. Latter, with "Lincoln," will be under $7,000 on the week, probably a new house low. However, it will be forced until the 24th, when "One Heavenly Night" comes in. Studio has assigned special educational ballyhooers to "Lincoln," counting on schools for the build-up.

"Along Came Youth" looks like another low entry at the Paramount with $15,000 indicated, which is very bad. House gives credit to the Publix units and ballyhoos the Paramount as being the home of New York stage shows, with the frank complaint that the pictures have been poor.

Only notable business getter of any outstanding importance is "Paid" at the Criterion, where $22,000 is sensational for this time of the season. This is the type of film which held the house up so well over the summer.

Estimates for Last Week

Carthay Circle (Fox)—"Min And Bill" (M-G) (1,500; 75-$1.50) (4th week). Dropped to under $13,000.

Chinese (Fox) —"Morocco" (Par) (2,028; 50-$1.50) (3rd week). Brodied five grand to $20,000; surprisingly, not getting the matinee business expected, but strong at night.

Criterion (Fox) — "Paid" (M-G) (1,600; 25-75) 1st week). Compared to the opening weeks of "Anna Christie" and "Divorcee" with $26,000 and $28,000, respectively, the $22,000 for this one on its opening week is plenty healthy.

Egyptian (UA-Fox) — "Fast and Loose" (Par) (1,800; 20-65). Big ballyhoo about the Egyptian's anniversary week, but extra trimmings didn't mean anything; $3,000 is rather awful.

State (Loew-Fox) — "Holiday" (Pathe) (2,024; 25-$1). Following its long $1.50 run, $25,000 okay.

Orpheum — "Boudoir Diplomat" (U) (2,270; 50-75). Being curtailed to five days due to poor business; got only $1,700 for the weekend; business dropped so rapidly in last few days of "Sin Takes A Holiday" previous week that final count was but $8,200.

Pantages (Fox) — "Renegades" (Fox) (2,700; 20-40-65-90). House still off with $12,000 much under par.

Paramount (Publix) — "Along Came Youth" (Par) (3,595; 25-75). Probably worse than "Virtuous Sin," which at $15,000 holds record low here under current stage policy.

R-K-O — "Tol'able David" (Col) (2,950; 30-65). At $10,000 and lucky to get that; frank antipathy exists toward remakes locally, besides there's no b.o. appeal in cast.

United Artists (Pub-UA)—"Lincoln" (UA) (2,100; 25-$1). At $6,000 way down, but not being yanked until Dec. 24, awaiting "One Heavenly Night" (UA).

Downtown (WB) — "A Soldier's Plaything" (WB) (1,800; 50-75). Sharp drop, and $12,000 poor.

Hollywood (WB)—"College Lovers" (FN) (2,756; 25-75). Also down at $12,000.

Seattle Ballyhoo No Harm to Tacoma Date

Tacoma, Dec. 16.
(Drawing population, 125,000)
Weather: Good

Orpheum had one of its best weeks in some time, stepping heavily on "Sunny." Used film right after the Liberty, in Seattle, exploiting by the heavy advertising in Seattle papers, which also reach here.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"Just Imagine" (Fox). Novelty angle helped; $7,000, good.

Orpheum (R-K-O) (1,500; 25-35-50)—"Sunny" (FN). Marilyn Miller heavily billed; picture had real pull; $4,200.

Blue Mouse (Hamrick) (650; 25-50) — "River's End" (WB). Got $3,000, fair.

Rialto (Fox) (1,200; 25-35-50)—"Sea Legs" (Par) and "Only Saps Work" (Par). Split week just fair; $6,600 and fair.

'MOROCCO' BIG IN BOS., MET TIPS OVER $40,000

Boston, Dec. 16.
(Drawing Population, 850,000)
Weather: Cold

New German star, Marlene Dietrich, was a high spot in last week's film news. Small Uptown and Olympia theatres did record biz with "Morocco." Show held for second week, with biz still going strong.

Marx Brothers, at the Met with a Buddy Rogers film, grossed $41,900; good, but not what it should have been.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Along Came Youth" (Par). With Marx boys on stage, $41,900.

Loew's State (4,000; 30-40-50)—"The Bat Whispers" (U). Fair at $15,700.

Loew's Orpheum (4,000; 35-50-60) —"Min and Bill" (M-G). Also fair, $17,000.

Keith's (R-K-O) (4,000; 35-50-60) —"Sin Takes a Holiday" (Pathe). Last of three weeks not good at $13,000.

Keith-Boston (R-K-O) (3,000; 50-60)—"Big Money" (Pathe). Light at $15,100.

Fenway (1,360; 30-60)—"Just Imagine" (Fox). Fair, $5,500.

Uptown (1,700; 30-60)—"Morocco" (Par). Record biz at $18,000.

Scollay (vaudfilm)—"Just Imagine" (Fox). Fair with $12,500.

Olympia—"Morocco" (Par). Fine on $21,000, near record.

Proctor's $20,600 Is Newark's Top—Off Week

Newark, Dec. 16.
(Drawing population, 850,000)
Weather: Cloudy

The Xmas slump hit almost everywhere. Proctor's stood out the best.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65) —"College Lovers" (FN). Stage show. Return of unit brought back the locals; $19,000; n. s. g.

Capitol (WB) (1,200; 15-25-35-50) —"Big House" (M-G). Two weeks at Loew's evidently took all the gilt off; $3,100, bad.

Little (Newark M. P. Guild) (299; 35-60)—"Atlantic" (B.I.) Bad at $1,000.

Loew's State (2,800; 25-35-50)—"Sea Legs" (Par) and vaude. Flesh doesn't mean much here; $12,000; poor.

Mosque (WB) (3,281; 25-50-65)—"Scotland Yard" (Fox). Fox pictures rare here; $10,000, bad.

Proctor's (R-K-O) (2,650; 25-40-50-60)—"Brothers" (Col), and vaude. No depression here; $20,600 is good.

'MOROCCO' $18,000—K. C. 'WAR NURSE,' $13,400

Kansas City, Dec. 16.

Too much Christmas shopping to make things exciting for the theatres. At that they held up fairly well.

Both the Newman and Loew's Midland went after the femmes and spread the sex stuff strong for "War Nurse" and "Morocco." Mainstreet, with "Big Money," sought business from the comedy angle.

The Globe is again dark after five weeks of the Lole Bridge musical stock and first-run pictures. No announcement as to its reopening. Pantages has changed its opening day from Friday to Thursday, and is now a day in advance, or a week behind the other first runs down town, any way you figure it.

Estimates for Last Week

Loew's Midland—"War Nurse" (M-G) (4,000; 25-50). Hot publicity gave this one dandy start, and business held nicely; new organ policy marks first time that audience in this spot has been persuaded to sing; $13,400.

Mainstreet—"Big Money" (Pathe) (3,200; 25-35-50-60). If any proof needed that Kansas City likes its vaudeville, the steady business here is the answer; picture got strong laughs, but vaude not so forte; $15,800.

Newman—"Morocco" (Par) (1,890; 25-35-50-60). Went limit in telling and showing warmth of this one, and it was what the girls wanted; $18,000.

Royal—"Moby Dick" (WB) ($40; 25-40-50). Reviewers liked this one and gave favorable reports; however, returns just fair; $3,500.

Pantages—"Brothers" (Col) (2,200; 25-50). Dual personality drama a little too deep for the Pan bunch; in spite of enjoyable vaude bill business off; Eddie Black, new publicity director for house, and a former vaudevillian, went on for a single and stopped the show; due to changing opening from Friday to Thursday, only six days for Brothers"; $7,100.

BALTO'S WEAK WEEK, CENTURY BEST—$19,000

Baltimore, Dec. 16.
(Drawing Population, 850,000)
Weather: Fair

"Min and Bill" was the most consistent money getter that local b. o.'s have had in some time. For three weeks it grossed over $40,000. One week at the Stanley, two at the Valencia and one at the Parkway. Final week was day and dated at the latter two houses.

A bank closing and a run on another augmented the usual pre-holiday letup. Financial condition regarded as sound here and no real cause for lading the gloom.

Sunday films got a real try last week end when 90% of the members of the MPTOA took part in a Sunday charity benefit.

Estimates for Last Week

Century (Loew) —"Sea Legs" (Par) (3,200; 25-60). Under average and lowest since return of stage shows; about $19,000.

Stanley (Loew-Stanley-Crandall) —"The Bat Whispers" (U) (3,600; 25-60). Satisfactory picture but not big enough to fight pre-holiday letup; maybe $16,000, which is just pretty fair.

Keith's (Schanbergers)—"Fast and Loose" (Par) (2,500; 25-50). Legit names didn't fetch the film fans. Merely pretty good around $8,500.

Rivoli (Wilson Amus. Co.)—"Madonna of the Streets" (Col) (2,000; 25-60). Ran well ahead of average last week; $8,000.

New (M. Mechanic)—"Oh, For a Man" (Fox) (1,400; 25-50). Pretty good; below last three weeks but far from bad at about $8,000.

Valencia (Loew-UA)—"Min and Bill" (M-G) (2d week) (1,500; 25-35). Held over and satisfactory at about $2,600.

Parkway (Loew-UA)—"Min and Bill" (M-G) (1,000; 25-35). Day and dated with the Val, and ran way ahead; best for house since "Whoopee"; $4,200.

Auditorium (Schanbergers)—"Outward Bound" (WB) (1,500; 50-$1). Got great notices but too sombre to attract the masses; about $5,000.

Hippodrome (Pearce & Scheck)—"Sinner's Holiday" and tab stage show (2,250; 25-50). Off at around $6,500.

Metropolitan (Warner-Equity)—"Doorway to Hell" (WB) (1,300; 15-35). Fair; near $5,000.

Stageless Birmingham Feels Absence of Acts

Birmingham, Ala., Dec. 16.
(Drawing Population, 325,000)
Weather: Fair and Warm

City is without a stage show of any sort for the first time in 25 years. Maybe that's one reason business slumped. People seemed to be disinterested in shows preferring to sit at home and figure out the Xmas problem. "Morocco" grossed better than usual at the Alabama, but "Sin Takes a Holiday" failed to prove sufficient substitute for R-K-O vaude.

Estimates for Last Week

Temple (Wise) (1,000; 25-35-50)—"Sunny" (FN). Good entertainment for flaps during first part of week but declined; $4,000, fair.

Strand (Pub) (800; 25-35-50)—"Fast and Loose" (Par). Good enough for every day type, but failed to excite; about $3,500.

Alabama (Pub) (2,800; 25-35-60) —"Morocco" (Par). Good picture and well liked; this house shows steady increase in business now with vaudeville out of opposition house; up to $6,500.

Ritz (R-K-O) (1,500; 25-40)—"Sin Takes a Holiday" (Pathe). Plenty of talk around but even that did not give this house anything to brag about; first week minus vaude; $5,000.

Gray and Luguet Off Metro Lot on Coast

Hollywood, Dec. 16.

Clifford Gray, working with Al Colm on the script of "The Five o'Clock Girl," story adapted from the Broadway musical for Marion Davies, is off the Metro payroll and is heading east, where he will work at Paramount's Long Island studios.

Another release from Metro's salary list is Andre Luguet, Comedie Francaise star, considered Metro's ranking French player and recently assigned to direct the French "Let Us Be Gay," with Chester Franklin as American co-director.

Luguet went out after several clashes with Franklin and has been replaced by Arthur Robison.

Seattle Hot, Then Cool To Marlene's 1st Film

Seattle, Dec. 16.
(Drawing population, 450,000)
Weather: Fair

Indifferent attractions and the approach of Xmas made grosses just so-so last week. Even "Morocco," with keenest interest and discussion in the new German gal, started big but failed to hold.

"Hell's Angels" caused the biggest stir in town and lines ruled all week for first time at reg prices. Is being held over a second week and may go third, but this is not a three-week town at this writing.

Estimates for Last Week

Paramount (R-K-O) (3,106; 25-35-50) — "Morocco" (Par). Away well, then sagged, although liked; hard saving $3,000 on cut of stage and band, but grosses much lower now; $7,000, poor.

Fifth Ave. (Fox) (2,500; 25-60)—"Oh, for a Man" (Fox). Stage show, "Fountain of Youth," with spectacular diving girls caused more talk than picture; $12,800, fair.

Fox (2,500; 25-60) — "Big Trail" (Fox). Second week and good for such; $7,200, good for holdover.

Blue Mouse (Hamrick) (900; 25-50)—"Big Money" (Pathe). Started at fair clip; $3,000, poor.

Music Box (Hamrick) (1,000; 25-35-50-75) — "Hell's Angels" (UA). First time at pop prices after two weeks' run at Fox at $1; general admish; may do three weeks; looks great; $8,000, good.

Liberty (Jensen-von Herberg) (2,000; 25-35-50)—"Bright Lights" (FN). Another good week and the second under new first-run policy; close personal attention, local independent management and ownership seem to be going over along with heavy budget for publicity; two-color ads in local papers of carefully prepared exploitation help; $4,900, for six days, fair.

Orpheum (R-K-O) (2,700; 25-60) —"Sin Takes a Holiday" (Pathe). Equal interest this week in vaude; picture started slow, but gradually built for $10,000, fair.

B'KLYN LIMPS—PAR AT $40,700; ALBEE $29,000

Brooklyn, Dec. 16.

Again proving that the multitudes say no when it comes to comedies. First Marx Brothers, Harold Lloyd, and now Ed Wynn. "Follow the Leader," at the Paramount, went all the way down to $40,700. Biz way off the track. Maybe it's the Christmas shopping.

Fox had what it termed a world premiere, "Princess and the Plumber," for a sluggish week. Strand had excellent film, "Old English," treated with respect by the scribes.

Dailies here carrying standing heads over the theatre ads reading, "Be Happy, Go to a Theatre."

Estimates for Last Week

Paramount—"Follow the Leader" (Par) (4,000; 35-50-75). Scribes were kind to this one, but fans stayed away; stage show okay; $40,700, down.

Fox—"Princess and Plumber" (Fox) (4,000; 35-50-60-75). New picture. Fair at $35,800.

Strand — "Old English" (WB) (2,800; 35-50-60-75). Complacent house; $29,000.

Albee—"Sin Takes a Holiday" (Pathe) (3,248; 35-50-60-75). Okay at $29,000.

Met—"Du Barry—Woman of Passion" (3,577; 35-50-75). Vaude. Bid $16,500, not good.

P'TLAND'S NEAT TOTALS, TOWN'S TOTAL $71,200

Portland, Ore., Dec. 16.
(Drawing population, 400,000)

New Fox combo policy, with joint exploitation of Broadway and United Artists houses, made a break for "Hell's Angels" at the U. A. Picture clicked for a big first week and should be good for two more. The Broadway held up to reg biz with "Remote Control."

Paramount, with "Morocco," had its best week since return to all-sound policy.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Remote Control" (M-G). Did okay; F. & M.'s Indian band and stage show went well; $13,000.

Paramount (Publix) (3,500; 25-60) —"Morocco" (Par). Clicked for good draw and registered well; $14,000.

Orpheum (R-K-O) (2,000; 25-60) —"Big Money" (Pathe) and vaude. Aggressive exploitation put this over for nice week; $12,000.

United Artists (Parker-Fox) (1,200; 25-60)—"Hell's Angels" (UA). Big opening week and will hold for run; $16,000.

Rialto (Publix) (2,000; 25-50)—"Only Saps Work" (Par). Did fairly; $5,500.

Music Box (Hamrick) (2,000; 15-35)—"Matrimonial Bed" (WB). Poor for this house at lowered prices; $3,000.

Dufwin (Dufwin Co.) (1,500; 25-$1.25). Pauline Frederick as guest star with legit stock in "The Scarlet Woman"; one week only, falling off last half; $7,500.

UA STRING MAY INCLUDE HOUSE IN HOLLYWOOD

Hollywood, Dec. 16.

Besides lining up sites and drawing plans to cover an initial building program of 25 United Artists' houses around this territory, with ground to be broken for the first at Santa Ana shortly after Jan. 1, Joseph M. Schenck is making deals with Indies.

During the past week two independent houses were added to Schenck's prospective chain. A 50% interest was secured in Carl Young's Capitol, at Glendale, seating 900. A similar deal was made with George Peltier, owner of the 1,800 seat Alhambra theatre, Sacramento. Peltier will operate the house for UA, buying his own pictures.

Young has Warner, First National and Columbia franchises, while Peltier has Warner, Radio, and Pathe. These picture franchises figured in the deals and will in others, with Schenck avoiding situations where the film service is not protected.

Meanwhile, UA is negotiating on eight building deals in Los Angeles territory, and in some cases is dickering with exhibitors who will build, with Schenck assuming leases and operation.

One of Schenck's surprises is a plan to include a house in the heart of Hollywood. Before deciding on Hollywood, Schenck made Fox West Coast an offer to take the Egyptian, ending a 25-year operating agreement Fox holds on the house, but was turned down.

The theatres Schenck will build, averaging 900 seats, will cost approximately $60,000 each.

FRISCO NOT SO HOT, 'ANGELS'' H. O.—$2,500

San Francisco, Dec. 16.

Nearness of Christmas gets blamed for poor film theatre receipts. "Hell's Angels," with $25,000 in its second week at the Warfield, rates highest, although more was expected.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Passion Flower" (M-G). Opened fair and held to better trade than looked for; about on safe side at $36,000.

Warfield (Fox) (2,672; 50-65-90)—"Hell's Angels" (UA). Made money, but $25,000 for second week unexpected decline.

Paramount (Publix) (2,698; 35-50-65-$1)—"Follow the Leader" (Par). Way below average; poor at $14,000.

California (Publix) (2,200; 35-50-65-90) — "Man to Man" (WB). Opened light and closed that way; $10,000.

St. Francis (Publix) (1,375; 35-50-90)—"Third Alarm" (Tiff). Promised something at first, but then hit slump; insignificant $6,500.

Orpheum (R-K-O) (2,270; 35-50-65)—"Boudoir Diplomat" (U). Barely reached $7,000; bad.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Widow from Chicago" (FN). Plus ballyhoo and vaude entertainment, regular house pace of $16,000 maintained.

Diegel's Shorts

Hollywood, Dec. 16.

Metro next week begins a series of instructional golf shorts using Leo Diegel, former American professional champ, now pro at Agua Galiente. Metro plans releasing the Diegel films ahead of Warner's series with Bobby Jones, which start in March.

Johnny Farrell, former open champ, is also under contract to make golf shorts for still another film firm.

ANDERSON'S YARN

Hollywood, Dec. 16.

Universal is all set on a John Murray Anderson story, with the script completed this week.

Production probably won't get started until next spring, however. Sydney Foxe, stage import, goes into it as her second for U, following "Gambling Daughters."

COLOR'S '31 PRICE BATTLE

P-P "Personals" Permanent Feature, May Switch Studio Schedules to Fit

Personal appearances of film stars at deluxe theatres have been successful enough over a test period that Paramount-Publix shortly may make it a permanent and nation-wide feature of its policy. Some of the artists are credited with as much as 75% of the receipts on certain weeks and dates.

Stars welcome the personal appearance idea as it tends to help them with the fans besides which there is more coin. Remuneration runs from 25 to 50% above their studio salary.

The appearance thing also has drawbacks which P-P is seeking to overcome. Solution may result in a change of the production schedule since it will require enough time between pictures for the stars to be able to tour the country.

Special Writers

Another tough angle is the writing of suitable acts for the house showings. Special writers will be assigned exclusively to this work.

Of six stars used in the test period only two (both men) are reported as failing to stand up or to contribute to the boxoffice.

In regard to personal appearance salaries the studio splits with Publix. Only using Par. contract players for these double-edged plugs to aid the personality and the house, there is the example of one girl who got $5,000 for her Publix weeks. Her studio contract called for $3,000 so Publix paid the other two grand. This practice is generally followed in all such tie-ups between producer-exhibitor organizations.

Par-Fox Coast Deal Becomes Official Jan. 1

Fox West Coast officially takes over Par's Coast houses Jan. 1. Deal for the change was clinched Friday (12) in New York.

Sam Katz acted for P-P in this matter and it is said that Harley L. Clarke personally represented the Fox end.

If so, it is the first such move recorded for Clarke, personally, since he took hold of the Fox properties.

The only Par. Coast house not included in the deal is the Paramount, Los Angeles, which P-P has retained for itself. Fox is taking over the P-P houses on lease with rentals running to an aggregate of $750,000 yearly for 20 years. The group includes seven theatres in Frisco, Portland, and Seattle.

Los Angeles, Dec. 16.

The Paramount here, not included in deal leasing six other Publix coast theatres to Fox-West Coast, will continue the de luxe operation as now, according to local information.

A second week out this way for the eastern Publix units may still be possible despite the F-WC deal with Publix, it's said. If F-WC does not continue with Publix stage shows at the Paramount, San Francisco, among houses under leasing deal, a week for the shows to take the place of S. F. may be arranged. That may be the Paramount, Salt Lake City, a 2,200-seater declared capable of accommodating a stage unit.

Portland, Ore., Dec. 16.

Fox West Coast taking over the Paramount and Rialto here Jan. 1 makes a queer situation, due to divided Fox control. Fox Portland, Inc., is distinct from FWC and operates the major Fox houses and United Artists while FWC controls only the small upstate theatres.

FWC operation of Publix houses would put FWC in competition with its subsidiary Fox Portland, Inc., which latter also holds a 10-year United Artists contract. Likelihood is that FWC will turn over local Publix operation to Fox Portland, Inc., of which J. J. Parker is president. That would make this town into refitable Fox stronghold, with Parker's Fox Portland, Inc., controlling all Fox, Paramount, Metro, United Artists, and First National Releases here.

N. Y. AS HEADQUARTERS FOR QUIGLEY'S PAPERS

Formal announcement of his acquisition of the "Motion Picture News" and the "Exhibitors' Daily Review" was made Monday by Martin Quigley, editor and publisher of the "Herald-World." The combination will have its headquarters in New York instead of Chicago. Quigley, personally, will edit the weekly, composed of the "News" and the "Herald-World," which will be issued shortly after the first of the year under the title of "Motion Picture Herald."

Quigley, however, has not ended his trade paper buying with the "News," which, to all outward appearances, is being eliminated. He will go to the Coast in February to buy or establish a daily for Los Angeles and the film colony.

Colvin Brown, former production executive, enters the trade paper field through Quigley's activities. It is understood that he will be associated with Quigley in a high executive capacity from now on. Coming in from other activities also is Vivian Moses, whose duties will have to do with the weekly.

In regard to employees of all papers, Quigley declared that he will retain every "good" man. A number on the "News" and the "Review" have already been assured of continuance in their berths.

"Red" Kann, editor of the "News," will go with the combination, although at this writing no spot had been picked for him. Earl Hudson, part publisher of the "News," is out of the new combo entirely. Ray Gallagher, advertising manager on the "News" for years, is retained.

Jim Cron has been placed in charge of the daily with the title of general manager. It is understood that Arthur James has retired from the trade paper field and will devote his time to fiction writing.

The "Daily Review" will retain that title until January, when it will assume the Quigley name, "The Motion Picture Daily."

CHILDREN'S HOUSE COLD

Fox Changing Schedule at J. C. House—May Mean Plan Dropped

Jersey City, N. J., Dec. 16.

Fox's experiment in running an exclusive childrens' theatre, at the Cameo, is bending. New show hours have been arranged in order to attract adult customers. May mean that the house is not budgeting in the clear on the straight kid angle. These new hours are from two p. m. to nine p. m. daily except Sunday. The house formerly shut down at five p. m. and opened at nine a. m.

Where it was on a three-a-day straight film policy it's now on continuous run. There were formerly two shows in the afternoon and one in the morning. What the change means is that the morning show has been shifted to the evening.

Whether the Cameo thus begins to shape as the beginning and end of Fox plans for a circuit of juvenile theatres isn't known. Despite the announced plans no other kid houses have been assigned or opened.

Regardless of whether this amgoes through, Fox people are evidently taking the Cameo as so much exploitation cost for good will in Jersey City, where the circuit has eight other houses.

PRODUCERS WANT TINTS IF CHEAPER

B. O. Value of Color Claimed Not Meriting More Than 10% Above Black and White Cost—Studios and Labs in Hot Competition

CONSOLIDATED'S BID

Hollywood, Dec. 16.

With picture producing companies currently shy on color because of the cost, indications are that a color price battle will see its inception during 1931.

Every studio and laboratory now dabbling in color is aiming for perfection at a reasonable price. Several feel that they can deliver within 10% additional to the cost of the same picture in black and white.

If the conflict develops it will probably be between Technicolor and at least a half dozen other companies, each of which feels it has overcome the cost problem of color.

Hughes' European Plant

Leading in the battle will be Howard Hughes with his recently acquired Multicolor. His $500,000 plant in Hollywood for the housing of his laboratory has been completed. He intends building a second plant in Europe to take care of color needs of foreign companies and American producers making versions there.

Consolidated Laboratories has announced active entrance into the color field Feb. 1. This organization's process is in reality the old Prisma color, the first applied to films. Recently, Consolidated purchased the patents for American use of Vitacolor which had been adapted through purchase from Prisma. Past week also saw purchase by George Musapha, in London, of European rights to the same process.

Consolidated Significance

The advent of Consolidated into the color field is regarded here as

(Continued on page 34)

U's 'Waterloo Bridge'

Hollywood, Dec. 16.

U is closing this week on the screen rights to "Waterloo Bridge," Robert E. Sherwood play produced last season in New York with Glenn Hunter and June Walker as the leads.

SEITER CAN'T MAKE IT

Hollywood, Dec. 16.

William Seiter will not direct "Aces Up" for Howard Hughes as previously announced, due to the starting date being set back two weeks.

Seiter is scheduled to direct a picture for First National, where he is under contract.

Par Keeps Kober

Hollywood, Dec. 16.

Arthur Kober, Paramount writer, stays on indef, although his new contract has yet to be adjusted.

Arrangements were contingent on his dialoging of "It Pays to Advertise," the Charles Rogers picture.

Thorpe's Mascot Serial

Hollywood, Dec. 16.

Richard Thorpe has been engaged to direct a serial for Nat Levine (Mascot Productions).

It'll be another wild animal affair, as yet untitled. Levine is making five this season.

U's Short Switches

Hollywood, Dec. 16.

The Sidney-Murray comedy short unit at Universal has been switched from the supervision of Eddie Kaufman to Sam Freedman.

Kaufman is supervising the Slim Summerville unit.

Producers Indicate Don't Want Uniform Contract—Would Rather Have Their Own Agreements

Politically the film industry is experiencing an upheaval without precedent. The uniform contract is reported in grave peril of never materializing, not only because of the U. S. Supreme Court's ruling, but because it is admitted inside several of the producers don't want it. The latter have quietly gone on record as preferring to do business under their own agreements.

Board's Budget Cut

Taken prophetically as spelling the doom of the uniform contract is the action of the Hays Office in cutting the budget of its Film Boards of Trade. Just $60,000 is sheared off and this economy is admitted chiefly because contract and arbitration are not on the horizon. Ordinarily the budget for the 32 boards runs into an approximate $300,000.

That the uniform contract may possibly win out, although producer spokesmen are admittedly dubious, is seen in a loophole in the Film Board budget, which provides that if additional duties are decided upon the budget may be increased next April.

Independents themselves, appreciating the seriousness of the "taxing season," are of the mind that if organizations established a legislative committee in conjunction with Will Hays, something would be accomplished.

Taking advantage of the turmoil are a few indie mouthpieces, who are selling for $1 a copy a book on what is described as a new kind of arbitration.

PUBLIX WILL SEND VAUD INTO FLA. THIS WINTER

Paramount's vaude plans include the southern states and Florida where P-P may build up several weeks of units and vaude. Schedule hasn't been definitely mapped but is to head in sometime soon and likely around Jan. 1.

Par has around 31 houses in Florida covering around 11 cities and towns.

P-P's biggest house so far as records show is the Tampa theatre, Tampa, seating around 2,000. Others range from 450 seats upwards, which means that maybe half or less of the houses will be utilized for the vaude plan.

It was not stated how many weeks may be available for the stage end but they are likely to range up from four.

CALM BEFORE STORM IN TEXAS

Dallas, Dec. 16.

The censorship fight in Texas is quieting in preparation for the showdown at Austin, state capital, next month.

New indie protective organization is progressing at snail's pace, accumulating around $2,000 for a starter. No definite plans evident, except that the battle will probably open in Will Horwitz's home town, Houston. Attempt will be made to overtake Horwitz's lead in the way of educating the exhib's main stay, femme clubs and churches, on his personal interests in his crusade.

Meanwhile, Horwitz has renewed his ad campaign, this time with H. A. Cole, Allied's manager in Texas, trailing along.

Hope of the anti-censorists looks like the Austin fight with a proposed state censorship bill almost certain. Distribs are still mum.

The new group was granted a state charter last week as the Theatre Owners' Protective Association of Texas, with Judge R. L. Walker, Sam Hefley and I. S. Melcher as charter members. Melcher is secretary. Most of legal battle will depend upon Walker and Hefley. Latter is a member of the present legislature and Walker is a former state senator and a prominent politician. Hefley's idea is to have members in toto at the capitol on the day the bill is introduced.

Horwitz is supposed to have spent around $25,000 on his newspaper splurge, plus a p. a. hired especially for the campaign, and he's still spending.

SEE EASING UP IN W. C. STUDIO ECONOMY DRIVE

Hollywood, Dec. 16.

Studios' drastic economy campaigns are letting up in spots. Several ousted writers and others have been reinstated, or told to stick around for a few more weeks, when the axe will lift somewhat.

However, Paramount is using only half as many "grips" per production unit as heretofore, and head cameramen have also been pulled from chair to take charge of their own boxes.

If Some Religions Okay Sunday Films, Others Can't Ban

Chicago, Dec. 16.

After years of fighting it looks like Evanston, the class suburb, is going to have Sunday pictures.

Superior Court ruled that prohibition of Sunday flickers was a discrimination against religions, and for that reason was contrary to the constitution.

Judge is now considering the petition for an injunction to restrain the cops from interfering with the theatres when they open. Believed the court will grant the restraining writ.

Kansas City, Dec. 16.

The Kansas Supreme Court holds that Seventh Day Adventists cannot sell admissions to picture shows on Sunday despite that their religion permits them to observe another day of the week as the Lord's Day.

Decision was in a case appealed from Mankato, a small Kansas town, and confirmed the conviction of the manager of a theatre charged with having sold two tickets to a show on Sunday.

Considerable agitation relative to Sunday amusements and it is likely that the next state legislature will adopt new laws governing the theaters, and perhaps favorable to the theaters.

WB Dissolves Four Old Subsid. Corps. on Coast

Hollywood, Dec. 16.

Dissolution papers have been filed for four old subsidiaries of the Warner Brothers Corporation. Subs were unused for six years.

Papers were for the original radio company, Warner Bros. of California, capitalized at $750,000; the Vitagraph Co. of California, Hollywood Film Laboratories, and the Western Enterprises Corps., latter temporarily heading land bought for the studio.

Colored Houses 65% Off as Maids, Chauffeurs Out of Work

Chicago, Dec. 16.

While picture biz generally is holding up well both in town and out in the sticks, the colored houses are in the dumps, with trade off more than 65% and causing the wholesale slicing of overhead, and resulting in instances of putting up the gates entirely.

Last week saw the closing of the Grand, one of the biggest of the colored neighborhood theatres. The Monogram, closed for some weeks, can't find anybody nervy enough to take the chance. The giant Vendome has had a hectic season, and has changed hands several times in the past few months.

Spots such as the deluxe Regal, the Michigan, or Metropolitan, which formerly skimmed along like a couple of larks are falling rapidly. Michigan hired Cerskine Tate band to help. Other houses are going to gift nights, two-for-ones, etc.

Economy Victim

Unemployment situation has hit this colored group harder, oftener and sooner than any other class. Understood that more than 50% of the available workers in this district are now laying off. Especially heavily shelved are the personal help, the maids, cooks, valets, chauffeurs, with their former bosses now doing all the house-work on their own.

R-K-O Stops News Clip of Manning-Lindsey Dispute

Picturization of the companionate marriage controversy between Bishop William Manning, of the Episcopal Church, and Judge Ben Lindsey, Denver liberal, being shown in this week's Pathe News, has been ordered off all R-K-O screens by Joseph Plunkett, general manager of R-K-O theatres.

Apparently unable to get Bishop Manning to discuss the matter, Pathe used a photograph of him while someone read a newspaper account of his denunciation of Lindsey.

So far as Pathe is informed no other theatres have banned the clip.

LID ON BURBANK

Less Freedom Around Lot for Outsiders—Also Employees

Hollywood, Dec. 16.

With production activity near, Warner's and First National are clamping the lid on freedom of the lot to employees and outsiders. Among other things, the studio edict keeps all cars off the lot, including those of department heads with special parking space allotted outside.

Reclassification of admittance to outsiders is also being devised, and is not unlike Universal's plan announced last week. Meanwhile, no one is being admitted unless properly announced from the front information desk.

M-G's Sextette

Metro this week engaged six writers. List includes Heinrich Fraenkel and Walter Hasenclever, German writers, for special translations and adaptations of German versions. Fraenkel will adapt "Free and Easy" and Hasenclever will do "Let Us Be Gay."

Others signed include Adela Rogers St. Johns, to write the treatment for "Copy Cat"; Malcolm Stuart Boylan, Paul Schofield, to adapt "A Tailor Made Man"; Edwin Justus Mayer, to complete the adaptation of "Never the Twain Shall Meet."

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

1st Runs on Broadway

(Subject to Change)

Week Dec. 19

Paramount—"Tom Sawyer" (Par).
Roxy—"The Middle Watch" (B. I. P.).
Globe—"Cohens and Kellys in Africa" (U).
Capitol—"Passion Flower" (M-G-M).
Rivoli—"Royal Family" (Par) (17).
Strand—"Widow From Chicago" (WB).
Winter Garden—"Mother's Cry" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair—"Hook, Line, Sinker" (Radio).
Cohan—"Birth of Nation" (Ind).

Week Dec. 26

Paramount—"Along Came Youth" (Par).
Roxy—"Part Time Wife" (Fox).
Capitol—"War Nurse" (M-G-M).
Rivoli—"Royal Family" (Par).
Strand—"Sunny" (WB).
Winter Garden—"Mother's Cry" (WB).
Rialto—"Blue Angel" (Ufa).
Cohan—"Birth of Nation" (Ind.).

$2 Pictures

"Viennese Nights" (WB) (Warners).
"Hell's Angels" (UA) (Criterion).
"Devil to Pay" (UA) (Gaiety) (18).
"War Nurse" (M-G-M) (Astor).
"New Moon" (M-G-M) (Astor) (23).
"Reaching for Moon" (UA) (Criterion) (29).

P-P "Sawyer" Survey Shows B. O. Increase On Children of 15%

That the first actual child survey made by Paramount establishes the kid problem as one based entirely on product, is indicated in statistical reports to P-P. This survey was made under the direction of Sam Katz. It pretends to a country-wide basis of analysis of the theatre situation on children and was experimented with on the showing of "Tom Sawyer" (Par). Survey showed the film increased juvenile attendance in P-P theatres from a normal 15 and 18 to 33 1-3%.

Most salient discovery, however, was that the kid attendance had a pull-over draw for other films in the split-week houses. It is maintained adult attendance grew with and after the kid shows.

Split-week average was slightly lower, however, than the full-week figures, to prove the idiosyncrasies of figures. Split weeks averaged 30% kids. The 33 1-3% was on general week runs.

Analysis is based on managers reports that give the actual percentage of children in attendance and is made from actual count of admissions paid. Territory covered takes in around 12 theatres in various parts of the country.

2-Yr.-Old Dispute

Gevaert Co., of America, which sells raw film in this country, has been trying without success to get a settlement for two years with Jack T. Cosman, its former sole agent over here. This statement was made in the New York court last week by Gevaert in applying for an order compelling Cosman to arbitrate the dispute as the contract requires.

It is alleged that Cosman owed Gevaert $20,553 on Aug. 24, 1928, shortly after the contract was terminated, that he had possession of about 400,000 feet of positive and negative film, and that he has declined to wind up the dispute.

Fox's New Policy for Developing Directors

Hollywood, Dec. 16.

Fox seems to be adopting a policy of developing directors from the inside, giving promising members of the staff a chance at the megaphone. One of the recent promotions is Howard Green, for the past 18 months or so an ace writer on the Fox lot. He will direct the talking version of "A Girl in Every Port," an old Fox success.

Kenneth McKenna, under contract for leads, has been promised a chance to direct as soon as a suitable story is found, and Seymour Felix, former dance man, is just completing his first directorial assignment.

Harlan Thompson and Howard Green, staff writers, have also been approached with plans to give them megs, the same going for Kenneth MacKenna, contract actor.

Others mentioned are Sam Godfrey, stager and director for the Little Theatre, Skowhegan, Me., who will probably come out soon, and Ed Menzies, art director for United Artists.

ECONOMY PEEVE

WB-FN Small Studio Cuts Have Boys annd Girls Ired

Hollywood, Dec. 16.

Warner-First National economy schedule at the combined studios at Burbank has the boys and girls out there plenty peeved. Cutting on the stenog's salaries is getting general sympathy.

Studio has also evolved such wrinkles as a 50 cent deposit for keys; no outgoing calls permitted at studio expense, etc. Incoming calls okay, but if you want to call outside, the coin-deposit wall phones take care of that.

There are other kindred small economies.

Indie Exchange Money Jam Leads Into Court

Samuel Goldstein, 32, treasurer of the Jungle Film Company, 630 Ninth avenue, was freed in West Side Court by Magistrate August Dreyer on the charge of grand larceny. Goldstein was arrested by warrant officer Daniel Fisher on the complaint of David Sohmer, secretary of the Jungle Film concern, who alleged that Goldstein misappropriated $800 of the concern's kale.

Goldstein is the agent of "The Sons of Tarzon." He placed the film with the Jungle firm. He was then made treasurer. He declared he had paid their bills. When the money came in, he frankly stated that he retained money that was due him.

"And there is plenty more due me," asserted Goldstein. There was a partial hearing in West Side Court when both parties agreed to settle their differences outside of court. Magistrate Dreyer then dismissed Goldstein, who had been fingerprinted and admitted to bail.

WB's Industrials

Hollywood, Dec. 16.

David S. Ballou has been appointed western representative for Warner industrial films, formerly handled entirely from the east by A. P. Blumenthal.

Starting Jan. 1, these industrial one-reel subjects will be made at the Warner-FN studio with Blumenthal coming out here next month to help the local organization get under way.

Milton with Hughes?

Hollywood, Dec. 16.

Howard Hughes is dickering with Robert Milton, stage director, to do Billie Dove's next picture. Milton, who did "Outward Bound" for WB, is now directing "Rock Me, Julie," for Green & Gensler, in New York.

Hughes is supposedly making hurried preparations to do "Queer People," having sent a call east for one of the Graham brothers, authors, to come on here.

SONO'S "SWANEE RIVER"

Hollywood, Dec. 16.

"Swanee River" goes into production for Sono Art next week.

It is the first of 10 pictures which Webb Douglas is contracted to make. Grant Withers and Josephine Dunn have the leads.

B. O.'s Being Off Has Studios Marking Time on New Production

Hollywood, Dec. 16.

Normal studio activity expected and reported since Oct. 15, and last looked for by Dec. 15, is still not in sight. Poor business conditions and reduced theatre income is being given as reasons for studio stalling, with producers not wanting to tie up too much money by rushing into heavy production at this time.

Producer sources now hold out little hope for normal activity until at least around the middle of January, saying every studio is more or less marking time.

Fact that most all studios are either up to schedule or ahead is also holding up return to normalcy, no one wanting to start in on product now that will not be released until next summer or on the 1931-32 programs.

Scores of pictures have been announced since early fall, but all are slow in getting into production. Many have been in that "preparation" stage for two months.

With Warner Bros. and First National starting again Jan. 5 or 6, general activity takes a spurt. Both studios are producing far ahead, with both almost finished on programs of 35 each sold this season. Much that will be made this spring at WB-FN plant will be sold on 1931-32 program, with releases starting Aug. 1, 1931.

In only a few cases are studios tieing up talent that is not urgently needed. This also affects writers, directors and others.

This week there are 27 pictures in production, with many of those foreign versions. Only four finished up last week, when five were supposed to start but didn't.

Changeable Sol

Hollywood, Dec. 16.

Solly Violinsky is now a staff writer at First National. Solly has it all figured out;

"I'll have a guest writer every week and they'll never get wise to me."

Roxy Sees Distinct Vaude-Film Policies And So Tells AMPA

On the eve of going from the Roxy to NBC as broadcasting chief, S. L. Rothafel (Roxy) hitched up his wagon and spiked Television as controlling the future of the theatre. The prognostication was made at a luncheon at the AMPA, Thursday (11), at which the showman was guest of honor.

No big theatres in the future, said Rothafel. They will be small, intimate houses, operated by a push button effect from a central source—almost like Broadway traffic signals. These will be run on a chain store basis.

That may be Roxy's way of saying that when he built the Roxy, Broadway, he probably constructed the last of the big ones.

Sees Vaude Future

If Television does lurk around the corner, before it arrives Roxy looks for a return of vaudeville. He sees vaude going straight without film accoutrements and that the industry, as it is shaping itself now, is to fall into a double channel of theatre operation. One will be straight film. The other straight vaude.

This will come, he thinks, as soon the industry turns out better quality in production. It will mean that film shorts may improve and that the ideal film program of tomorrow will be a feature backed by shorts which can stand up.

Meeting was attended by more AMPA members than had been seen at a like gathering in over a year. Among others present were Major Bowes, of Metro, and Arthur Dent, managing director of British International Pictures, now in New York on business.

Roxy's Variety Pursuers

Roxy also spoke about his recent European trip with caustic reminder that he had never met so many newspapermen in his life.

"Everywhere I went I met a 'Variety' reporter. It got so that when I finally reached Vienna, I asked the first man I met whether he was from 'Variety.' He said, 'No,' but 20 minutes later there was a knock at my door and a 'Variety' man stood before me."

Roxy called it enterprise.

Roxy Demands Coast "Roxie" Change Name

Los Angeles, Dec. 16.

Challenging any other theatre's right to use the name of "Roxy" or "Roxie," S. L. Rothafel (Roxy) has notified Fred Siegel, operator of the new "Roxie" (former Duffwin), in Oakland, that, unless the name is taken off the house, legal proceedings will be started.

Seigel, who also operates the Spreckles, San Diego, and the Majestic here, takes the stand that he is not violating the law.

Legal opinion has it that a name or title cannot be copyrighted, but taht a trade-mark can. In a recent case, along similar lines, the Uneeda Biscuit Co. won a suit against another concern labeling itself the Uwanna Biscuit Co., with the U. S. Supreme Court deciding it.

MARION MARS READY

Hollywood, Dec. 16.

Marion Mars, groomed and nursed by Warners the past year, including farming out to the local stage production of "Young Sinners" for experience, is now ready for screen work. Her first is the femme lead opposite Frank Fay in "The Devil Was Sick."

This part will be followed by the ingenue lead in "Red Hot Sinners," with Winnie Lightner and Olsen and Johnson.

U Can't Find Suitable Teuts for "Resurrection"

Hollywood, Dec. 16.

German version of Universal's "Resurrection" is being held up due to the studio's inability to get suitable players of that nationality.

Picture was scheduled to get under way two weeks ago, but the casting problem is causing heavy headaches.

LUBITSCH'S MUSICAL

As First On L. I.—Chevalier Will Sing Only Comedy Lyrics

Ernst Lubitsch is figuring on a light musical as his first picture at the Long Island studio which will star Maurice Chevalier. Adaptation is to be from a foreign legit musical comedy for which Paramount has not yet secured full possession of the rights.

Lubitsch is off "love ballads" and will have Chevalier only sing songs unfolding comedy lyrics and some connection with the story.

No girl has been chosen as yet to play opposite the star who sails from the other side Jan. 7.

MASS. SETTLEMENT

Worcester, Mass., Dec. 16.

Settlement with judgment for the plaintiff was agreed upon by counsel in Superior Court, here, in the $2,500 suit of E. Gilmore Shepherd, of Cambridge, Mass., against the Worcester Film Corp.

Plaintiff alleged the defendant owed him a balance of $1,700 on a commission for obtaining a contract to produce a motion picture.

L. A. to N. Y.

Arlene de Haas.
Mrs. Samson Raphaelson.
Edmund Goulding.
Lonnie Dorsa.
Norma Talmadge.
Robert Flaherty.
Willis Kent.
Phil Goldstone.
Irene Robson.
Al Rogell.
Clifford Grey.
Joseph Urban.
Lew Lusty.

N. Y. to L. A.

Mike Donlin.
Roy Disney.
Mrs. Jeanette Colin.
Ralph Cohn.

WAY FOR A SAILOR

M-G-M production and release starring John Gilbert. Directed by Sam Wood. Wallace Beery featured. Scenario and dialog by Lawrence Stallings, W. L. River and Charles MacArthur from novel by Albert Richard Wetjen. Additional dialog by Al Boasberg. Photography, Percy Hilburn. Frank Sullivan, film editor. At the Capitol, N. Y., week of Dec. 12. Running time, 70 mins.

Jack	John Gilbert
Tripod	Wallace Beery
Joan	Leila Hyams
Ginger	Jim Tully
Polly	Polly Moran
Flossy	Doris Lloyd

"Way for a Sailor" throws John Gilbert for a loss instead of advancing him or bringing him back in the talkers to the place he held in the silents. And it's not his fault. His voice is okay. Star is miscast and the film seems cut to ribbons. Its sliced edition isn't very creditable. Metro claims censor trouble as the reason for it only reaching Broadway at this late date.

Sea talker should secure most of its attention everywhere through possible interest in the Gilbert problem. But if word travels that this, for Gilbert, is a setback and not an advancement, that drawing possibility may vanish. Purely as a picture, it doesn't command enough interest for better than moderate money, and probably not that in many spots.

This can't be considered complete ruination for Gilbert. His name is still there and in back of the name there is screen ability. His voice isn't at all bad in "Way for a Sail r." His diction merely doesn't suit a hard-boiled sailor character. But the voice in this film sounds suitable for the element in which Gilbert belongs, drawing room material minus the heavy love stuff.

Metro attempt to make him a rough guy, of the McLaglen type, appears a case of bad judgment. It probably won't happen again.

Story is simple and uninteresting for a long time. Too long. It jerks, due to abrupt slashes in action and dialog. Then a human turn lifts it for a moment. After that back to nothing. The extremely well done shipwreck and surging sea sequence toward the close becomes the chief excitement. Finish can't follow it.

Wonder is how such a girl as Joan (Leila Hyams) could fall for a dirty looking mugg, and the mystery continues until Gilbert gets into an officer's uniform. That happens in the last minutes. Gilbert looks pretty nice to wear such filthy duds and talks pretty nice to be involved with such an ugly bunch of sea rats.

Nothing unusual or holding in this story of the nice girl who loves a rough sailor until she learns she was foolish to fall. He sails away after telling a few lies. She learns different later.

It's really Wallace Beery's picture. He's a consistent spotlight grabber and this part was a natural for him.

Jim Tully does comedy foil for Gilbert and Beery and okay for a writer. His bushy red hair was the base for a theme gag used through the picture. A kid with the same kind of hair and pan shows up now and then and Tully keeps slipping him some change or runs. He does a bachelor sailor. Polly Moran and Doris Lloyd haven't many important lines as a couple of Liverpool femme barflies.

Points at which the most abrupt cuts are made suggest plenty of snappy stuff. *Bige.*

THE LASH

New Orleans, Dec. 15.

First National production and release, starring Richard Barthelmess. Features Mary Astor, Marian Nixon, Fred Kohler, James Rennie. Directed by Frank Lloyd. Based on story, "Adios," by Lanier Virginia Bartlett. Screen version by Bradley King. At the Saenger, New Orleans, week of Dec. 12. Running time, 76 minutes.

Francisco Delfino	Richard Barthelmess
David Howard	James Rennie
Rosita Garcia	Mary Astor
Dolores Delfino	Marian Nixon
Peter Harkness	Fred Kohler
Lupe	Barbara Bedford
Mariano Delfino	Robert Edeson
Juan	Arthur Stone
Concha	Mathilde Comont
Judge Travers	Erville Alderson

A good action talker in the western romantic strain. It suits Barthelmess all the way. While the picture is first released in New Orleans and right before Christmas, it probably will not be generally turned loose until after that day to preserve its full draw. It should be another Barthelmess money film.

There is plenty of capable support, with Mary Astor and Marian Nixon having too little to do. Of the two, Miss Astor should have had more inserted into her role, but all of the cast suffer in the same manner. Picture is all Barthelmess.

The story is adapted from the book "Adios." It is of no concern how closely it has been followed. It's a western in costume, but with the costumes of the Spanish and Mexican era before 1850. Lots of riding, some shooting, enough love making and after the first 30 minutes Barthelmess becomes a Spanish Robin Hood, with the entire sympathy with and for him.

After the conquest of Lower California by the Americans, the Americans are disclosed as cheating and abusing the natives, stealing their lands through crooked land commissioners, and beating their prisoners.

Barthelmess returns to his parentless ranch, with his sister and uncle living on it. About to make a delivery of 3,000 head of cattle to the American land commissioner in the North, he is tied to a tree by the commissioner's orders, and as the commissioner starts to whip him with a belt the county's American sheriff intervenes and releases him.

Next is the big scene. The cattle are then delivered to the commissioner, but on a stampede. Animals wreck the small wooden built town as they stampede through it. But Barthelmess collects, nevertheless, for the delivery.

As a cattle stampede, the edge has been taken off by "The Big Trail," and the uniformity of the stampede isn't so hot. But it's a western scene that in its exact way has not been done previously and with a thrill as the cattle dash through the village.

Another and minor incident leads to the explanation of why Mexicans allude to Americans as "Gringos." This is involved in the secondary love roles, that of the Sheriff, Rennie, with Barthelmess' sister (Miss Nixon).

The finish is Barthelmess's ride on a horse down California to the Mexican border, changing mounts frequently, while pursued by a sheriff's posse for having killed the American land commissioner who had caused the shooting of Barthelmess' uncle and who had first drawn his gun on Barthelmess.

This story doesn't place the Americans in a very favorable light after the conquest of California, but it does give Barthelmess opportunities to be unusually heroic. Film is playing here in standard size, although it was also shot on Vitascope (65 mm).

As an action western of the first grade it should get over on its own. As a different sort of role for Barthelmess, who fits it, that makes "The Lash" in the saddle or on the ground. *Sime.*

ONLY SAPS WORK

Paramount production and release. Directed by Cyril Gardner and E. H. Knopf. Based on the play by Owen Davis and Donagh for the screen by Sam Mintz. Percy Heath and J. L. Mankiewicz. Rex Wimpy, cameraman. At the Paramount, N. Y., week of Dec. 12. Running time, about 70 minutes.

James Wilson	Leon Errol
Lawrence Payne	Richard Arlen
Barbara Tanner	Mary Brian
Oscar	Stuart Erwin
Horace Baldwin	Anderson Lawler
Simeon Tanner	Charles Grapewin
Dr. White	George Irving

Leon Errol and snap dialog freckle this picture with laughs, and most are due to Errol's handling. Excellent supporting case, with some good names, is an important contribution.

Frequently illogical, but always fast moving, this comedy should do fairly well for all houses.

Careful direction has eliminated much of the repetitious matter often found in themes of this kind. Stuart Edwin as dull-pan Oscar, the bellhop aspirant to a detective's rating, shares heavily on laughs. Anderson Lawler does a snob characterization which fits into the scheme of things.

For love interest, and incidental to the Errol antics, Mary Brian is teamed up with Arlen, when the latter is not working with Errol. These fast change-overs are an outstanding characteristic of the playwright, and the screen adaptors sacrificed none of them.

Light fingering is the dominant point in the action, Errol indulging in it whenever a time lapse is indicated. Pleasing film minus any particular wallop. *Waly.*

Truth About Youth

First National production and release. From the old Henry Esmond play, "When We Were 21." Directed by W. A. Seiter. Adaptors and cameraman not credited in press sheet. Loretta Young, David Manners and Conway Tearle co-featured. At the Strand, New York, week of Dec. 12. Running time, 62 minutes.

Phyllis Ericson	Loretta Young
Richard Dane, the imp	David Manners
Richard Dane	Conway Tearle
Col. Graham	J. Farrell MacDonald
Horace Palmer	Harry Stubbs
Mrs. Ericson	Myrtle Stedman
Kara, the Firefly	Myrna Loy
Hal	Ray Hallor
Cherry	Dorothy Mathew
Babette	Yola D'Avril

Still another of those pictures supposed to serve as the setting for popular young film players, but which turns out to be starving vehicles for subsidiary characters. A fairly entertaining old Esmond play and acres of pumped-up sexy billing are the tip-off that the sales department found the story too weak to stand on the scenario. As usual, the sales department is right. On the billing the film will do fairly well as hit and run, but adverse word of mouth bars it from week dates.

Original play was done on Broadway many years ago—around 1900, if you must know—with Nat Goodwin, Maxine Elliott and Harry Woodruff in the leading roles. It has been dressed up into modern guise, but it is still 1900 in essential ideas. Paint emphasis is put upon the night club angle and there is some under-the-surface stress on the wild youth theme, but the essence of the story is the ingenue's concealed love for her elderly guardian and the wild oat slant is merely a build-up for this phase. There never was any intent in the original play to stress the gay night life or youth's wildness. Another of those pictures that are mostly in the lobby.

Picture is nicely played. Miss Young makes an altogether charming heroine, playing satisfactorily a part that fits her. Tearle couldn't be improved upon for the handling of the old Goodwin part, but it was a mistake to give him so many closeups.

As the talker version unrolls, interest is somehow diverted to the Myrna Loy role of the cabaret hussy who lures the juvenile from his fireside and then gives him the gate when she finds he is poor, wrecking his happiness. A shrewd treatment of the play would have handled this unsympathetic character to alienate sympathy and it was a gross mistake to put it in the hands of a persuasive actress with several scenes where she seizes the center of the stage piece pretty closely, is no inshould monopolize friendly sympathies as rather sheepish onlookers.

Picture has been done in silent form, being released around 1916 by Paramount. This new interpretation which follows the original stage piece pretty closely, is no improvement on the inarticulate one. *Rush.*

SLEEPING PARTNERS

(ENGLISH MADE)

(All Dialog)

British International Pictures production and release. Based on French comedy by Sacha Guitry. Adapted by Seymour Hicks, who also directed. At the Colvin, N. Y., as half of double BIP bill, beginning Dec. 11. Running time, about 60 minutes.

She	Edna Best
He	Seymour Hicks
It	Lyn Harding
Emile	Herbert Waring
Elise	Marguerite Allan

Practically all of this action takes place on one set, and that action is mostly conversation. Posey, artificial and forced. It won't do for the States.

Seymour Hicks adapted and directed it, and so no alibi can be presented for his acting. An enthusiasm which quite often reaches such a peak that his voice nearly cracks, describes Hick's essay here. Probably if he hadn't directed that enthusiasm would have been restrained and his acting, although the best in the line-up, would have benefited.

It's a cumbersome handling of a light French farce. *Waly.*

FREE LOVE

Universal production and release. Herbert Brenon, director. Genevieve Tobin and Conrad Nagel featured. Adaptation and dialog by Edwin Knopf; scenario by Winifred Dunn. From Sidney Howard's play, "Half Gods." Hal Mohr, photographer. At the Roxy, New York, week of Dec. 12. Running time, 70 minutes.

Hope Ferrier	Genevieve Tobin
Stephen Ferrier	Conrad Nagel
Bush Bigelow	Monroe Owsley
Helena	Bernice Mack
Pauline	Ilka Chase
Judge Scruggs	George Irving
Dr. Wolheim	Reginald Lowe
Ada	Zasu Pitts
Dennis	Slim Summerville
Butler	Sidney Bracey

No action and extreme talkativeness makes this marital twister slide down running time. Lower pace before the midway mark and at the finish seems much longer than 70 minutes. That's its biggest handicap, besides the marital politic plot. Film early goes very much drawing room and stays there.

"Free Love's" strongest appeal should be for the women. But they'll not think so much of the gabby style either. The title and

Miniature Reviews

"For the Love o' Lil" (Col). Mediocre with a couple of laughs aimed principally for neighborhoods. Little action and mostly talk on marital angle. Main characters based on "Liberty" magazine covers.

"See America Thirst" (U). Will need strong support in big centers with others a question. Mostly slapstick on rum-runners and gangsters. Title may help.

"Free Love" (U). Conrad Nagel and Genevieve Tobin featured. A very talky talker, for women mostly if not only. Drags, and not a key week stander.

"Only Saps Work" (Par). Fast moving comedy and some well known names. Should do in most theatres.

"Under the Greenwood Tree" (BIP). No place for this in America except possibly in a few of the sure-seaters.

"Sleeping Partners" (BIP). This English film is sadly out of line for American theatres.

"Way for a Sailor" (M-G). John Gilbert starred, Wallace Beery featured. Cutting lessens picture's value. Where Gilbert exploitation is not likely to create interest, moderate grosses or less indicated.

Talking Shorts

WALTER CATLETT
"Aunt's in the Pants"
20 Mins.
Cameo, New York
Radio

If the producers intended a modern satire on "The Volga Boatman" they muffed in this pants pulling goofy piece that's fit for pop programs only and away from kids. Women also. Walter Catlett isn't given a chance and the photography and dialog can go by-by without a miss.

The most logical sequence is the finish where Catlett leaps through a window to get away from the whole thing. Idea had potentialities that were never realized fully. The humor is blunt and the laughs are forced mostly. Only one real laughter angle is when the psychopathic guards arrive and hustle all, or nearly all, to the hospital without asking. *Shan.*

"YOU'RE IN THE ARMY NOW"
Johnny Burke and Don Rowan
Comedy
19 Mins.
Loew's New York
Paramount

Quite a bit of production in this, and looks as though it carries more money than the usual output. It's another burlesque on the old army life. Just a new set of gags, with Burke carrying all the comedy. Plenty here to please better than the average, built on Burke's vaude monolog.

Burke uses a falsetto and dead pan to put his stuff over and it goes, despite that much of it isn't so humorous. Other bits are crossfire with the sarge, who is Rowan, playing straight. Also a military tap dance by three boys and bits of a male chorus in army songs.

Weave in one gag blackout that of Burke being sent out to bring in a wounded buddy on the front and returning to find out "how the devil do I put this gas mask on?" and a slapstick military drill, with Burke doing the drilling.

Finish one of those patriotic affairs, American flags waving, men marching, etc. Applause at the finish is for the patriotic splurge, not the short. Anyway, applause.

TOM DOUGLAS
"The Cheer Leader"
9 Mins.
Beacon, New York
Vitaphone No. 993

Fairy tale of college life. Kids will like it, adults will swing away from its incongruous continuity that has a Sanford football game attached in newsreel fashion. Photography is simple and recording okay. One set and cheap.

The cheer leader as played by Douglas might be. He is sick with spinal trouble and in love. The girl makes his room unknown as the boy is shifted to watch the big game from his dorm window. Ruminations follow. With his weak voice he encourages the team to victory on something like that. In ending he gets strong again through the same enthusiasm and everything is happy. *Shan.*

'IT HAPPENED IN HOLLYWOOD'
Comedy
18 Mins.
Circle, New York
Universal

An old-fashioned slappy. Swings on limp dialog and phoney zoo photography. As a surprise exhibit it's okay on pop bills if screened without warning. Recording is simple and photography fair.

A Peoria boob begins a studio visit in a miniature auto. He is chased by the studio cop through shooting scenes and scenic shots. Lions and circus ditto. Laughs, but they don't come consistently nor fast. Nothing new about it. *Shan.*

"TRADER GINSBERG"
Nat Carr
20 Mins. (Comedy)
Globe, New York
Radio

Familiar stuff in this and just as much that borders on the original. It is 50-50 in entertainment with some of the gags, including the swallowing of a miniature radio set by an ostrich, certain to get laughs from any audience.

A Radio magnate is trailed to his vacation spot, an African forest and lion shooting, by three inventors, including Trader Ginsberg, played by Nat Carr, the latter's expressions while riding on a camel are among the funniest.

Hoke stuff with cannibals, etc., including familiar chase of the comic by one of those hot house lions. *Wally.*

"STRANGE AS IT MAY SEEM"
Color Novelty
10 Mins.
Cohan, New York
Universal

Looks like the beginning of a series. Multicolor process. Magazine novelty with an offstage voice similar to the newsreel method. Not up to newsreel standard regardless of color which will not add to value of the clips, providing they are carefully selected. Title of the series sounds as coming from a newspaper feature and may be linked that way. Filler.

This one has about four clips with the best shot, the last, of an Oriental magician spurting water from his mouth in real geyser fashion. First shot is scenic of Crater Lake in the Cascades. Of the other two one is of a bull calf with two mouths and three eyes, and the other showing a couple of hunters after goe-duck clams. These are long, bottle shaped shell fish that weigh around three pounds each. *Shan.*

"NO QUESTIONS ASKED"
Comedy
8 Mins.
Loew's New York
Vitaphone No. 4093

A comedy which shapes up as fair to middlin'. Idea is good and as handled this short is good for a giggle or two as one of the lighter comedy skits.

Wifey adopts a kid who is as precocious as they come. Hubby is fed up with the kid, for the youngster turns the house topsy-turvy and missus always blames him. Finally decides to teach the kid a lesson and hires a midget.

In the scuffles between the kid and the midge the latter gets the worst of it. Midge finally quits the job.

Midget does a good piece of work but wasn't seen as much as he could have been.

Rest of the support is okay.

'THE BLUFFER'
10 Mins. (Comedy)
New York, New York
Educational

This one, featuring Andy Clyde, hardly rates a showing in the daily changers, lacking comedy values of any worth and further handicapped by poor coloring.

Locale is a seashore resort with two young men suitors for Clyde's daughter, heir to his millions. One of the boys, who displays a chest full of medals, wins the support of the girl's father, with the other finally successful in showing him up as a phoney.

Lots of water stuff, but little action and nothing approaching a real laugh.

EDGAR BERGEN and Co.
"The Office Scandal"
Comedy
8 Mins.
Mosque, Newark
Vitaphone No. 1147

A travesty on Warners' own feature, "The Office Wife," this ventriloquial novelty holds enough laughs to qualify on any picture house program. It's Bergen's second comedy short for Vita.

In this one the dummy is a fresh kid applying for a job in an office. After being turned down several times he is finally given the job when he learns that the boss and the married woman, who is his secretary, are carrying on an undercover romance. Told to keep his trap shut, the kid spills the info to the husband, who drops into the office for a visit. That results in the kid getting air, but before leaving he turns to the group assembled in the office and bawls, "Aw, nuts!" Tag line used often in musical revues, drew a large quota of laughs here.

a take on the chin received by the wife from her husband should draw some interest. Not enough to get the picture over, however. Too often it is more of a long-winded phone conversation than an entertainment.

Wife is kayoed by the poke. It comes late in the running, after she has deserved it all along. Story is a mere matter of parting a couple with a wedge half comic and half tragic and then getting them together again. The director had a dead one to deal with and a couple of leads who are too lacking in color to loosen up a stiff yarn.

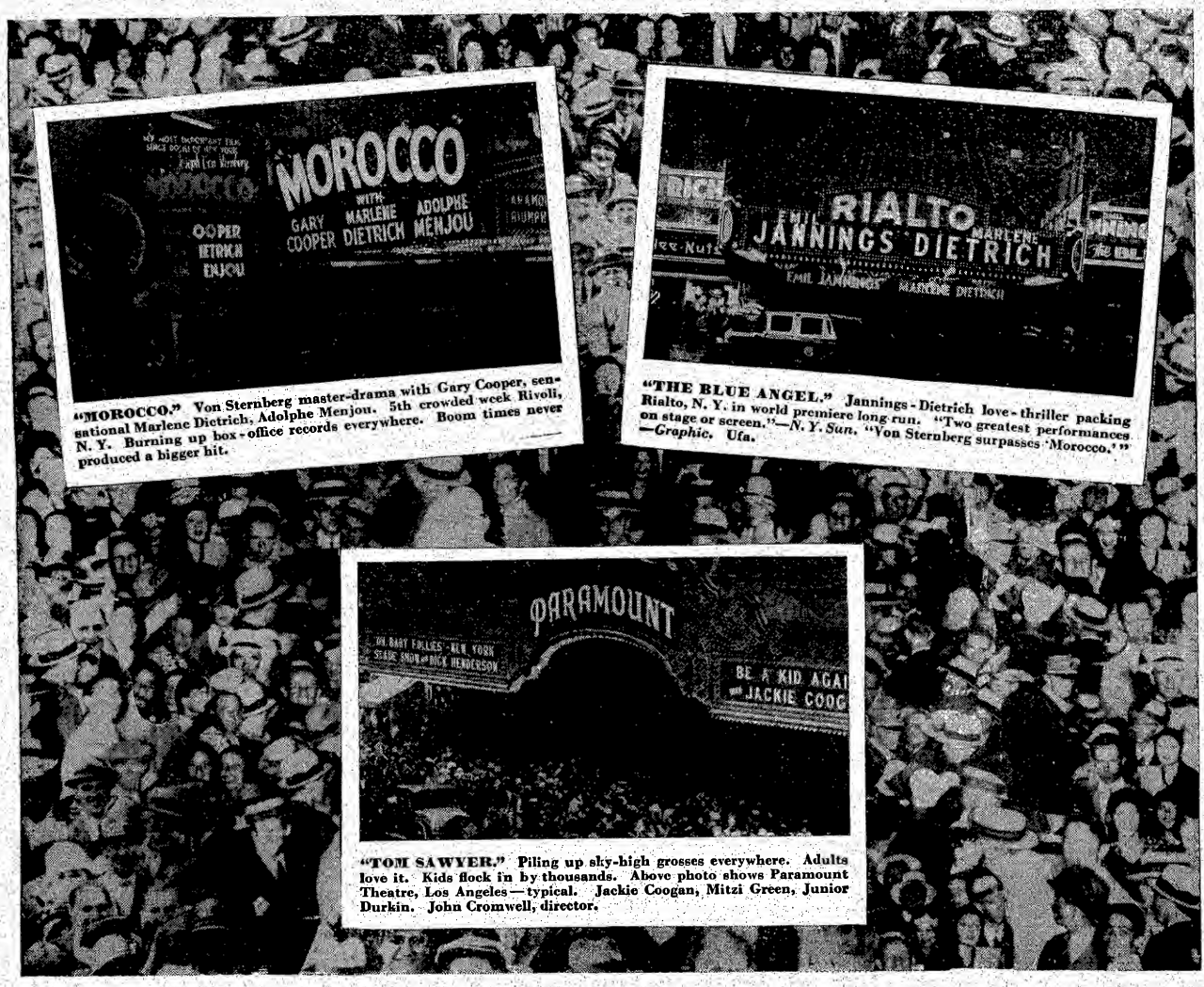
Conrad Nagel, doing a comedy stew, is something to ponder over. He doesn't do it well although capable the rest of the way. Not so Genevieve Tobin, from legit, and the other co-featured lead. After a short while Miss Tobin becomes a rather mechanical ingenue. Her cry scene on the phone is her best, and these sob things are the easiest of all histrionic emotions.

Nagel kayos his best friend when believing him a double-crosser before sorting his own wife. Otherwise Nagel was a lawyer with many problems and troubles of his own at home. The free love idea gets started after 24 minutes when the wife, following a quarrel with hubby, visits a psychoanalyst. He tells her to walk and live her own

(Continued on page 26)

"It's Always a Good Season For Good Shows"

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"FIGHTING CARAVANS"
GARY COOPER
LILY DAMITA
Ernest Torrence **Fred Kohler**
Tully Marshall
A Love Story in Spectacular Settings

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"DISHONORED"
Victor McLaglen, Marlene Dietrich

•

"STOLEN HEAVEN"
Nancy Carroll, Phillips Holmes

•

"LADIES' MAN"
William Powell, Kay Francis, Big Cast

•

GEORGE BANCROFT
in "Scandal Sheet" *with* Clive Brook, Kay Francis

MORE! • **MORE!**

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Last Times Today "Just Imagine" The Big Hit of the Year

STARTS TOMORROW

WHAT WOULD'NT SHE DO FOR THAT MAN!!! The Gayest Romance of the Season . . . That's Fox Movietone Production!

"OH, for a MAN"

—WITH—

JEANETTE MacDONALD

REGINALD DENNY MARJORIE WHITE WARREN HYMER

SHE COULD RESIST ANY-THING BUT CIVILIZATION . . . and then a Burglar stole her heart away.

ON OUR STAGE! The Greatest Showman Since Barnum . . . has taken Seattle by storm . . .

RUBE WOLF

The homeliest cuss in America—yet the cleverest . . . will open a new bag of tricks with

Fanchon & Marco's FOUNTAIN of YOUTH IDEA

Featuring LOTTI MAYER

America's Aerial Gymnists Marton and Young

Frank Stever Bob and Jack Crosby

Ed Gladys and Ida HUSKEY

DISAPPEARING FLYING GIRLS "Where Do They Go?"

25¢ TO 1PM

LOUISVILLE

She'll Put You On the Spot and Kill You With Romance! Her Racket Is Love!

What a Racket! What a Girl! What a Show!

"The WIDOW from Chicago"

EDWARD G. ROBINSON NEIL HAMILTON ALICE WHITE

Last Times Today "The Gorilla" Lila Lee Joe Frisco

10:30 to 1:30 25c

Starting Tomorrow MARY ANDERSON

SAN FRANCISCO

ST. FRANCIS Market near Mason 2nd block 2000

TODAY—10 A. M.

EXTRAVAGANCE

A fearless story of luxury loving women . . . and husbands who learn how their wives get sable coats, and jewels, they cannot afford!

with

June Collyer Lloyd Hughes Dorothy Christy Owen Moore

—also—

Earle de Prins' Music

Paramount Sound News

"Realing Helen Rohm" Paramount Novelty

"Stranger At It Scenes" Specialty

"Oh, Teddy" Paramount Comedy

35¢

NEW YORK CITY

"MY CHILDREN, JOY OR SORROW?"

To have these babies she had given up beauty — fine clothes — gay friends — good times. When they were grown, what of her? Would pride or disappointment be her reward?

"MOTHERS CRY"

From the best-seller by Mabel Dixon Carlisle

WINTER GARDEN Broadway & 50th St.

Continuous - Popular Prices Midnite Show

NEW YORK CITY

CONTINUOUS SHOWS GLOBE Broadway at 46th

DAILY from 10:30 A. M.

HE LOVED like a caveman!

HE LIED like a gentleman!

The BOUDOIR DIPLOMAT

with BETTY COMPSON IAN KEITH MARY DUNCAN JEANETTE LOFF

From the Saturday Evening Post story by Faith Baldwin and Hugh Wiley

A UNIVERSAL PICTURE

NEW YORK CITY

"I killed him - - - but - I'm not sorry!"

"My name? What does it matter . . . I might be any girl . . . At 19 I knew the world . . . the desires of men . . . always men . . . Leering! . . lying! . . Begging! . . Pleading! . . Oh! How to Escape? . . . And then . . . That night . . . His lustful figure in my room . . . Clutching! . . Tearing! . . . There was one way out . . . Am I to Blame?"

COMBINES THE STIRRING PATHOS OF "COMMON CLAY" AND THE INTENSE DRAMA OF "MADAME X"

Hear All Her Story in

"SCARLET PAGES"

ELSIE FERGUSON

EVERY WOMAN'S HEART WILL UNDERSTAND!

STRAND Broadway & 47th St.

Continuous . . . Popular Prices . . . Midnite Shows

PHILADELPHIA

TODAY at the EARLE THEATRE

A Marvelous Achievement in Heart-Gripping Soul-Stirring Human Interest Dramas!

"MAN TO MAN"

Warner Brothers & Vitaphone picturization of Ben Ames Williams' powerful Saturday Evening Post story . . . a vivid drama of a son suffering for the sin of his father . . . a father risking everything to save his ungrateful son . . . a girl braving the world's scorn for the man she loves!!

"MAN TO MAN" is more than a picture . . . It is a realistic portrayal of life . . . life stripped of pretense and artificiality . . . life as it really is . . . emotions in the raw . . . love and hate, faith and jealousy, joy and sorrow, fear and courage . . . all skillfully blended in this heart-touching screen masterpiece!

"MAN TO MAN" is thrillingly enacted by a superb cast, including GRANT MITCHELL, celebrated stage star; PHILLIPS HOLMES, star of "Devil's Holiday"; and "Her Man"; LUCILLE POWERS, stage star; GEORGE MARION, star of "Anna Christie" and "Big House."

And on the Stage

10 Feature Attractions 10

JAY MILLS

In Gay, Colorful Revue, "Blue Skies" with

EDDIE & MORTON BECK

Estelle McNeil Evert & Lowry Justin Sheulers Roy Rogers

16 Earle Rockets 16

EARLE STAGE BAND

MILTON SLOSSER Singing Organist

DAVID H. ROSS & Earle Concert Orchestra

PHILADELPHIA



RISQUE?...
Perhaps, but it deals with a question everyone is discussing!
FRANK?...
Certainly,-because it dares tell the truth!
SOPHISTICATED?..
Here's a modern marriage arrangement that will open your eyes
CONRAD NAGEL
As the husband who demanded ALL of his wife's love
Genevieve Tobin
As the wife who wanted to love whom she chose.
The Stars of "A Lady Surrenders" in Universal's Up-to-the-Minute Sensation,
"FREE LOVE"
With ZASU PITTS
Do YOU think a wife should have affairs?..
What do YOU think of free love and companionate marriage?...
Decide for Yourself Who's Right—Judge LINDSEY or Bishop MANNING!
Starts TODAY!
BOYD CHESTNUT WEST of 19th

AKRON

COLONIAL THEATRE AKRON
Two Shows Each Week—Saturday and Wednesday
Bargain Matinee 11 to 5 P. M. 25c
KATHLEEN NORRIS
PASSION FLOWER
Now Showing
Feature at
11:30
1:40
3:45
5:50
7:55
10:00
P. M.
M-G-M Picture



BACK OF THE HEADLINES!
—the true love story of an heiress and her lover!
They defied Society to marry, but then the husband falls under the spell of an exotic "passion flower."
—with—
KAY FRANCIS
CHAS. BICKFORD
KAY JOHNSON
LEWIS STONE
ZASU PITTS
CAN A MAN LOVE TWO WOMEN AT THE SAME TIME?
Her Problem Is the Problem of Every Wife!

NEW YORK CITY



When a girl steps out she steps in—to what?
How far should a girl go to hold her man?
"TRUTH about YOUTH"
LORETTA YOUNG DAVID MANNERS CONWAY TEARLE
STRAND
B'way & 47th St.
Continuous... Popular Prices... Midnite Shows

DETROIT



TODAY!
8c—10:45 to 1 P. M.
TODAY IS THE BIG DAY AT THE MICHIGAN
More fun than a three ring circus! More laughs, roars than ever packed into any single show!
IN PERSON
THOSE VERY FUNNY
4 MARX BROS.
ON THE STAGE!
Grouchoo — Harpoo — Zeppo — Chicot
They're all here with the original "Mrs. Rittenhouse" of "Animal Crackers"! Even funnier on stage than on screen! With singers, dancers, entertainers in huge stage frolic!
First Time in Detroit at Popular Prices
No Advance in Michigan Prices for this BIG Attraction!
—ON THE SCREEN—
Women in love! Playing the game that never pays!
"The PAY-OFF"
LOWELL SHERMAN
Marian Nixon—William Janney
High society and dark underworld clasping hands! The low-down on the Big City's biggest shots. They laugh... love... cry... kill behind the sinister curtain of darkness.
LOOK! Next Friday thru Thurs. MORAN & MACK IN PERSON
Screen Novelty! Movie Memories
WERNER, Director Detroit's Largest Theatre Orchestra
Michigan Symphony
WATCH for Michigan's Great Christmas Celebration Show
Ruth Chatterton in "Right to Love" with Stage Show
MICHIGAN
BAGLEY NEAR GRAND & TEUS PARK

ST. LOUIS



SHE PLAYED AT LOVE UNTIL THE RIGHT MAN CAME ALONG!
She Loved Luxury... Champagne—Ermine...Ruthlessly Preying Upon Men...Making Toughness a Virtue Until a Great Love Grinds Her Code as Fine as Grist in the Mill
EVELYN BRENT
IN
MADONNA OF THE STREETS
WITH
ROBERT AMES
Popular Leading Man of "Holiday"
JOSEPHINE DUNN... IVAN LINOW
A Columbia Picture
GREATER RKO VAUDEVILLE
5 BIG ACTS
CARL RANDALL & WATSON VIRGINIA
Favorites from Musical Comedy, with EARL BROWN in "YOU'LL FIND OUT"
VAUDEVILLE'S MASTER SALESMAN
BOB ROBINSON
With OZARK'S BLACK & DADDY CUNNINGHAM
Presenting "IT'S IN THE BOX"
SANDY LANG Presenting "A SKATING CLASSIC"
With RACKLESS SISTERS & PATTI LEE
A Semicircle of Singing Comics
A HONEY BOYS
5 ORIGINAL
MEDLEY & DUPRY
IN "YOU'D NEVER EXPECT IT"
1 TIL 6 35c
AFTER 6 65c
CHILDREN 15c
MEYER FRIEDMAN'S R-K-O LIAS IS MASTERS OF MELODY
PATHE NEWS
SCREEN NOVELTIES
RKO ST. LOUIS

LOS ANGELES



You RUINED MY NAME
..You stole my youth..now, your name is mine..and I've only started to collect ..before I'm thru..you'll pay for everything..you caused me to lose in life
Joan CRAWFORD
..exotic..reckless..Empress of Emotion.. in a role by far her greatest..her achievement. Never before have you seen THIS Joan Crawford..never again such a story..gripping..spicy..thrillingly romantic..daringly dramatic..such is
"PAID"
THE GREATEST PLAY OF THE HOLIDAYS
An M-G-M Production. Directed by Sam Wood. Featuring a Perfect Cast..Including
ROBERT ARMSTRONG & MARIE PREVOST
John Miljan • Kenneth Douglass • George Cooper
Doors Open at 11 A.M.
Today
FOX CRITERION
THE HOUSE OF HITS
GRAND AT SEVENTH

ST. LOUIS

SKOURAS XMAS GIFT BOOKS
Ideal as Xmas Presents
$2.50 In Admission Tickets to 25 Theatres $2
On Sale at 720 Locust



The Funny Side of Flying—
It's a Laff Riot
JOE E. BROWN
"Going Wild"
The Genial Jester's Hit Stage Show
Harry ROSE
Master of Ceremonies in New York Show with the Clever
"OH UNCLE"
ART & MORT HAVEL
JOHNSON & DUKER
BUD WILLIAMSON
DAVE GOULD GIRLS
Nine Divos of Fun—and Tail Spins of Mirth — Featuring
WALTER PIDGEON
LAURA LEE-ONA MUNSON-J. ARTHUR
MIDNITE PREVIEW
Regular Show Price
BUDDY ROGERS
STUART ERWIN
in "Along Came Youth"
30c to 1 P.M. 50c to 6 P.M. 65c Nights
AMBASSADOR

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Popular Student Trips

Chicago.

Madeline Woods, Publix-Great States p. a., starts a free school kid trip advertising campaign through Illinois and Indiana Jan. 1.

Plan gives the 25 most popular high school students gratis trips to Washington, D. C., and surrounding points during the Easter holidays. Five of the winners also get free trips to Europe during the summer. All expenses being stood by the Emorp Travel Bureau.

Votes must be cast in the various theatres taking part in contest after holder has bought a ducat to see show. Merchants and newspapers in the various towns are also handing out ballots on purchases with these also having to be deposited after holder has his or her theatre ticket.

Plans are under way to extend the idea to embrace other Publix houses outside the Great States chain.

Free Xmas Tie-Ups

Chicago.

Tie-ups between toy and florist shops, by Publix Great States, is enabling the theatres to get their Christmas decorations without cost. Particularly true of the florist shops, which are decorating the lobbies and interior of the houses for the chance to pin their names in various spots on the holly.

Number of toy stores and manufacturers are allowing the theatres toys to be given as Christmas prizes by the various houses.

"Sunday Night Dinner"

Chicago.

At the Fox Crown (1,287-seater) in the Polish district, Manager Al Bachman has launched a "take-home-your-Sunday-night-dinner" gag for Friday and Saturday. About $50 worth of groceries, purchased wholesale, is divided into large bags containing everything requisite to a full course dinner.

Bachman also effected a tie-up on a pre-Christmas drawing for a four-piece parlor suite. Furniture company not only donated the furniture but also paid for 25,000 special tickets and a 212 foot trailer in return for the plugging of its name and address.

Good Will Benefit

Dallas, Tex.

Frank Starz, R-K-O p. a., tied up for a midnight show with WFAA for charity. Ducats at $2. Double program, vaude and radio stars, with fans getting chance to lamp popular aerial personalities. Proceeds for unemployment, with station peddling tickets.

Publicity plentiful and best benefit stunt of year. Everything free plus plenty of good will for house. Announcement plugged daily over WFAA for a week.

Portland's Dime Campaign

Portland, Ore.

"Bet a Dime on Oregon" to make a picture of the state for exploitation purposes is the angle of the Portland Ad Club which wired John D. Rockefeller for a thin dime and got it at the cost of $1.50 for the wire. So the Rockerfeller dime was put up for auction and sold for $50. Henry Ford's dime auctioned for $20.

Club figures that with dimes at these prices, it'll have enough dough by Christmas to make the wanted film for state boosting purposes.

Helping Xmas Mail

Dallas.

Successful last year, Publix has again made tie-up with W. B. Luna, Dallas' assistant postmaster, for a Xmas sub-station in the Melba theatre lobby.

Idea will be tried in other keys, such as Ft. Worth, Houston and San Antonio. P.O. execs are aware of the publicity medium for theatres, but don't kick as stations really help holiday rush. Stations only wrap and weigh packages, Uncle Sam furnishing the clerks.

Ambulance as a Gag

Pittsburgh.

In connection with "The Cat Creeps" (U) Stanley had an ambulance stationed outside the theatre for "use of patrons."

In daily ads, house also threatened to refuse anybody a seat during the last 10 minutes of the picture. Ran a trailer at feature's conclusion asking spectators not to reveal plot.

Omaha's Indie's Car Ballyhoo

Omaha.

Moon, independent talker, giving away car as bally.

Most naborhood talkers now using

(Continued on page 34)

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

Dist. Mgr. Doesn't Know, So Bandits Chase House Mgr.

Quincy, Ill., Dec. 16.

Sunday night (14) Perry Hoeffler, district manager for Publix, was held up by two armed men as he was getting into his car after leaving the Washington theatre. Hoeffler was told to drive to the north part of the city where they made him get out, took $45 in cash from him and demanded the keys and combination to the theatre safe.

Hoeffler told them he had no keys nor did he know the combination. Then the bandits compelled Hoeffler to drive back to the city, one keeping Hoeffler in the car with a gun poked in his ribs, while the other went out and drove what looked like a new car to where Thomas Robey, manager of the Washington, lives. When Robey came home, he was told Hoeffler wanted him. Fearing a holdup or a kidnap, Robey ran to his door where the bandit broke the glass and tried to slug him.

Hoeffler was then taken to a spot a few miles out of Jacksonville, 86 miles east of Quincy, relieved of the 60 cents cash he had and was left alone. He got to Jacksonville as quickly as he could where he notified the police and sheriff. No trace of the bandits can be found.

Last year Robey and Jansen, the stage manager, were held up in the Washington office and compelled to open the safe, resulting in a loss of $1,800.

U's Story Search

Hollywood, Dec. 16.

Bob Harris, associate producer and scenario editor for Universal, will go east next week for story material.

U is after a flock of stories, experiencing a paucity in that direction. Harris's mission is to grab off as much as possible.

Denver Murder

Denver, Dec. 16.

W. J. Carter, 73, owner of the Jewel and Santa Fe theatres, here, was found murdered in his garage Saturday morning (13).

Robbery evidently the motive, as diamond ring and watch were gone and $20 was stolen from house.

Widow, Mrs. Catherine Carter, and son and daughter survive.

Niel as Col. Director

Columbia has engaged R. William Niel, former actor and writer, to direct a Buck Jones western.

Picture's title not set.

Novarro's "India"

Culver City, Dec. 16.

Metro has hired Lalla Hand Mehre as writer and technical adviser for Ramon Novarro's next.

Story, written by Alice D. G. Miller, will probably be called "Song of India."

Aileen Pringle In Western

Hollywood, Dec. 16.

Aileen Pringle, former Metro star, has been penciled in as Buck Jones' lead in his next western for Columbia.

$20,000 in Useless Film May Cure U Of French Versions

Hollywood, Dec. 16.

Universal is definitely off the French version of "Boudoir Diplomat," letting the cast go and scrapping the picture at a loss of about $20,000 after weeks of work.

Studio found difficulty in getting along with its French imports, as well as estimating that the production would run into more dough than previously figured.

U is probably off all French versions in the future.

Sayre's Troubles

Hollywood, Dec. 16.

George Sayre, who threw up his job in New York, to come out here believing he would succeed Bob Harris as Universal's scenario editor, has precipitated a show down with Verne Porter, U's eastern scenario editor, through Junior Laemmle. Sayre admittedly misunderstood Porter and came out here speculatively.

Al Lewis, of Fox, has offered Sayre an assistant's job.

Radio's Peak

Hollywood, Dec. 16.

With five pictures in production at Radio this week, the studio establishes its high mark in production for the year.

Pictures working are "Assorted Nuts," "Ladies for Hire," "Kept Husbands," "Private Secretary" and "Madame Julie." "Bachelor Apartment," with Lowell Sherman both featured and directing, goes into rehearsal next week.

Studio will average five companies working until after the new year.

Barrymore "Cheri Bebi" Lead, but Not Megger

Hollywood, Dec. 16.

When Lionel Barrymore is ready to go ahead on "Cheri Bebi" he will play leading role, but won't direct, according to latest plans.

Barrymore has been away from Metro on loan to Columbia for several months.

Quebec Passes "Angels," But Ontario Ban Stands

Ontario, Can., Dec. 16.

"Hell's Angels" was banned two months ago by the Ontario Board of Picture Censors but it has now been passed by the censors in the sister province of Quebec.

Production will be presented in Hull, on the Quebec side of the river opposite to Ottawa.

Can't Get Away

Hollywood, Dec. 16.

Phil Goldstone, Tiffany production head, did not leave for the east Saturday (13) as planned. He is remaining here until completion of "The Single Sin," in production seven weeks, with most of the original cast changed since starting.

Goldstone expects to leave for a home office conference in two weeks.

Mayo Gets "Trilby"

Hollywood, Dec. 16.

As recognition for his directorial work on "Doorway to Hell" and "Illicit," Warners is giving Archie Mayo the meg on "Trilby," the John Barrymore opus.

Mayo has just returned from a three months' trip abroad.

Music for "Millie"

Hollywood, Dec. 16.

Two song writers and two scorers are working on music for "Millie," Charles Rogers production.

Herb Nacio Brown contributed "Millie" and William A. Sullivan, also in the picture, wrote "I'd Love to Be a Geranium." Walter Lang and Ernest Klaphoitz are arranging the score.

Orntiz Out

Hollywood, Dec. 16.

Samuel Orntiz, novelist, who had been a contract writer at Metro one year, was let out Saturday (13).

BEHIND THE KEYS

New Britain, Conn.

Jake Finklestein, of this city, appointed manager of Warners' Cameo theatre, Bristol. Succeeds Thomas Brown, transferred to Charlotte, N. C.

E. X. Callahan also appointed district manager of Paramount-Publix, headquarters in New Haven.

Denver.

W. G. McKinney promoted to assistant manager at the Paramount.

Dave Hess has sold the Isis at Alamosa to Tom Cole.

Ed Bluck, of Durango, has bought the Mission from Ben Carter.

Spokane.

Majestic has installed new sound. Second runs. Will Starkey, operator. House also has girl show. Only legit in town.

York, Neb.

York, Neb., asks City Council for Sunday picture show vote with petition signed by 1,023 citizens.

Reading, Pa.

Paul E. Glase, general manager for Stanley-Warner theatres in this city, has been promoted to assistant zone manager. Will have charge of Reading, Allentown, Pottstown and Palmyra theatres.

Jack Frere, Philadelphia, is new zone manager. E. L. Trenchard, formerly zone manager, transferred to Camden and south Jersey zone. G. C. Ritch, Philadelphia, succeeds Glase as general manager here.

Dallas.

Three new houses opened in Texas recently. Rialto, at Alice, operated by Hall Industries, indie wheel; Lamar, at Paris, by J. J. Musselman and G. L. Wood, and a new one for Longview, by G. H. Mercer. All towns less than 10,000.

At Norman, seat of U. of Okla., Griffith Amusement Co. opened the Norman as latest addition to Okla.-Tex. string.

London, Can.

Earl Scandrett, former floor manager, old Majestic here, appointed assistant manager, Capitol (F. P.) house, succeeding Fred Doney, now manager, Palace (F. P.).

Bristol, Conn.

Jack Fink named to succeed Thomas Brown as manager of the Cameo here. Brown goes to a Warner Bros. house in Charlotte, N. C.

South Norwalk, Conn.

Ernest M. Eckstein has succeeded Charles Weiss as manager of the Regent. Eckstein comes from the Rivoli, New York.

Council Bluffs, Ia.

Strike started when Paramount-Publix refused to renew its contract with the lone stage hand at the Broadway theatre, has resulted in the decision to close the house permanently.

Danville, Ill.

Warners has taken option to lease property on North Vermillion street. Site is 69 feet wide and in the heart of the downtown district. Warners has made no announcement of its plans.

St. Paul, Minn.

Jewell Gershon, division publicity man, put in charge at the R-K-O Orpheum following serious injury of Ray O'Donnell, city manager, will be replaced this week by Larry Edwards, coming in from west coast. Erwin Koenigsreider stays as treasurer.

Jack Bruce, R-K-O president's publicity man, elevated to managership in that spot. Frank Croson having resigned.

Norman, Okla.

University theatre, owned by Griffith Bros. and managed by Harry Britton, opened here to capacity.

Alice, Tex.

New Rialto, owned by Hall Industries, was opened.

Paris, Tex.

C. J. Musselman opened his new Lamar theatre here with G. L. Wood as manager.

Col's Extra 6

Hollywood, Dec. 16.

According to Jack Cohn, Columbia is making six additional features on the current year's program. The original schedule was for 20 features and eight Buck Jones westerns.

Six added are going into production at once, overlapping next year's program, which starts Feb. 20.

Dark Hue in Pathe Blonde Preference

Hollywood, Dec. 16.

Pathe has given Marion Shilling a term contract. She was under contract to Metro until recently.

Of the four femme players under contract, she is the only brunette, Ann Harding, Constance Bennett and Helen Twelvetrees being blondes.

CAMERAMAN'S SUIT

Henry A. Leach, member of Local 644 of the IATSE (camermen's local) has filed suit against the Photocolor Corp., 729 Seventh avenue, New York, for $10,000.

Leach claims he was engaged by Photocolor last June on a year's contract as chief cameraman, to receive a weekly salary of $250, and that he was released by the corporation in September. A. J. Rubien represents Leach.

BUZZELL STAYS ON

Eddie Buzzell did not leave for the Coast as expected. He will stay on in New York for another fortnight.

Object is to aid in the selection of scripts for Columbia, with which firm he is under contract.

PUB. STAFF ADDITIONS

Hollywood, Dec. 16.

Warner and First National publicity department, expanding to take care of combined studio activity, has added Neville Ray, formerly with Universal, and Kathryn Whyte from Radio, to the staff.

BANDY LEAVING COAST

Hollywood, Dec. 16.

A. A. Bandy, head of foreign productions for Warners-FN, goes back to New York next Sunday (21).

He has been here a month looking at foreign productions already made and lining up new schedules.

Preview Patter

Hollywood, Dec. 16.

Sidewalk conversations after a preview:

"Well, that cutter certainly did make a bum out of me!...."

"What they did to my story!...."

"That shot in the trenches was my idea...."

"If that guy's a director, I'm Barrymore...."

"They said they could get along without gag men. See the results?...."

"My camera work was all right but the lab gummed it up...."

"It's gigantic; one of the best pictures we've made this year...."

"I'll bet they renew my contract after that one...."

"When they give me a story I make a picture. I liked this story from the beginning so I put my soul into the direction...."

"I dunno; it certainly needs something...."

"Our lab's o. k. But is that cameraman lousy!...."

"He copped that idea from an old Lubitsch picture...."

"They can take my name off that credit title...."

"I says to him, 'You wouldn't listen to me, would ya'...."

"We'll see him first thing in the morning and I'll tell him that as your agent we want more dough. It'll be a pushover...."

"Your work was exquisite. I must have you in my next picture. By the way, can I take you home, or...."

"What it needs is more comedy...."

"Nothing happens after the main title...."

"You mean to tell me that mugg's gettin' three grand a week?...."

"A little cutting here and there and it'll be great...."

"Was that comic sad, I'm asking you?"

"Another name goes on his office door tomorrow...."

"A cinch for the shelf...."

U Planning Ayres in "Baby Faced Killer"

Universal City, Dec. 16.

Warners "Doorway to Hell," for which Lew Ayres was borrowed from Universal, has prompted U to register the title of "Baby Faced Killer," with the Hays' office, with Ayres in mind for the name part.

Universal will not make a picture to put the handle until next year.



FOX

WILL ROGERS

After giving a course of twenty lectures on personality, a noted psychologist saw Will Rogers on the screen. "That fellow," he said, "demonstrates in twenty minutes what I've been trying to say in twenty hours."

When Rogers was breaking into fame as vaudeville's cowboy philosopher, he'd often finish a story and a rope trick with the remark: "Good luck that time. The trick an' the joke came out jist even!" He made it look like an accident, but it's an art.

Everything that Will Rogers does is the perfection of casual, effortless, natural art. On the radio, as syndicated humorist and front page paragrapher, in musical revues and in movietone talking comedies, he captivates millions. He's an American habit and an international hit. Where there's a WILL there's a WOW!

Will Rogers was born in Indian Territory. Oolagah—which any baby can pronounce—marks the spot. He grew up without entering any beauty contests and became a ranch hand. When the steers failed to appreciate his humor, he went into vaudeville. Ziegfeld made him a star in the Follies. Today he is probably the most quoted writer in existence.

The advent of the talking screen beckoned him to a new pinnacle of fame. "They Had To See Paris," "So This Is London," and "Lightnin'" have permanently enriched the gayety of nations.

A CONNECTICUT YANKEE

LIGHTNIN'

SO THIS IS LONDON

THEY HAD TO SEE PARIS

HAPPY DAYS

THIRD OF A SERIES OF FOX SCREEN PERSONALITIES

TITAN BELLS HERALD



YULETIDE SMASHES GRAND NEW SHOWS FOR NEW YEAR'S PROSPERITY



YULETIDE DAWNS ACROSS THE SHOW WORLD AS THE RADIO TITAN SWEEPS TO GREATER VICTORIES ... MIGHTIEST OF OUTDOOR ATTRACTIONS .... "CIMARRON" WILL WRITE VIVID NEW CHAPTERS OF MOTION PICTURE HISTORY ... AND BRING FRESH LAURELS TO THE CREATIVE GENIUS OF RADIO'S PRODUCING FORCES ... MERRY XMAS!

Film Stocks Join Slump

(Continued from page 9)

the turnover was above 1,800,000. At that rate the day's volume would have been nearly 4,500,000, instead of the actual figure of 3,430,000. It followed logically that support was being offered only to hold the market from a wide-open break, for which it seemed surely to be headed on the collapse of prices Saturday.

Support came into only pivotal stocks and a few specialties which had determined sponsors. The general run of shares made a pretty poor showing compared to the standards. Even many old time investment stocks broke to new bottoms and failed to come back before the gong. This applied to most of the leading rails and to some well-regarded issues which had done well up to then, but ran against urgent liquidation at last.

Speculative traders won't step into the long side on such a situation. The tradition is that major declines must ultimately go into a drastic shakeout—a sharp break on volume of 6,000,000 shares or something like it—and they won't be satisfied that the turn is near until that has happened. The longer the ticker reflects artificial stability, the longer will the speculative long play be deferred. Followers of that theory may be wrong in the outcome, but that's the way they feel.

Amusements at New Lows

Practically all the important amusement stocks hit into new lows for the year and all of them were in new low ground on the movement, accompanied by pretty heavy volume.

Most important was Paramount's quick drop to 36 flat, which is near its low in the crash of last fall, and its recovery from that dip to 37. Stock has determined support around these levels, support which seems prepared to take blocks as they come out. Monday the issue was pegged most of the time at the low of 36⅝ of last week. Nose dive of Par. from the high 40's to 36 has stunned traders in the film industry itself.

Only explanation at hand seems to be the uncertainty of earnings as the picture business moves out of its normally busy season into the gradually receding attendance of spring and summer. If that is all that is influencing the stock, it already has been over-discounted at current price levels, which at once creates the suspicion that something else may be operating against Paramount. What that can be is anybody's guess and nobody's knowledge just now. Idea is around downtown that there remains more stock to be taken up at 75 and 80 and this is advanced as a bearish argument in some quarters. The bearish angle isn't altogether convincing.

All that can be urged against the theatre buying transactions is that they were made when general conditions were better than they are now, but that same argument applies to pretty much all the deals that were made six or eight months ago in all businesses.

Loew's Movements

Loew was one of the stocks that still has defended its 1930 low, although on Monday, when it touched 42⅜, it was within a fraction of its minimum early in January of 42⅛. Just as partisans mustered strength behind Paramount the Loew crowd came through with support that stayed the drop and brought on a minor recovery to above 44. Stock closed the day with a fractional plus figure. The bear force arrayed against Loew appears from study of the ticker to be more determined than that operating against Paramount. Either that or there are defections among the Loew longs. Litigation between Durant and his brokers disclosed that at one time there were more than 16,000 shares of Loew in his brokerage account, the same account that was liquidated and that led to the law suits.

If that amount of stock in one account has been marketed since early October, it is easily to be seen that the issue has had plenty of pressure. It isn't apparent on the surface why the intricacies of the Fox and General Theatre situation should react against Loew, but that association has been a factor in the Loew decline. On its own merit, it doesn't seem reasonable that a stock which has just demonstrated its ability to earn $10 a share in a year, most of it in post-panic times, should be selling at 4½ times net, when the old measure of price to profit has always been 10 to 1.

In the instance of Loew as in many others, it is not a case of how good is the stock, but who has it and how far can he go in holding it up? Fox sank to a new low on the movement at close to 24, but of course its low for the year was the 16, touched when there was supposed to be imminent danger of a receivership. General Theatres was sold at 7 flat for the new stock and figuring its level at that price involves a new calculation. Low on the old stock was 14¼, which level now seems to be broken. Old stock is to be exchanged at the rate of one share of new preferred paying $3 and two shares of new common for each 3 shares of old common. With the new common at 7 and the new preferred at 27 on a "when issued" basis in Curb trading, the sum of two new commdn and one preferred is 41, which represents the three shares of old common in the exchange, or a price of 13⅔ a share on the former basis.

Columbia's Plunge

Columbia Pictures showed no disposition to move either way on the Curb, except by narrow fractions and in minimum dealings. It went to 16 flat Monday on one trade. Company is understood to be going on record high earnings and nothing is in sight to explain the tape performance, leading to the suspicion that manipulation is going on. In the absence of any bull demand it is a simple matter to let a stock drift downward by merely withholding bids.

Many inactive stocks have sunk far below their intrinsic worth since October, while in many cases company interests have kept nominal bids below the market in the hope of catching stock sold under pressure at an attractive price. Probably Universal is taking up as much of its old preferred $8 stock below 40 as it can get and holding it for retirement. Much of these old issues paying high rates are expensive in times of cheap money. Orpheum preferred is an example, and so is the old Keith preferred paying 7½.

Radio-Keith crashed through all lows since the panic Monday, being sold below 14 for the first time this year. Former low was 17½ except late last week, when it broke 16 for the first time. The fact that strong sponsors like that back of R-K-O permit their favorite to go to such levels is probably an argument that the necessitous liquidation is not yet completed. If, for example, the R-K-O clique were reasonably certain that pressure was near its end, it would do its best to get a short interest hooked in as high up as possible with the object of making them pay to cover. With stock overhanging the market, however, there is no point in maintaining upper levels and playing the goat for distressed longs.

Warners gave way to a new low at 12⅝, which almost equals the price of the old stock before it went into a zoom on the introduction of sound. Turnover was heavy, totaling 40,000 shares and stock coming out in steady sizable lots. Situation here is so confused by conflicting reports that nobody takes a position with regard to the stock, although chart makers maintain that the graph looks good anywhere from 12 to 15 for a buy strictly as a gamble.

Pathe's two issues went into new low ground, the common at 2 flat and the "A" stock below 5. Company's letter to the stockholders does not indicate what disposition is ultimately to be made of the duPont film option. The shareowners will vote early in January on the sale to R-K-O of all assets except the duPont interest.

Bonds suffered even worse than stocks during the week. Nearly all the issues previously under pressure receded to new bottoms. The list included Gen. Theatres, Pathe, the New Paramount-Publix and Warners, and on Monday the Loew debentures bearing stock purchase warrants were a fraction under its previous 1930 low. The debentures selling "ex warrants," however, held their previous level. Sale of the warrant-bearing bonds, of course, represents the decreasing prospect of making a profit from exercise of the privilege.

Summary for week endng Dec. 13:

Over 30% Midwest Houses Still Using Old Silent Trailers

Chicago, Dec. 16.

Though the last of the silent houses in the entire Midwest closed last week, more than 30% of the theatres are still using silent trailers. This is due to the fact that a large number of the smaller spots are using bootleg equipment for disc only, and can't afford the expensive disc trailers.

Iowa leads in this regard, due to the extremely numerous bootleg devices in that state. These theatres have been struggling along on disc product, but are rapidly being forced to install sound-on-film apparatus, as the available disc product keeps decreasing.

It is estimated that the silent trailer will be out entirely within six months, with the theatres switching to standard sound equipment when closing down for the summer months.

Modest Chicago

Chicago, Dec. 16.

Chicago, despite its rep as a gun town, is extremely modest.

During the recent showing of "Tom Sawyer" at the Chicago, the theatre used a moving cardboard cut-out in the lobby showing naked kids diving into the old swimming hole.

So many mothers squawked over the innocent display it was pulled after the first day.

DIVIDENDS PAYABLE

Following are the dividends of amusement companies voted for payment in December and early January:

Con. Film common, q 60c, Jan. 2 to stock of record Dec. 18.

Con. Film, pf, q, 60c, Jan. 2 to stock of record Dec. 18.

Eastman Kodak, com, q, $1.25, Jan. 2 to stock of record Nov. 29.

Eastman Kodak, com, ext 75c, Jan. 2 to stock of record Nov. 29.

Fox "A," q, $1, Jan. 15 to stock of record Dec. 31.

Fox "B" q, $1, Jan. 15 to stock of record Dec. 31.

Loew com, q, 75c, Dec. 31 to stock of record Dec. 13.

Loew com, ext, $1, Dec. 31 to stock of record Dec. 13.

Metro-G-M pf, q, 47½c, Dec. 15 to stock of record Nov. 29.

Orpheum Circ. pf, q, $2, Jan. 1 to stock of record Dec. 20.

Par-P com, q, $1 Dec. 27 to stock of record Dec. 6.

RCA $1.25 on pf B, 87½ pf, "A", Jan. 1 to stock of record Dec. 1.

RCA Orig. pf, annual, 35c, Jan. 1 to stock of record Dec. 1.

JUDGMENTS

St. Regis Restaurant, B. William Selwyn (formerly of Fashion Features of Hollywood), nominal.

Luba Phillips, Russian dancer, Vladimir Racheyski, pres. Hotel Ambassador Co., $40,000.

James Imirie, Murray Stark et al., $1,434. (Creditors Carl Gray and musicians in orchestra).

Pathe Exchange, Inc., Investors' Equity Co., Inc., $7,688.

Dorothy Johnson, Robert V. Newman, $6,665.

Philip Goodman, Harcot Realty Co., $2,311.

Janice Amst. Corp., Universal Film Exch., $278.

Florenz Ziegfeld, T. O. Schecknell et al., as assignees, $19,007.

Harry Gainsborough, Nat'l Theatre Supply, $94.

Wirth & Hamid, Fox Film Corp., costs, $202.

Anna and Harry E. Blaney, Mercantile Discount Corp., $854.

Rush Hughes, Standard Oil of N. Y., $440.

ARMSTRONG JOINS WB

Hollywood, Dec. 16.

Recently brought into the Paramount studio press department from the theatre end, Bob Armstrong has resigned to join the staff of Ralph Crabill, directing Warner theatres in New Jersey territory.

Armstrong left for New York Friday (12).

Building New Theatre

Quincy, Ill., Dec. 16.

Cecil Maberry, Chicago, and J. Weil, of St. Louis, have purchased the site of the old Star theatre, which burned Nov. 27.

They will build a modern picture house.

DRASTIC F-WC DEADHEAD CUT

Los Angeles, Dec. 16.

Over the entire Fox-West Coast chain the average of deadheads on passes is to be chopped to less than one-third of the present number. According to a compilation of the circuit's houses, the average on deadheads amounts to 1¾% of the average paid attendance.

This to be chopped to no more than one-half of 1% as a chain average, but will not mean that each house individually will be cut down to that.

Various key points like Los Angeles, Frisco and others now comprise about 60% of the total number of passes in their respective divisions, and naturally will not be trimmed to the low average.

Except for F-WC and other Fox exces, who'll get silver medal or card passes good for any house in the circuit at any time, all other passes will be in coupon form, that including papers, and will be good at only one house once weekly.

This is effective Jan. 1.

TORRINGTON START

Latest spot to be hit by the WB spade is Torrington, Conn.

That town next spring will be able to attend the gala openin~ of another Warner 1,800-seater, which had its first brick laid Monday.

WB'S OKLA. OPENING

Oklahoma City, Dec. 16.

The old Orpheum, closed for remodeling, will reopen Dec. 19 under the name of Warner's. Instead of vaude the theatre will provide a stage presentation and first run pictures.

5th YEAR
BENNY MEROFF



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ORIENTAL—CHICAGO
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George ANDRÉ & Co.
Just finished 30 weeks with R-K-O
Now Starting for Publix,
PARAMOUNT, NEW YORK, DEC. 19



Summary for week endng Dec. 13:

STOCK EXCHANGE

1930 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26¼	5	3,400	American Seat.	8	6¼	7	+2
27⅜	12½	5,100	Consol. Film (2)	14	12⅜	12⅝	— 1⅜
28¼	16⅛	1,100	Consol. Film pfd. (2)	17⅜	17⅜	17½	— ⅛
255¼	149	35,200	Eastman Kodak (8)	158¾	149	149	— 7¼
57⅜	16½	215,950	Fox, Class A (4)	31⅜	25½	25½	— 5½
56⅜	42⅛	103,200	Loew (3)	53⅜	44½	44½	— 5⅜
99⅝	84	100	Do pref. (6½) ex w	91½	91½	91½	— 2½
51¼	14⅜	11,000	Gen. Thea. Equip.	17	15	16⅜	— ⅞
10	7⅞	17,000	Do new	10	7½	7⅞	— 1⅜
15⅜	5	4,100	Madison Sq. Garden (1)	6¼	5	5	— 1½
26⅜	23½	200	Met.-G.-M. pref. (1.80)	25¼	24⅝	24⅝	— ⅜
77¼	30⅝	107,900	Paramount-Fam.-Lasky (4)	42⅜	36⅝	36⅝	— 6¼
9	2¼	23,500	Pathe Exchange	3½	2¼	2¼	— 1¼
19¾	4⅜	8,400	Pathe, Class A	7	4¾	4⅝	— 2⅜
69⅝	12⅞	250,700	Radio Corp.	15	12⅝	13	— 1
50	15½	174,300	Radio-K-O	20	15½	16¾	— 1¾
99⅞	66		Orph. pref. (8)			70	
35	4⅛	2,800	Shubert	5¾	5	5¼	— ⅜
76	30	40	Universal pref. (8)	40	33⅓	33⅓	— 6⅔
90¼	13¼	158,100	Warner Bros. (1)	17⅛	13¼	13¼	— 3¾
70¼	34	100	Do pref. (2.20)	39	39	39	

CURB

55⅞	15¾	000	Columbia Picts. (1½-1)	18	15¾	16¼	— 1¾
52⅜	16¼	1,687	Do v.t.c. (1½-1)	21¼	16¾	16¾	— 1¾
17⅜	2½	8,900	Fox Theatres	5	4⅜	4⅝	— ½
37¼	26⅜	7,100	Gen. Thr. c.v. pf. (3) w. i.	32	26⅜	28	— 1¾
5	2⅛	1,800	Cons. Theatres	3⅜	3	3	— ⅜
32⅜	12½	100	National Screen	19	19	19	— 1¼
80½	6⅜	6,800	Technicolor	8¼	6⅝	7⅛	— ⅞

BONDS

100¾	59½	$252,000	Gen. Theatre Eq. 6's, '40	60⅜	59½	61	— 0
91	74	21,000	Keith 6's, '40	80	77½	77½	— 1½
136⅝	101⅝	98,000	Loew 6's, '41	105	103	103	— 1½
101⅜	96¼	54,000	Do ex. warrants	97⅝	96½	96½	— ⅝
80	30	60,000	Pathe 7's, '37	60	48	50	— 11
102¼	91	31,000	Par-Fam-Lasky 6's, '47	93¼	91	91	— 1½
94⅝	76¼	138,000	Par-P-Wh's, '50	79⅝	76½	76½	— 1¾
69⅛	16½	3,000	Shubert 6's	20	28	28	
113½	69	196,000	W. B. c.v. deb. 6's, '39	60½	60	60	— 9

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

		100	Roxy (com.)	1½	1½	1½	— ⅛
		700	Roxy Pict.	2½	2	2	— ⅝
		400	Jenkins Telev.	3¼	2¾	2¾	— ½

Over the Counter, N. Y.

Quoted in Bid and Asked

17	18½	...	Roxy Class A (3.50)	...	...		
17½	19	...	Unit do	...	...	...	
1¼	1¾	...	Unit do	...	...	...	
3½	3¾	...	De Forest Phono	...	...	...	

Boston

Sales							
—	—	10	Loew's of Boston	8¾	8¾	8¾	

Los Angeles

—	—	...	Roach, Inc.	...	...	0 bid	
—	—	100	Fox Thrs.	4⅞	4⅞	4⅞	

POSITIVELY!

"The best of all-talkie mystery thrillers. Should prove a gold mine at the box-office." — Boston American

"The finest mystery production seen in local movie houses in years." — Boston Globe

"Best mystery melodrama screen has had in decade." — Cleveland Plain Dealer

"One of most highly entertaining mystery comedy dramas that has ever been produced. Packed with action." — Syracuse Herald

"This out-mysteries them all. Had audiences simply pop-eyed." — Syracuse American

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Today your Warner Bros. contract means more than the theatre for which it was signed!

You've got to sell the standing room to get the BIG profits. Warner Bros. have enough S.R.O. pictures in their line-up to make every week a BIG week. They sell the standing room! . . . . .

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DOORWAY TO HELL
LEW AYRES
Showing exhibitors more profits than they have had in years.

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Date this one with hold-over arrangements. It's bigger than any picture you've played this year.

LIFE OF THE PARTY
WINNIE LIGHTNER
is the life of the industry's box-offices.

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Greatest love story ever screened.
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All in Technicolor.

FIRST NATIONAL

is leading exhibitors out of the rut and into the records. Largest circuits and smallest independents are playing First National to bigger-than-ever profits. Barthelmess in "The Lash"; Marilyn Miller in "Sunny"; Otis Skinner in "Kismet"; "Scarlet Pages"; "Widow From Chicago"; "Truth About Youth" and Joe E. Brown "Going Wild" are making box-office history. Now comes the most human story ever released:

TAKE IT FROM THE "WORLD"

First National Pictures

MOTHERS CRY

with
DOROTHY PETERSON
HELEN CHANDLER
DAVID MANNERS
SIDNEY BLACKMER
By
Helen Grace Carlisle
Directed by
HOBART HENLEY

"is the sort of picture to which hundreds of thousands of sentimental people will flock."—*N.Y. World.*

GET IT FROM
FIRST NATIONAL
DAY AND DATE WITH
W. B. WINTER GARDEN, N. Y.



VITAPHONE VARIETIES

FREE LOVE

(Continued from page 14)

life, for $80. Rest of the way spent getting the couple together.

Hobart Henley, who directed, finished it neatly. They're watching themselves make love on a film projected on a screen in the parlor by hubby. Figures on the screen embrace for the fadeout.

Zasu Pitts does her dumb housemaid in the usual way and for customary results, in this case the best laughs of the few in the picture. Monroe Owsley has a couple as the friend. Slim Summerville just straights in three shots for Miss Pitts.

Adult story received ultra-adult handling, construction and playing. So adult it fails to sparkle. *Bige.*

SEE AMERICA THIRST

Universal production and release. Directed by W. J. Craft. Features Harry Langdon, Slim Summerville, Bessie Love. Story and dialog by Edward Luddy and Vin Moore. Adaptation by C. J. Herwin. Photographers, Arthur Miller and C. A. Jones. W. E. recorded. At the Globe, N. Y., week of Dec. 12. Running time, 71 minutes.

Wally	Harry Langdon
Slim	Slim Summerville
Ellen	Bessie Love
O'Toole	Mitchell Lewis
Inspect McGann	Matthew Betz
Szumonl	Stanley Fields
O'Toole's Henchman	Lloyd Whitlock
McGann's Henchman	Dick Alexander
"Shivering" Smith	Tom Kennedy
Inventor	Lew Henry
The Attorney	LeRoy Mason

In the metropolitan centers this film will get its own laughs and support. Not an undue attracter, but a fair programmer. Picture looks as if it had been aimed at satire, but it pops travesty. Hitched together for farce, it pulls slapstick. That makes it curved for exploitation, with the romance angle not helping. Title should help.

Part of the story is great, at other times it is dull. More pantomime and less dialog for the Langdonian characteristics of misty eyes and pasty face would have created some subtlety that's wholly lacking. Instead, this system was used on Summerville. Langdon's voice is known through his shorts. This is his first feature to be released, and without too much talk he'd whizz by any time. He's from vaude, anyway.

Here he is a goofy hobo pal of Summerville, both being snapped up mistakenly for gangster killers and adopted by one gang to wipe out another. Funny things follow for complications, but the windup is blah. On the roof, where rival gang chieftains are imagined with French 75's, the film reverts to the old-fashioned hoke made acutely prominent by Harold Lloyd. Shows both Langdon and Summerville hanging in mid-air from the cannon mouths. There it's too long and half as much is more than enough.

Bessie Love plays the heart and has little to do. Summerville is the most serious histrionically. He acquits (as the biggest part, and on performance is okay.

Direction shows silent technique throughout, and is unmindful of the talker advent. Rub is that this system got reversed in the important sequences.

Maybe the fool that only one woman could have been used so slightly will hurt. Some cute stuff with unintelligible music also shown, but there seems only enough legit laughs to really punch for two and a half reels. *Shan.*

The Greenwood Tree

(ENGLISH MADE)
(All Dialog)

British International Pictures production and release. Directed by Harry Lachman. Thomas Hardy's work credited with story idea; Dodie Felce Green, continuity. At the Capitol, N. Y., as half of double bill, beginning Dec. 11. Running time, about 60 minutes.

Fancy	Marguerite Allan
Dick	John Batten
Shiner	Nigel Barrie
Phyllis	Lilly Shine
Penny	Robert Abel
Old Maid	Maud Gill
Parson	Wilfred Shine

If America had art theatres which went for antiques this might find a booking. Otherwise its booking opportunities are nil.

All of the old villainous mustaches and gadgets are in this one, as they should be, since it's based on the Thomas Hardy period of melodrama. But they've taken Hardy seriously for the screen, and that's why it occasionally displays some undesired comedy. Far too long, it reaches the height of tedium yards before the end. *Waly.*

FOR THE LOVE O' LIL'

Columbia production and release. Directed by James Tinling. Scenarist, Dorothy Howell. Adaptation and dialog by Bella Cohen. Cameraman, Ted Tetzlaff. W. E. recorded. At Loew's Lincoln Square, N. Y., three days beginning Dec. 10. Running time, 67 mins.

Wyn Huntley	Jack Mulhall
Sandy Jenkins	Elliott Nugent
Lil	Sally Starr
Eleanor Cartwright	Margaret Livingston
Mr. Walker	Charles Sellon
Mrs. Walker	Julia Swayne Gordon
Edward O. Brooks	Billy Bevan
Mrs. Gardner	Claire Du Brey
Chambermaid	John Standing

Mediocre programer. Story has taken two characters off the covers of "Liberty" Magazine, around which to weave the yarn. Simple dialog and lax on histrionics. The recording is good but the photography is off.

Some laughs, however, for the neighborhood fraus. Tale is about a young and bashful lawyer who wins a wife but has to be content with her crazy ideas on marital bliss imparted by one of her former boy friends, and a rich one at that. When hubby wants a house in the country, wife takes a long lease on a modernistic apartment with a bar and such things. A blonde Nemesis is included to help the plot but serves to make the chief character, the lawyer, more boobish without laughter.

Everything ends okay after a quarrel when the wife walks into her husband's hotel room and saves him from being pinched with the blonde as an intended plant for divorce action.

It may have been booth operation in this house, but it looked like bad cutting when the dialog abruptly breaks to begin anew on another scene at one point. But the big fault is that there is literally no action and the film is mostly talk. Mulhall is momentarily good while Nugent acts simply. Margaret Livingston, as the blonde, holds up, although not too strongly because she isn't given much opportunity for any real acting. Sally Starr, as the flapper wife, offers little for comment. *Shan.*

MEN OF THE NORTH

M-G-M production and release featuring Gilbert Roland. Directed by Hal Roach from story by Willard Mack. Screen play and dialog by Richard Schayer. Cast: Barbara Leonard, Arnold Korff, Robert Elliott, George Davis, Nena Quartaro, Robert Graves, Jr. Photography by Ray Binger. At Loew's New York one day, Dec. 9, as half double bill. Running time, 60 minutes.

Mildly diverting romance of the French Canadian wilds holding some fine shots of dog teams mushing through snowstorms carrying the Northwest Mounted. Rates as the better half of a two-ply program for the split and daily change spots.

Well balanced cast and good direction most of the way but the story lacks a sympathetic character during most of the footage. The final twist, which makes the villian the hero, apparently lacks the punch anticipated.

Louis LeBey (Roland) a Canuck trapper, falls in love with Nedra (Miss Leonard) daughter of a millionaire mine owner who visits his village in the snow country. Louis under suspicion of robbing messengers carrying gold, is being pursued by the Canadian coppers. Taking it on the lam he wins the love of the girl when he saves both she and her father in a snowstorm, as also the sergeant retailed to bring him in. Finally apprehended Louis clears up the mystery of the robberies by proving he is a half owner in the mine and was only taking that share of the swag that rightfully belonged to him. This sets everything for the final clinch.

Roland and Miss Leonard both turn in good performances ably supported by Arnold Korff, Robert Elliott and George Davis. Sammy Lee is given screen credit for the dances but all except a square dance held in a log cabin, which brings the love interest together during the early portion of the unreeling, have been scissored out.

IGDENBU

(RUSSIAN MADE)
(Silent)

Vostokkino production. Amkino release. At Cameo, New York, week Dec. 6. Running time, 79 minutes.

There may be a reasonable query on how come this film to a circuit house. One of Soviet's trick propaganda film with witless titles of a kind called "Shelley Hamilton," which begins to look like a native subterfuge the way his peasant-minded thoughts are slugged on celluloid under an American name. Slow moving, boring and outside of some outdoor photographic shots, mentally unwieldly as entertainment except to the slow witted and sluggish. It's a painful, resentful film record of how Soviet Russia must have harassed war-ridden and troublesome China with film propaganda.

Story is obviously faked and slanted to educate the coolies and nomads of China how Soviet took the long road to save a Mongolian tribe in the Tagia, or some place like that, in Siberia, from hunger and marauding Chinese traders and smugglers. Undoubtedly it would have cracked the ever wrinkling smiles of the poker-faced Chinese wherever it could have been shown. That it is shown in the U. S. is only Soviet's smirky way of saying "How!"

In that way it's the ricketts after all the comment that has been hurled the way of Sovietism to keep their patriotic film narratives on the innate goodness of Bolshevism to home. Were that done there could be no resentment. To shoot it out here will work havoc on Soviet's own aims in the way of a boomerang from even the half-intelligent. Nix as art.

No historical record is aimed for but obviously phoney situations on a planted romance of semi-barbaric Siberian couple to bring out the final flourish—the Soviet banner.

From it comes the gleaning that Soviet is turning tricky in its celluloid propaganda in peculiar times. This film begins as a travelog of Siberian life and for a part, is interesting that way although recalling other Russian films on the same outdoor angle. Wild animals in their lairs and a strange Mongolian tribe where tripping kids even smoke pipes.

If the Soviet film people intended this as an exhibition of its heart they muffed when showing the careless and pitiless way that the semi-barbaric tribe tracks and kills its game. Fish are shown gasping their last breaths in close up and the splinting of a small fur-bearing animal also. A young scion of the deer family is shot dead in its tracks. But here the scanty Russian women enthusiasts applauded the picture. That means maybe six. Monday—third day of film and house next to empty. *Shan.*

Das Land Des Laechelns

("The Land of Smiles")
(GERMAN MADE)
(All Dialog—With Songs)

Berlin, Nov. 28.

Richard Tauber production. Emelka release. Direction, Max Reichmann. Production management, Manfred Liebenau. Manuscript after operetta of same name written by Curt L. Braun, Leo Lasko and Anton Kuh. Photography, Reimar Kunze; sound, Lange. Recorded on Tobis. Starring Richard Tauber, Hella Krueth, Mary Losseff, Margit Suchy, Will Stettner. Running time, 102 minutes. At Capitol, Berlin.

This talker has really nothing to do with talking pictures, and one should lose as few words about it as possible. Producer, director, and authors have taken it as easily as possible. They have copied the well-known libretto of the operetta almost exactly, giving it a naive and most trivial frame.

If this picture will prove to be a financial success, perhaps even a big one, it will only be the result of the irresistible charm and attraction of that remarkable tenor, Richard Tauber. To hear this singer the public in the German province will certainly not fail, especially if it can be done for relatively little money.

But in this case could have been saved the big production cost—gramophone records would have done the same thing. *Magnus.*

ER ODER ICH

("He or I")
(GERMAN MADE)
All Dialog

Ariel Film production. Deutsches Lichtspiel-Syndikat release. Direction, Harry Piel. Manuscript: Hans Rameau. Production management: Victor Klein. Photography: Ewald Daub. Sound: Charles Metain. Starring: Harry Piel. Cast: Hans Junkermann, Valery Boothby, Eduard von Winterstein, Olga Fried, Hermann Vallentin. Recorded on Tobis-Klangfilm. Running time, 87 mins. At U. T. Kurfuerstendamm.

There is hardly anybody who hasn't read in his early youth trashy literature such as the dangerous deeds of famous detectives and adventurers. The equivalent to such books is Harry Piel, in German pictures for years.

Harry has now appeared for the first time in a talker and his sonorous, manly voice is sure to delight young girls and boys and a large portion of the laboring people. What does it matter that this screen adventure is the product of fanciful visions by Hans Rameau and that the happenings represent unreal stupid utopia?

If Tom Mix, to compare Piel to a similar type, sets out to undertake dangerous adventures, the situations are indeed dangerous. H.

(Continued on page 63)

On the Big Roxy Stage
"ALONE"
and traveling in single harness from now on
JOSEPH POPE JONES
"Tenor Robusto"
This Week (December 12), ROXY, NEW YORK
Hear Him Sing
"Crying for the Carolines"
Dir.: LEDDY & SMITH Thanks to MR. ROXY

MORO and YACONELLI
"WOPS MY DEAR"
Fanchon and Marco's "Gondoliers" Idea
Pantages, Hollywood, Cal. Week of Dec. 18th
JOE CORNBLETH—Personal Representative—LYONS & LYONS

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

RALPH SPENCE
R-K-O

SAM SPEWACK
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

PERCY HEATH
WROTE
"THE GANG BUSTER"
FOR PARAMOUNT

HORACE JACKSON
WRITING FOR
PATHE

JOHN MEEHAN
"DIVORCEE"
Metro-Goldwyn-Mayer

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
ALWAYS WELCOME

The Great YACOPIS in Their Sensational Act
FEATURING MISS NELLY, ONLY WOMAN IN THE WORLD ACCOMPLISHING A FOUR-HIGH SOMERSAULT
NOW APPEARING AT THE CAPITOL, NEW YORK, Week Dec. 12
Direction JACK MANDEL for Loew

BUILDING BIGGER BUSINESS

Through National Advertising



72,412,625 picture fans will read this advertisement in these 17 magazines

Analyze This List

Periodical	Issue Date	Circulation
Screen Book	February 1931	234,799
Screen Secrets	February 1931	147,774
Motion Picture Magazine	February 1931	451,674
Motion Picture Classic	February 1931	175,699
Film Fun	February 1931	146,098
Screen Romances	February 1931	114,671
Tower Group (4 Magazines)	February 1931	1,250,000
Photoplay	February 1931	648,948
Screenland & Silver Screen	February 1931	225,000
True Romances	February 1931	650,000
True Story	February 1931	2,128,033
American Weekly	December 28, 1930	6,036,686
Liberty	January 3, 1931	2,273,143
		14,482,525

This represents a total reader circulation of 72,412, 625, based on the accepted ratio of five readers to each copy.

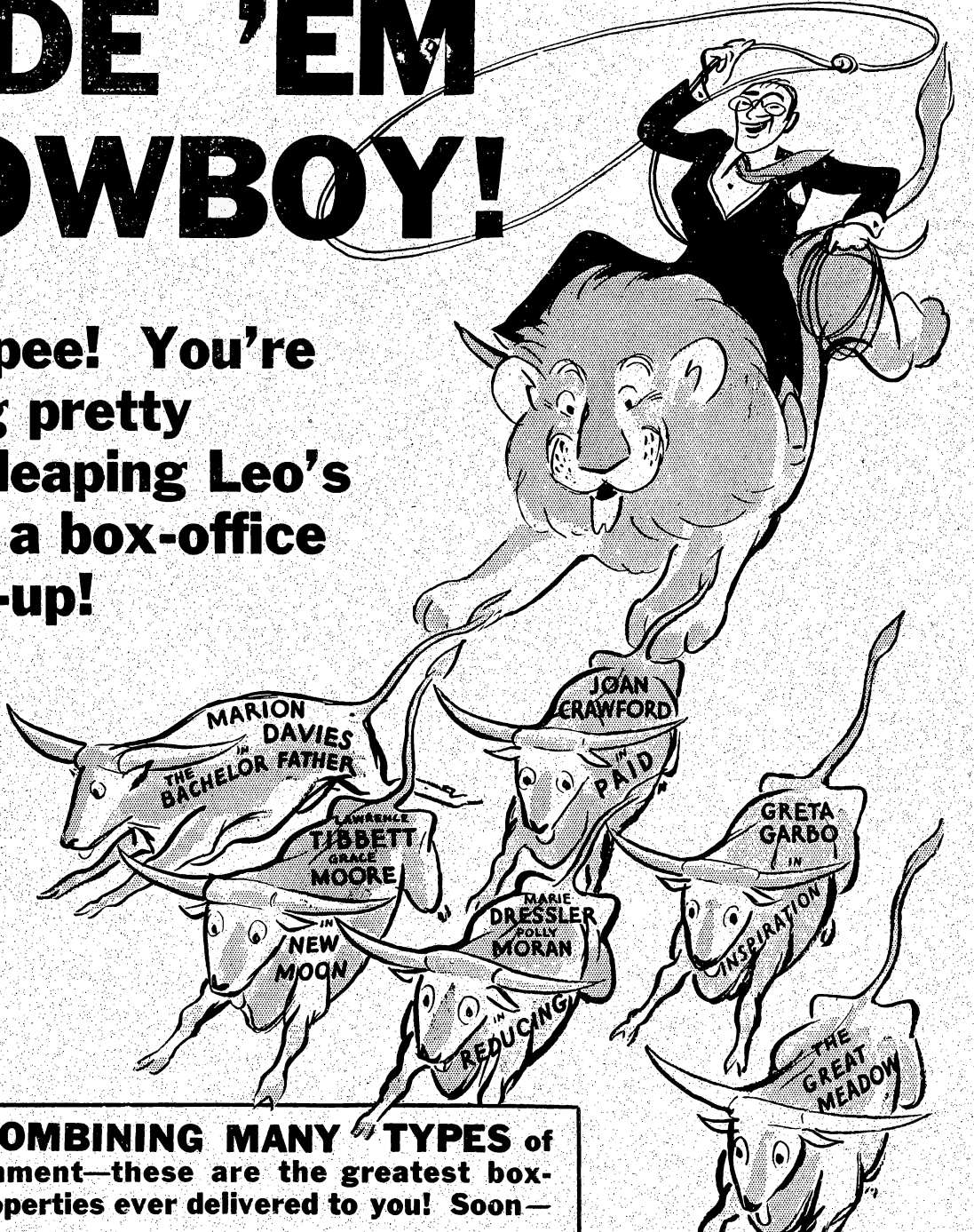
THROUGH this extensive advertising campaign which is being supplemented with a special publicity drive, Columbia is creating a vast audience for exhibitors who show "CHARLEY'S AUNT," the funniest comedy of the past decade. Every reader will watch for this picture.

BOOK IT! ADVERTISE IT! CASH IN ON IT!!

PROSPER *with* COLUMBIA

RIDE 'EM COWBOY!

Whoopee! You're sitting pretty when leaping Leo's off on a box-office round-up!



COMBINING MANY TYPES of entertainment—these are the greatest box-office properties ever delivered to you! Soon—

MARION DAVIES in THE BACHELOR FATHER

Richly human, uproariously funny. Another "Let Us Be Gay." It is based on Belasco's stage hit. With Ralph Forbes. Directed by Robert Z. Leonard. The high mark of Marion Davies' comic genius!

GRETA GARBO in INSPIRATION

The soul-thrill of "Romance" in modern setting, with gorgeous Greta in silks and satins. Clarence Brown, director. With Robert Montgomery, Lewis Stone, Marjorie Rambeau.

Marie DRESSLER-Polly MORAN in REDUCING

The funniest picture ever made! Marie Dressler tops even her string of hits with Polly Moran in the wow of your lifetime! With Anita Page, Lucien Littlefield. Directed by Chas. F. Riesner.

JOAN CRAWFORD in PAID

Combining her luring loveliness with a dramatic performance that is sensational! Based on Bayard Veiller's play "Within The Law." With Robert Armstrong, Marie Prevost. Directed by Sam Wood.

Lawrence TIBBETT-Grace MOORE in NEW MOON

Drama, yes! Music, yes! Romance, yes! But so different, so absorbing, so revolutionary! With Adolphe Menjou, Roland Young. Book & lyrics by Arthur Hammerstein. 2nd Frank Mandel and Lawrence Schwab. Music by Sigmund Romberg. Directed by Jack Conway.

THE GREAT MEADOW

Reaching into a new page of American history for the thriller of thrillers! With John Mack Brown, Eleanor Boardman, Lucille La Verne, Anita Louise, Gavin Gordon. Based on today's best-selling novel by Elizabeth Madox Roberts. Directed by Charles Brabin.

METRO GOLDWYN MAYER

Strength!

PUBLIX-U. A. QUIBBLE ON TERMS

Chicago, Dec. 16.

Possibility of a sharp battle between Publix and United Artists follows the first break between Publix-Great States and the producing organization on their inability to get together on terms for three ace towns, Rockford, Joliet and Waukegan.

Publix-Great States holds the United Artists franchise in each of these spots. Agreement is understood to be a guarantee and 25% split in the "A" houses. United Artists is reported to have squawked about that part of the agreement by which Great States can buy the pictures outright at the price of the guarantee plus 10% of that figure. At present there is no deal as far as these towns are concerned, although there is a contract, dated, it is said, from 1928.

Meanwhile, there are several reports among film men that UA is set to go into theatre operation for itself, in the midwest rumors are likely based on UA's announced Coast building intentions.

Indies Operate 38 of 39 Nabes In 4 Tex. Keys

Dallas, Dec. 16.

Growth of neighborhood houses in Texas is becoming alarming to the major theatres. Recent statistics show 39 houses operating in Texas' four keys, Dallas, Houston, San Antonio and Ft. Worth. Dallas tops the list with 18 neighbs and two under construction. Three year ago the town had 12.

Of these 39, indies operate 38, with Publix retaining the only circuit operated suburb site, the Arcadia in Dallas. In San Antonio, five of the nine neighborhoods cater exclusively to the Mexican element. Houston, the state's largest city, has only six suburbans. Ft. Worth, smallest key town, has six, with one dark.

The alarming feature is that most of these houses operate on a 20c scale, which is anywhere from 30 to 40 cents less than the downtown houses. Many exhibs are organizing small chains, ranging from three to five houses, employing a regular p. a., house managers, etc., and playing heavy for the community angle. In Texas, where not so long ago many cities were still "communities," this tangent means lot in show biz for this sector.

Pioneer in Texas neighborhoods was the Dent circuit, now part of P-P. Louis Dent spent a wad of dough on his pet idea, and now the indies are beginning to profit from it.

Fire Beats Sun. Ban

Lake Mills, Ia., Dec. 16.

It required a fire, which destroyed the projection equipment in the Irving theatre, the only picture house in town, to defeat the Sunday ban. Management stood pat on its declaration that no repairs would be made or effort to reopen the house started unless the ban were removed.

In a referendum 562 votes were cast and the repeal proposition carried by four votes. The house will reopen at once.

Balto Staff Changes

Baltimore, Dec. 16.

Shift in Loew managerial staff here with S. E. Gosnell, manager of the Valencia, going to the National in Richmond, Va. He is succeeded at the Valencia by Joseph Cavanaugh, formerly assistant at the Stanley.

Thomas Cavanaugh, assistant at the Century, transferred to Stanley post vacated by J. Cavanaugh.

INDIE'S TELEGRAMS

Wires Signed Joe Brandt Try to Queer Fox-Publix Deal

Hollywood, Dec. 16.

A Joe Brandt, not of Columbia Pictures, but presumably an agitating indie exhibitor out here (although no one seems able to place him locally), is broadcasting telegrams to all independent exhibs to protest to the Dept. of Justice against the Fox West Coast deal with Publix.

Brandt calls attention to an alleged monopoly of Paramount product in FWC, mentioning the number of states it embraces, and adds that "powerful utility interests" are also involved.

$100,000 BLAZE

Dallas, Dec. 16.

Texas', new Robb and Rowley house opened in Palestine, was destroyed by fire last week. Damage around $100,000 with most of it covered by insurance. Execs announced it will be rebuilt soon.

Theatre was a model house of the indie wheel.

Receiver's Report

Shamokin, Pa., Dec. 16.

First report, covering the March-November period of Stephen L. Gribbin, Shamokin banker and attorney, as receiver for the Chamberlain Amusement Enterprises, has been prepared for the courts. Chamberlain company operated a string of coal region theatres and got into difficulties last winter.

Company, in the receiver's hands, in seven and a half months, totaled receipts of $265,747; expenditures, $236,903; balance, $28,844. Costs of receivership to date and expenses, $45,140.

KIDNAP MANAGER

Galesburg, Ill., Dec. 16.

Kidnapped from his home as he was about to put his car in the garage by two bandits, Edward Toerpe, manager of the Orpheum, was forced to return to the theatre with the holdup men and open the safe. There was only $100 in the safe.

Bandits forced Toerpe to accompany them as they drove to Peoria, putting the theater man out of the machine near the city limits.

Audience Wanted to Stay and Watch Fire

Lexington, Ky., Dec. 16.

Fireproof projection booth at the Ben Ali theatre confined a blaze when film ignited during a night performance.

No panic. In fact it was with difficulty that some of the spectators could be persuaded to leave the building. They wanted to stay and watch the fire.

Besides the loss of projection machines and sound equipment inside the booth, furnishings of the theatre were damaged by water. Loss placed at several thousand.

House, operated by Phoenix Amusement Co., will be closed two weeks.

$150,000 BLAZE

Ottawa, Ill., Dec. 16.

Gaiety theatre was destroyed by fire, with loss of $50,000, night of Dec. 9. Fire starting in a beauty shop, adjoining, made headway in the theatre before it was discovered.

An explosion followed, and the block of six shops and stores was soon a mass of flames. Total loss will exceed $150,000.

No Garage Fate for House; Stockholders Will Try Operating

Chicago, Dec. 16.

Stockholders of the Ambassador theatre, on the West Side, are going into show business on their own. Have taken over the theatre and will open it with pictures Christmas Day.

House has had a hectic career as a stock spot. Has been closed for some time, and has been threatening to go garage or golf.

Will be managed by Dave Rice, indirectly related to the Balaban family.

FAST CHANGEOVER

Hollywood, Dec. 16.

The Majestic, downtown, went back to Fred Siegel after one day's operation by Rowland Elvinson, who put up a deposit to take over the house.

Final adjustments of the deal are pending.

QUIGLEY PUBLISHING COMPANY

MARTIN QUIGLEY, PRESIDENT

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TOGETHER WITH THE ACQUISITION OF

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¶ EXHIBITORS DAILY REVIEW AND MOTION PICTURES TODAY, THE LEADING DAILY NEWSPAPER OF THE MOTION PICTURE INDUSTRY, WILL BE CONDUCTED BY ITS PRESENT SUCCESSFUL MANAGEMENT, STRENGTHENED BY THE PERSONNEL AND RESOURCES OF THE QUIGLEY PUBLISHING COMPANY, AND WILL BE ISSUED AT AN EARLY DATE UNDER THE TITLE

MOTION PICTURE DAILY

565 FIFTH AVENUE, NEW YORK DECEMBER 15, 1930

This is ONE advertisement no competitor can copy!

NOW PUBLIX

WITH ITS 1800 THEATRES JOINS THE PROCESSION OF BIG CIRCUITS ALL BOOKING

UNIVERSAL PICTURES!!

Others Alaka by Closed!—

R.K.O. Circuit

WARNER Brothers Circuit

FOX WESTCOAST

LOEWS INC

NO OTHER COMPANY HAS DONE IT!!

Yes Sir!!

UNIVERSAL has the pictures



——a picture worth going miles to see

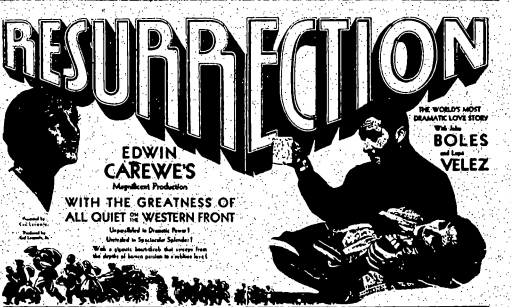
Think of the most delicious picture that ever tickled your palate—that's

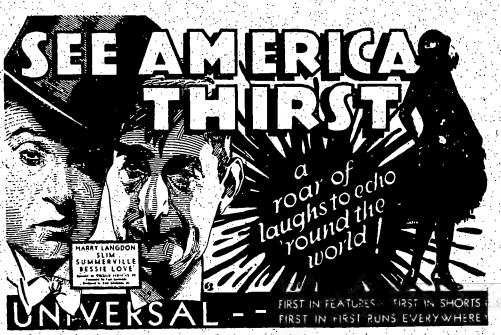
FREE LOVE

Directed by HOBART HENLEY. Produced by Carl Laemmle.

GENEVIEVE TOBIN, CONRAD NAGEL, Zasu Pitts, Monroe Owsley, Slim Summerville, Berton Mann.

and of course it's a UNIVERSAL





SEED

—the only novel that threatens to beat the circulation of "ALL QUIET ON THE WESTERN FRONT" goes into production at Universal City AT ONCE!

You will get the picture of Charles G. Norris' sensational best seller at the very peak of its popularity!

UNIVERSAL FIRST— IN FEATURES! FIRST IN SHORTS! IN FIRST RUNS EVERYWHERE!

The cuts shown are facsimile reproductions of two page advertisements which have appeared in all the trade papers on Universal's Big Box Office Product!



This is UNIVERSAL MONTH on Broadway!

DEC. 5 · Boudoir Diplomat . . . GLOBE
DEC. 12 · See America Thirst . . GLOBE
DEC. 12 · Free Love . . . . . ROXY
DEC. 19 · Cohens & Kellys-Africa . GLOBE

And the FIRST *and* ONLY 3 SERIALS

The Indians are Coming . . . ROXY
Finger Prints . . . ROXY
Spell of the Circus . . . GEO. M. COHAN

And Philadelphia Took Sydney's Best Publicity and Boosts FREE LOVE as the gayest and funniest picture in the Row!

UNIVERSAL WINS 3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS

UNIVERSAL WINS 3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS

ENJOYING SHOW BUSINESS

Fashion Laboratory First Step in RKO Idea for New Act Incubator

R-K-O's Fashion Bureau is working on two innovations which Mrs. Mindlin believes will greatly facilitate the work of her department and, in the long run, will stimulate a new and far-reaching interest in vaudeville.

In the near future she hopes to have a lighting studio adjacent to her office in the Palace Theatre Building. On a stage fitted with miniature lighting equipment, it will be possible to study the effect of light upon color, to find out if a gown and make-up, under certain lighting, will melt into the background or be thrown into relief that quickens audience attention.

This will be the first step in the establishing of the production department Mrs. Mindlin dreams of. She hopes, one of these days, to have R-K-O turn over to her an old, untenanted theatre as an experimental studio.

Varied Aids at Hand

This will be Vaudeville's workshop. The stage will be available to actors desirous of working up new material, eliminating the present necessity of orginating in dingy rehearsal quarters and hall bedrooms. Musical and dance directors will be available for advice, tightening routines, making them click. A writing staff will be on tap for the origination of topical skits and novelties. Construction will be stimulated by localizing it in one center.

"The trouble with vaudeville today," said Mrs. Mindlin, "is that it has ceased to create. It is a succession of stereotyped acts, built on the same pattern, using the same methods and duplicating material. Novelty acts and topical skits that really answered the description of "Variety" have gone into limbo. Vaudeville needs new ideas. They can't be generated merely by talking about the need of them. They must be the outcome of definite action to stimulate interest.

"No artist can see his material from the audience viewpoint—he's too close to it. He needs to be told how to improve his ideas and encouraged to stop copying and start to originate."

The second idea is more immediate and may, at first, meet with the disapproval of vaudevillians. Mrs. Mindlin hopes to incorporate in the contract of any actor given a long route, the stipulation of a complete change of wardrobe for the last half of the tour.

Fresh Dress Needed

"By the time a show reaches the West, it is shoddy. Out-of-town audiences rightfully resent the fact that they are given second best. At the end of a long route costumes are necessarily worn. Substitutions of fresh costumes should be made.

"This will not entail greater expense. Acts now spend anywhere from $100 to $200 for costumes, which many times, are not worth half that amount. With the connections I have made through my department, I can get them better costumes at a maximun price of $75. If acts will come to me first, I can get them a double wardrobe for the price they pay now for their present, and sometime ill-chosen, ones."

Through the critics department, a national R-K-O organization formed to co-operate with the New York Fashion Bureau, Mrs. Mindlin is enabled to check up on costumes throughout a route. College girls in each town where R-K-O has a theatre are appointed critics who catch the show from the audience viewpoint and comment on the general condition of wardrobe, making costume improvement nation-wide.

NAVARRA'S RETURN

After trying the brokerage biz for three years, Leon Navarra is returning to the stage.

Opens Dec. 27 as m. c. at Loew's Paradise, New York.

$10,000 HOTEL SUIT

Ejected From Room, Dancer Says Lady Was His Wife

Leland Frank Mattison, vaude dancer, professionally known as Leland Frank, has started suit against the Hotel Manger, New York, asking $10,000 damages, through his attorney, Julius Kendler, for "mental anguish" caused him when he was ejected from his room in the hotel. In addition to the ten grand judgment sought by Frank, he also requests return of $2.50 he paid for the use of the room.

Frank charges he paid for the room in advance and that while his wife and several other people were visiting him two employees of the hotel forced their way in and accused him of improper conduct, ejecting him from the room and later from the lobby.

Denying alleged accusations and declaring the lady with him was his wife, Frank claims the distress and humiliation can only be soothed by a judgment of $10,002.50.

Dallas Drives to Keep Benefits for the Poor

Dallas, Dec. 16.

Charity graduated into a racket in this town. The unemployment relief committee has put thumbs down on benefit tie-ups outside of those indorsed by itself and the mayor.

Attack is aimed at press agents and promoter who take advantage of the percentage benefit idea with their cut sufficient for plenty of gravy. Committee was swamped with propositions after the initial week.

New ruling limits any benefit, outside relief agencies, to regular theatres.

Harry Howard's Doubling

Harry Howard, the vaude comic, invested his dough some time ago in a fleet of taxicabs and three big limousines as a side line. After operating them for the past two years at a loss, he sold the flock of them and is now doubling as a clothier and haberdasher with his first store on the lower east side, New York.

Howard plans another store for Times Square.

GIRL'S DEATH SUICIDE?

Dallas, Dec. 16.

Dorothy Birdwell, chorus girl from New York, committed suicide here last week, despondent, police say, over a head injury received in an auto accident several years ago. Her body was found by road workers under a lonely bridge, a bullet wound through her heart. Home was here.

She had worked mostly in musicales and vaude units.

$250 FINE FOR KID ACT

Birmingham, Dec. 16.

Vernon Reaver, manager of Ritz here, was fined $250 on a charge of violating the child labor law by permitting Baby Rose Marie Kelly, 6, to appear in person.

Case will be appealed.

Bachman at Saranac

Chicago, Dec. 16.

Fred "Bones" Bachman left Thursday to join the N. V. A. Sanitarium colony at Saranac, New York. He has been at the Winfield Sanitarium, near Chicago, for the past couple of years.

Previously Bachman was a producer and dance director for numerous cafes around Chicago, including Marigold Gardens, and also managed the House of David band. He is a brother of Dan Bachman of "Variety's" Chicago staff.

INLAND AGENTS' NICE LIVING

Smaller Profits, but It Means Something—Position in Community—Good Times — Independence—Reward for Initiative

MAYBE AN OUT?

Chicago, Dec. 16.

Slow starvation in New York, Chicago and Los Angeles, or comfortable independence and decent living in the smaller inland capitals is a proposition that's beginning to interest some of those who are feeling the squeeze of the big city booking organizations.

That good incomes can be obtained without any particular cash investment in such provincial spots as Indianapolis, Cleveland, Buffalo, Detroit, Cincinnati, Toledo, Omaha, Denver, Minneapolis, Kansas City, Milwaukee, etc., is best proved by the fact that many are already doing it.

An analysis of the revenue and the methods of the inland showmen, most of whom are entirely unknown outside their particular territory, indicates, however, that it's quite a different set-up from the aforesaid New York, Chicago and Los Angeles.

Private entertainments, clubs, stags, possibly a few Sundays for vaudeville, conventions and county fairs are the sources from which the bush leaguers derive their living. It requires patience, plugging, salesmanship and business acumen, but it is generally quick and sure pay, a minimum of competition and most of the big burg headaches are missing.

Additionally, an income of from $5,000 to $10,000 a year means something in these inland spots, where in New York and Chicago the same sum amounts to just getting by. There are, of course, the disadvantages of the small town, the dearth of theatrical associations. This is pretty well counterbalanced by the economy angle.

Personality Counts

Appearance, affability, personal trustworthiness are real assets in these towns, while the opposite is apt to be a liability. It's almost necessary to have a social grace or two and be able to meet and mingle with nice people in their homes. Old-time sloppiness in speech, manner and dress doesn't jibe. Those who are now forging ahead in these towns are generally well groomed and smart conversationalists whom everybody knows and likes.

Unlike show business in the big burgs, the dealings of the inlanders are chiefly with non-theatrical persons. Merchants, bankers, realtors, farmers are the principal customers. They are accustomed to transact business with dignity and ethical standards.

Acts Scarce

A major trouble is getting acts. Particularly on an occasion like New Year's Eve the amusement purveyors are desperate for the means to fill their bookings. Almost every small town hotel, not to mention those in the provincial capitals themselves, want a cabaret on this night, with the result that every amateur in the community is sure to work at least once a year.

County fairs continue to be fairly profitable, although it's well known that the big state fairs are on their last legs. Some of the agencies book as high as 40 or 50 turns over a circuit of fairs every autumn. Inquiry establishes that whereas the big Chicago fair agents were badly nicked this year by "welshing" fairs, the smaller agents in St. Paul, Detroit, Kansas City, etc., had little or no difficulty in collecting.

Ideal set-up for the inland

(Continued on page 34)

District Atty. Finally Hears About Some Indie Vaude Booking Methods

Among rackets under investigation by District Attorney Crain and his Committee of Public Safety in New York is one involving the workings of theatrical agents representing vaude acts and bookers. The district attorney became interested in this racket as a result of numerous letters from performers who claim they have been swindled repeatedly. The prosecutor refused to divulge the names of the complainants or the persons against whom the charges stand, but explained how the swindle is carried on.

An act engages an agent to book it out of town. The agent obtains a week at some theatre and gets his percentage before the performer receives his money. The booker for the house demans a cut and before the first performance the actor has already paid out a large slice before receiving a cent in salary.

According to the many letters received by the district attorney, the manager of the theatre at the end of a week is often unable to pay the acts and a result is that the performers are not only out the salary he contracted for but also the agent's commission and booker's cut.

The complainants claim agents and bookers have been carrying on this form of graft for some time and contend that although the bookers and agents demand and receive their percentage they don't bother to investigate to find out if the management of a theatre is financially sound, so that the salary contracted for by the act is assured.

One act, according to a letter received, including 15 people, was engaged at a salary of $2,200 for a week. At the end of the week the manager of the act received $200, the theatre being unable to pay the remaining $2,000.

Labor Note

Hollywood, Dec. 16.

Success of an act here is judged by the number of requests the house manager gets for free showings at picture parties.

Can't Find Solution For Farnum Vanishing Into Desert Wastes

Mysterious disappearance of Ralph G. Farnum into Death Valley, Cal., as reported Sunday to Police Commissioner Mulrooney of New York by the sheriff of Death Valley Junction, was a complete shock to the agent's intimate friends in New York.

Conflictions between advices possessed by Farnum's eastern friends and the report of the Death Valley authorities made any solution more difficult. General belief is that Farnum, wanting solitude, went deeper into the desert than is considered safe and will return when ready.

The Death Valley sheriff informed Mulrooney that Farnum, riding a burro, went into the desert in November. Several days before word of his disappearance was received in New York the burro was found wandering on a street in Furnace City.

Farnum's office in New York last heard from him a little over a week ago. That discounts the story that Farnum has been lost or away from civilization since November. Reports that the agent had seemed despondent or depressed in recent letters to friends could not be checked.

West in October

Farnum, about 34, has been suffering with severe sinus trouble for the past two years. This has kept him in a highly nervous state. For that reason he had the bedroom sound-proofed in his New York apartment. Before leaving for the west in October, Farnum leased the apartment to Irving Tishman and

(Continued on page 34)

Agent Doubles

Arthur Ashley, former legit leading man who quit the stage about two years ago to become an agent with the William Morris office, is back acting this week with George Bancroft at the Paramount, New York.

The day before Bancroft opened at the Broadway picture house it was found necessary to add an opposite heavy to his troupe. With no one else available on short notice Ashley, as a member of the agency which booked Bancroft for the date, stepped in.

Denver Mystic's Error

Denver, Dec. 16.

Tajmah, former Denver mystic, was arrested in San Francisco and probably will be returned here to face charges of operating a confidence game.

He broadcast over local stations and his "off-the-air" name hereabouts is Gordon H. Bryant. It is alleged an investor gave him a block of stock to sell and he left town without an accounting.

Hurt in Subway

Mrs. Herbert Faye, former partner and wife of Herbert Faye, vaude, threatens action against the B.M.T. over injuries received in the subway station at 49th street and Broadway.

Mrs. Faye alleges that on Dec. 7 she tripped on the stairs of the station and suffered bodily injuries.

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Conflictions between advices possessed by Farnum's eastern friends and the report of the Death Valley authorities made any solution more difficult. General belief is that Farnum, wanting solitude, went deeper into the desert than is considered safe and will return when ready.

The Death Valley sheriff informed Mulrooney that Farnum, riding a burro, went into the desert in November. Several days before word of his disappearance was received in New York the burro was found wandering on a street in Furnace City.

Farnum's office in New York last heard from him a little over a week ago. That discounts the story that Farnum has been lost or away from civilization since November. Reports that the agent had seemed despondent or depressed in recent letters to friends could not be checked.

West in October

Farnum, about 34, has been suffering with severe sinus trouble for the past two years. This has kept him in a highly nervous state. For that reason he had the bedroom sound-proofed in his New York apartment. Before leaving for the west in October, Farnum leased the apartment to Irving Tishman and

(Continued on page 34)

Mildred Roselle's $330 Fox Judgment Stands

Fox Brooklyn theatre's appeal against the judgment for $330 secured by Mildred Roselle, vaude singer, last May, was denied by Municipal Court, New York.

Miss Roselle, through her attorney, E. Franklyn Goldner, claimed she tripped over a nail in the stage and suffered injuries.

Judgment was increased to $400 for costs on the appeal.

'Inside Facts' Quits

Hollywood, Dec. 16.

"Inside Facts" has suspended publication, failing to come out last Friday.

The regional theatrical weekly, a Pacific coast publication, was founded by Jack Joseph, its editor throughout, seven years ago.

La Rocca's Church Date

Rochester, Dec. 16.

Roxy La Rocca, harpist on the R-K-O Palace vaude bill, played at Central Presbyterian Church communion service.

First vaude act to double into religious program here in recent years.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

Just the Weekly Trumpet,
That 25th Anniversary is On the Way,
If nothing can stop a calendar
Don't be surprised if you can't
Dodge Those "Variety" guys

Have they been around?
If not, they will be

Better let show business know what you're doing
Or what you want to do
Or what you have done,
The lads who buy can't keep track of everybody

And how soon they forget

It may not be your 25th,
But it may be a 5th, 10th, or 15th,
Maybe less, maybe more,
And if there is to be more
Let 'em know where they can find you

The medium for that is certainly "Variety,"
The emblem of show business—for a reason

"Keep Vaude for Town's Good," Is What DeKalb, Ill., Merchants Ask

Chicago, Dec. 16.

Fargo theatre in De Kalb, Ill., is now definitely set a policy of vaude and pictures after an attempt to do away with the weekly stage show almost resulted in a municipal revolution.

After four weeks of vaude the managers decided to test the public's actual demands, and cut off the acts for one week. The town literally blew up. A large number of the citizens drew up a petition protesting against the slicing of vaude and threatened to boycott the theatre entirely.

Main street merchants also got together for a petition and solemnly advised the house to return to its vaudfilm policy for the good of the city, stating that the acts brought into town hundreds of weekly visitors from the neighboring sticks.

Fargo is independently operated against Publix opposition at the Egyptian.

Bill Jacobs' South Sea Journey for Freak Act

Chicago, Dec. 16.

William Jacobs, the R-K-O agent, left Chicago suddenly today (Tuesday) to catch the "Moroni," sailing Dec. 20 from San Francisco for the South Seas.

On a previous trip Jacobs lined up an unusual native attraction, a troupe of fire-walkers. His present hurried trip is on cable advices to close the deal and arrange to bring the act to America.

In his absence Guy Perkins will handle Jacobs' R-K-O acts. Mrs. Jacobs is with her husband.

HALEY AS ST. LOUIS M.C.

Jack Haley goes into the Ambassador, St. Louis, as m. c., starting Dec. 26. The engagement is for six weeks with a six weeks' option. Haley replaces Harry Rose at this house.

R-K-O SCRAPPING B'KLYN BILLPOST PRINT PLANT

R-K-O will dispense with its Brooklyn bill posting plant, a relic of the days when the circuit was Keith's and later Keith-Albee, at a saving of about $75,000 annually.

When vaude abounded in New York and the east the circuit-owned plant paid for itself as printer of advertising sheets. Since R-K-O commenced to drift from the billboard form of ad display the Brooklyn undertaking has been a losing proposition.

Rather than maintain it at a loss, or run it for public printing, R-K-O will let it go altogether.

Units' Pamphlets

Detroit, Dec. 16.

Weekly issue of a mimeographed pamphlet, in the form of a house organ and entirely written and published by members of the troupe, is being done by some of the Fanchon & Marco units. Written on only one side of the paper, and consisting of four sheets counting the cover, one page is sold as advertising to one of the acts on the bill.

Features are gossip about the members of the unit and the towns played. Another is the inside info dept. Advice to the lovelorn is also not neglected.

Joe Rose, acrobat with the "Rhythmatic" unit, is the editor, and Bert Lloyd, dancer, is the assistant.

Brooklyn Par's Lobby Act

Lillian Jay and Dorothy Dale, duo-pianists, have been set as a lobby act at Brooklyn Paramount starting Dec. 19.

ILL AND INJURED

Mildred Cozierre, who collapsed at the Gotham (Bronx) during a song, recovering from an attack of influenza.

Mrs. William A. Fields, wife of the press agent for Green & Gensler, was operated on Dec. 12 at the French Hospital, New York.

Ray O'Connell, St. Paul R-K-O city manager, recovering from auto crash injuries but not yet out of danger. He suffered a fractured skull a week ago.

Mrs. W. H. Crane, widow of William H. Crane, is in a Los Angeles sanitarium for dietary treatment.

Eugene Dale has recovered from pneumonia, and little Dorothy Dale is still sick with grip and tonsilitis. They are the children of Johnny and Loretta Dale (vaude).

Elbrown (vaude) was operated upon for appendicitis in French Hospital, N. Y., last week. He's with the Norman Thomas Quintet.

Dan Blanco, of the Club Alabam, is seriously ill in St. Luke's Hospital, Chicago.

Asher Levy, Chicago showman, ill, is recuperating at Palm Springs, Cal.

Joe Page (Page and Cortez) seriously ill of heart trouble in Presbyterian hospital, New York.

Brin Adds Vaude and House Chorus, Mil.

Milwaukee, Dec. 16.

Beginning Christmas Day, L. K. Brin, local independent, will add stage presentations to his feature films. Sixteen Carla Torney girls will make up the background for William Morris booked vaudeville playing the Publix circuit. Buddy Fisher and his orchestra will supply the musical end of the new departure. Prices of 35 cents for matinees and 50 cents nights will prevail.

Majestic is in the heart of the downtown shopping district and was first operated by the Orpheum circuit as a vaudeville house. Brin took it over several years ago. Lately has been flopping as straight sound house.

The Garden, the other Brin house, will continue with pictures.

WB's New Year's Eve Specials for 35 Acts

Warner booking office will use 35 extra acts New Year's Eve for special midnight performances to include vaude instead of the regular straight picture bills.

Houses and towns and the number of acts for each spot, are: Central, Jersey City, 5 acts; DeWitt, Bayonne, 5; Lincoln, Union Hill, 5; Danbury, Conn., 8; Ritz, Elizabeth, 3; Hackensack, N. J., 4; and Norwich, Conn., 5.

Park Plaza's Return

Vaude resumes at Fox's Park Plaza, New York, starting Dec. 20, with four to six acts on a split. House went straight films with other Fox stands last summer.

NEW ACTS

Midnight Revels (6), flash act.
Wells, Cherie and Fields (3).
Bebe Morris and Boys (6).
Emil Casper (formerly Casper and Morrisey), and Dearing and Smoke (3), blackface.
Guyer and Duffy (2).
"Dumbbells" (6), featuring Jules Black and Lew Ross.
Marie Eckhardt, single.
Jack Gamble and Joe Desmond.

Will Singer Moves

Chicago, Dec. 16.

Several switches in managerial line-up within R-K-O's western division have been made by Division Director William Elson. Howard Kingsmoore becomes city manager of Milwaukee with Will Singer to take charge of the Riverside there, replacing Everett Billings who will be reassigned.

Ed. Masters, who has been manager pro tem at the State-Lake, moves over to the Palace as assistant to Frank Smith. Matt Shure becomes manager of the State-Lake.

LAMBERT'S WB SHORTS

Hollywood, Dec. 16.

Eddie Lambert, vaude comedian, has been taken by Warners for a series of shorts.

G. & E. Parks Again

Gracie and Eddie Parks are reunited. They separated theatrically for a while, when Eddie tried a four people act with Tom Smith.

R-K-O House-Division Managers Can No Longer Meddle with Bills—Bookers Sole Authority

8-ACT NEW YEAR BILL EXPERIMENT IN BALTO

Baltimore, Dec. 16.

Maryland theatre, owned and operated by Fred Schanberger, will play an eight-act vaude show for six days starting Dec. 29. Since dropping vaude a year and a half ago the house has been playing legit shows.

The odd six-day try during New Year's week is in the nature of an experiment by Schanberger to determine whether Baltimore is still interested in vaude.

L. A. Paramount Will Continue Stage Shows

Los Angeles, Dec. 16.

Stage presentations in connection with orchestra overtures will be continued at Paramount, with Jack Partington engaging outside talent.

Rather than doing only one a month, Paramount is planning three in a row at present, with a "flesh" act built around "The Peanut Vendor," pop hit, starting Thursday (18).

Myrna Kinch, late of "Temptations" (local musical) will be featured.

Price Battle Among Fall River Houses

Fall River, Mass., Dec. 16.

Even with widespread unemployment in this mill city the theatres are engaged in a price war. The battle started a couple of weeks ago when W. J. Dunn, the city's highest individual taxpayer, reopened the old Academy of Music, under the management of William Purcell, with a double feature policy, using Warner films almost exclusively.

The Durfee, Capitol and Empire, all Nathan Yamins' theatres, met the issue and the price cutting resulted Saturday, in elimination of five acts from the Empire.

Freeman's Trip

Charlie Freeman is expected to return from Chicago the end of this week after viewing the R-K-O booking situation in the west.

A reported motive in the R-K-O booking head's trip is to line up several of the present Chicago-booked towns for the regular intact road show route. Milwaukee, from accounts, may be the first to go off the Chi books and onto the unit route.

Orders for a complete "hands off" policy in regard to booking office matters have been delivered to all R-K-O house and division managers under a joint arrangement between the circuit's vaude booking and theatre operating departments.

Among former duties of which the managers are now relieved are the censoring of acts to suit local tastes and the inclusion of personal opinions in the regular house reports on acts. Hereafter in reports, the managers have been advised, all that is desired by the booking office is information on how the acts are received by the audience.

Customary procedure for R-K-O managers in reporting on vaude acts up to now has been to combine advice as to audience reaction with their personal thoughts. Among them, whether they personally liked or disliked the act and whether or not the act can repeat at the theatres. Gathering of this information is now left entirely to the R-K-O vaude bookers on the contention that nothing further than information of audience reaction is needed as a booking guide. All other info regarding the acts is already familiar to the booker, or should be; if not, the booker is not capable, according to R-K-O's new theory.

Less Power

House managers' personal powers as official censors of stage material in the R-K-O theatres is also reduced by this arrangement. Material will be originally censored by the booking office when acts are viewed in New York for further time.

Once out of town, the acts are now being warned, they may resort to objectionable material upon penalty of cancellation. Henceforth, if a house manager considers a gag or piece of stage biz too rough or blue for his house and audience, he must receive permission from the booking office before touching the act. The orders keep division and house managers out of the R-K-O booking office and off the "floor" at all times, unless on special duty and with permission. Interference by managers with the bookers is barred.

Nate Blumberg, assistant to Jos. Plunkett on R-K-O theatre operation, as contact between the circuit's booking and operating departments, is the only member of the latter with free entre to the booking office. Any complaints or suggestions from managers regarding vaude booking matters must be delivered through Blumberg.

AMERICA—AU REVOIR!

HEADLINED Last Week R-K-O Syracuse

HEADLINED This Week R-K-O 81st St., New York

HEADLINING Next Week Loew State, New York

SAILING

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for

ENGLAND

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CONRAD AND EDDY

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General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

Inside Stuff—Vaude

Specialists are reported agreeing for such low salaries on the Coast the F. nobin & Marco booking of acts for its units, produced out there, has dropped to hardly any. The F. & M. stage shows seem to manage with those specialists, backgrounded and costumed well. F. & M. was the first to go after this style of production. Lately though F. & M. started to go in for more substantial acts, but with the better specialists in the west willing to work under the other acts' salaries, the booking of acts with F. & M. started to fade.

Instead of chiseling around at the studios for a week or two of work, agents and actors on the Coast are keeping an eye strictly to longer routes, such as shifting people to Fanchon & Marco instead. This means 40 weeks instead of a couple of weeks and higher, but very irregular money. Rather than gamble on picture possibilities and chance an extraordinary click, everybody has an eye more to the general batting average per season.

Not a single dramatic sketch to be found on any of the indie vaude bookers' shows in and around New York. A few comedy skits are being played around, but rarely.

Two that have survived are "Poor Jim" and "Oh, Doctor!" They were going big 15 and 20 years ago.

Helen Kane is holding over at the Palace, New York, this week at $4,250. It is $1,000 less than she received last week at the same house. Miss Kane is said to have made the proposal of the cut, as she wanted to remain two weeks at the $2 Palace to prove her draw.

Others of the same bill last week were heldover with her.

ENJOYING SHOW BIZ

(Continued from page 31)

agency is a man or woman who can entertain or m. c. on the side. This is almost necessary, particularly the m. c. part, as disappointments are almost a regular problem. Number of ex-actors among the agents has always been large. By grabbing off some of the choicest bookings for themselves they then get the whole salary, net.

Still Show Biz

While the cities herein listed run from 250,000 to 500,000 in population, smaller towns such as Grand Rapids, Topeka and Little Rock, frequently can and do support one or two local theatrical enterprises. Of course the bookers sometimes have to sell insurance on the side, but still they get three squares a day, have nice homes, send their youngsters to good schools, and manage to remain in show business. And whether recognized or not, it's show business.

Hal Yates goes to Loew's Century, Baltimore, as permanent m. c.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

WB's One-Week Vaude Try in Four Pa. Towns

Warner Bros. will place three-act vaude shows in Warren, Sharon, Butler and McKeesport, all in Pa., starting Dec. 25 as an experiment.

If the Xmas week try in the four towns is successful, vaude may stick.

THREE IN FREEHOLD

Liberty theatre, Freehold, N. J., starts playing vaude Dec. 20.

Policy will be three acts on a split, booked by A. & B. Dow.

Radio Acts for W B

Chicago, Dec. 16.

Several radio attractions have been booked by the Warner circuit here as the first step on their return to flesh.

Quinn Ryan, Mike and Herman, Louie's Hungry Five are now touring the 15 larger Warner houses in town. Business at spots already played reported as much as doubling ordinary grosses.

Loew Places M. C.'s

Wesley Eddie, Loew m.c., has been placed permanently at the Fox Great Lakes theatre, Buffalo, under the arrangements whereby Loew is now handling stage shows in Fox de luxers.

Buddy Page, another Loew m.c., is at the Ohio theatre in Columbus.

F & M. Circus Act

An all-circus act of 30 people, headed by the Hanaford Family and Clown Peppee, has been assembled by Fanchon & Marco for some Fox met house dates, starting Dec. 19 at the Audubon, New York.

Fall River, St. Pcts.

Empire theatre, Fall River, Mass., eliminated vaude Nov. 13.

Bills were New York booked by the Fisher agency since summer. Straight pictures is the new policy.

Girls Told to Keep on Move After They Squawk

Cheseleigh and Gibbs, two-girl comedy team, were advised by R-K-O upon arriving in New York that if failing to proceed to Charlottee, N. C., this week as booked they would lose the balance of their time on the circuit.

Girls were reported as objecting to the amount they are receiving from their salary in the R-K-O theatres against the share going to Bennett & Carlton, vaude producers and owners of the act.

FARNUM MISSING

(Continued from page 31)

Jimmy O'Neal, vaude producers, stating he expected to be away several months.

The trip west, he declared, was for the purpose of taking a rest and regaining his health.

Farnum's last important deal as an agent was his booking of Will Mahoney in the road company of Carroll's "Sketch Book." Mahoney advised "Variety" on Monday (15) that he has not heard personally from Farnum since the "Sketch Book" road opening late in September. Mahoney is in New York this week on a six-day layoff.

Four years ago Farnum married Mabelle Griffith, non-professional, of Baltimore. She is said to have accompanied her husband west as far as Coffin Creek but is now understood to be at her home in Baltimore.

Hollywood, Dec. 16.

Ralph G. Farnum, well known theatrical agent, may be fatally lost in the wastelands of Death Valley on the Californian-Arizona line. Deputy Sheriff Harvey Goper, of Death Valley Junction, states there is enough water and game in the valley to keep a sturdy adventurer alive. For this reason hope has not been given up entirely.

Farnum, who had no guide, came out here seeking to improve his health and the Los Angeles Missing Peoples' Bureau has been assured that Farnum's disappearance is no press stunt.

Alarm was first created for the missing showman when one of his burros, emaciated, staggered into Furnace Creek.

Los Angeles friends are exasperated at Sheriff Goper's attitude that as soon as he heard from New York that Farnum had not returned there, he would send out a searching party. Local friends of Farnum may hire a search plane and scour the country.

Girl Don't Know

(Continued from page 2)

tinued, and evidently on one of his pet subjects, "because naturally, and if she'd let herself alone, a woman has so much appeal and so much to sell. Why,a woman has 50 times more chance of getting ahead on the screen than a man. It's easier for her because she is more attractive and interesting to the public. Look what she can do with clothes.

"Just give any nice looking girl some good looking clothes and she can pull them around her, pose a bit, and look like a million dollars. And look at the publicity they can get without any effort. Newspapers would rather have the picture of any pretty chorus girl than a picture of me. It's hard to make papers take pictures of men no matter who they are. They only want men's pictures to fill in with."

George had forgotten about the draughts that might harm his chest. He threw his blanket off and ended his story of why a he-man likes a he-man's woman by saying, "Girls are charming little things, but they don't know what's good for them."

Eddie Leonard's Return

Eddie Leonard is coming back to the R-K-O books. He and his minstrel act of 12, after a long absence from R-K-O, will split the week of Dec. 20 between the Franklin and Yonkers, New York.

EXPLOITATION

(Continued from page 18)

two-for-one newspaper ads once every week or two weeks on Tuesday and Thursday nights, the dead spots.

Par's Free Snacks

Seattle.

Publix Paramount now serves free lunch for mat patrons.

Femmes go for the free snacks, figuring it's a bargain to get free tea with a ducat.

Santa by Train

Indianapolis.

Lyric stirred up interest in 2,000 homes with a Santa Claus stunt. Khris Kringle was brought to town on a train, the kids meeting him at station and parading to the theatre.

Badges given to all kids attending the previous week, admitted them to special Saturday show. Each youngster also got a box of candy. Adults accompanying youngster paid admission. Cag cost in all about $150.

Free Mag Distribution

Louisville.

Jack McCoy, manager Mary Anderson, has been getting results from giving away copies of "Ace High" magazine, which carry a special ad for the theatre on the back cover. Understood mag cost house nothing.

Manager Stubblefield, Strand, is giving away pairs of passes for the best rewrites of the theatre's advertisements appearing in the "Herald-Post."

Des Moines, Ia.

Paramount tying with local department store on Santa Claus and toy display on balcony. Orders taken.

Phoney Bills

Birmingham, Ala.

Phoney money was passed out by Trianon ballyhooing "Big Money." Bills had pictures of James Gleason, Eddie Quillan and Robert Armstrong, and were printed in denominations represetnig $100.

On the reverse side of the bill were cuts in each corner made from stills supplied for press.

Free Transportation

Pine Bluff, Ark.

Alamo theatre has made arrangements with the street car line to bring and take back patrons of their show on presentation of ticket bought at one of 15 drugstores or other places in the city. It has helped to increase box office receipts.

Makes the ride to and from the show free to the showgoer.

Balcony of Toys

Fort Wayne, Ind.

Manager Harvey Cocks, of the Paramount, transformed the entire balcony of the house into a Santa Claus workshop, with a complete array of toys and children's novelties.

Ushers were in charge of the display visited by patrons following shows.

Contests and other plugging features were used by the management.

1,000 Kids Bring "Old Clothes"

Kingston, Can.

One kid was so anxious to attend the "Old Clothes Matinee" at the Capitol here he took the bundle of family washing just delivered to his home by the laundry. A hurry-up call was sent to Manager Ernie Smithies with the result that the clean collars and shirts were rescued from the pile in the lobby. 1,200 children attended and two trucks and eight autos carried the parcels for distribution among the poor. Smithies got a column of publicity in the local newspaper in the form of a human interest story.

All Civil War Vets Free Guests

Toledo.

Valentine theatre management tied up with Toledo Blade and gave free admittance to all Civil War vets (Reb or Union) when "Abraham Lincoln" played. Another exploit stunt was giving free admission to any person with clothing for the needy. Bernie Lustig, p. a., arranged the stunts.

COLOR PRICE FIGHT

(Continued from page 11)

highly significant in view of this company currently handling approximately 65% of the world's film lab work. Several other independent companies are planning to get into the color market, each with a more or less different process, but all claiming production cost far lower than Technicolor.

Universal is among those who believe they can turn out color films at a cost of less than 10% additional to black and white. Its process is the invention of Roy Hunter, U technical chief, and William J. Kelley. Universal has made one Slim Summerville two-reeler so far with its process. Pathe and Sennett also are continuing experimentation with their individual processes, and all toward cost lowering.

Color's Wrong Cue

What is thought to have impeded color was the heavy cost coming at a time when theatre business was being affected, as were other industries, by general conditions.

The case of "Gold Diggers of Broadway" (WB) was cited by a color expert as exemplifying what the producing-distributing companies are up against in regard to color as it stands. Had "Gold Diggers" been released in black and white the costs for prints would have been $63,000. The same number of prints in color cost Warners $451,000. To this was added the cost of the daily rushes. Black and whites would have totaled $23,000; color rushes cost $115,000.

Tremendous difference, producers claim, is not compensated for by the pulling power of color. There is no advantage to the boxoffice, it is held, unless the added cost is below the 10% mark.

Hence the race which is under way. Besides which there is the time angle, color companies being notably slow in completing prints for release. This situation is claimed to have been somewhat remedied in past months.

Newest monologue material, double routines, wise cracks, stories, etc., in my monthly comedy service, called THE COMEDIAN. $10 per year. Small but good. No. 6 now ready. Price, $1; or first six issues for $4. Eddie Cantor, Howard Bros., Fred Allen, et al. are yearly subscribers. Also acts written to order. JAMES MADISON, 465 South Detroit Street, Los Angeles.

STAN KAVANAGH
FEATURED
NOW
CAPITOL, NEW YORK
"A Laughing Sensation"

MIACAHUA
THE BRAZILIAN WONDER
THIS WEEK R-K-O PALACE, NEW YORK
Direction JACK CURTIS

KUZNETZOFF
and
NICOLINA
"Variety," in its review R-K-O Palace, Chicago, last week, said:
". . . Kuznetzoff has a superb bass voice, while Mme. Nicolina is a most attractive soprano. Both are of operatic calibre and possess virile stage personality."
Now Playing R-K-O
Direction, WEEDEN & SCHULTZ
Palace Theatre Bldg., N. Y. C.

baby—THE ALEXANDER SISTERS—gertrude
"SWEETHEARTS OF THE STAGE"
Congratulate SAMMY LEE on his first Fanchon and Marco stage production, "Topical Tunes" Idea. Now LOEW'S STATE, LOS ANGELES, CALIF.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Flo Lane, former dancer (Mrs. Florida Volck), plunged to death from the sixth floor apartment of her parents at 151 East 81st street. Her father told police that she had been ill for months and believed she fell from the open window when she leaned out for air. Miss Lane was with Ziegfeld in 1926. On Aug. 5 of that year she was married to Morris Roderick Volck, non-pro., from whom she was divorced in 1929.

Edgar Allen lost his action against "Peaches" Browning for $15,000 commissions on her theatrical tour. Mrs. Browning lost a countersuit for $4,000 allegedly owed her by Allen.

Helen Lee Worthing Nelson, ex-showgirl, obtained a legal separation from her husband, Dr. Eugene Nelson, Negro physician of Los Angeles, she revealed last week from her bed in the Neurological Institute, 706 West 168th street, New York.

She said that before her marriage she never knew Dr. Nelson had Negro blood in his veins and that he had never admitted it to her.

A new home entertainment device, combining radio receiver, electric phonograph and talkin' or silent motion picture in one unit was demonstrated at the offices of the Visionola Manufacturing Co.

Last week the employment plan of R-K-O was put in operation throughout the United States. Plan is designed to provide employment for 16,861 men and women as sellers of tickets.

Two detectives from police headquarters canvassed sidewalk theatre ticket speculators on Broadway, asking them if any policemen had forced them to part with tickets or with money or if the specs had voluntarily given bribes to policemen. Detectives were attempting to check up on charges made before Isidor J. Kresel, special counsel in the Appellate Division's investigation of the lower courts, that 200 sidewalk specs were regularly "shaken down."

When apprised his wife had sued him for divorce in Los Angeles, Tom Mix, stopping at the Biltmore Hotel, New York, said that if she is certain she wants a divorce he will not oppose it.

Norman Hallenbeck, 25, acting assistant manager of the Paramount, Plainfield, N. J., and Sally Young, 18, cashier, were missing from Plainfield. Theatre safe, to which Hallenbeck had the combination, had been robbed of $1,500, the police said. Hallenbeck, with a wife and three children, was promoted recently from head usher to assistant manager.

Borrah Minevitch plans a recital at Carnegie Hall in February. His harmonica orchestra, now 16 pieces, will be expanded to over 100.

Because American and English laws hold illegitimate children heirs to their mothers' estates, Joseph Kay Boyle, 3, love child, may inherit the $80,000 estate of Kay Laurell, showgirl, who died when the baby was born. When she died in childbirth three years ago she left a six-line will giving all her property in England to Joseph Whiteside Boyle, of London, said to have been the father of the child. Will said nothing about the American estate.

Word from Toledo, Ohio, said that more than 100 girls ranging in age from 14 to 21, crowded the lobby of the hospital demanding bulletins every 10 minutes on the condition of Charles (Buddy) Rogers, operated on Dec. 13 for appendicitis.

Daniel Frohman underwent an emergency operation Sunday afternoon in the Park East hospital. Condition announced as satisfactory.

LOS ANGELES

Naomi Childers withdrew her back alimony claim against Luther Reed, picture director, until he has settled his domestic litigation with Jocelyn Lee.

Victor McLaglen sued for $2,674 in San Diego over an auto accident last summer.

Wylie A. Hill, former evangelist is suing "Bluebeard" Watson, San Quentin lifer, for misleading him as to the location of an $87,000 buried treasure. Hill wants $25,000 for five years wasted searching for the property of Watson's murdered wives.

Mrs. R. M. Murphy is suing the Winter Garden Ice Palace for $1,900 worth of headaches and a $20 doctor's bill. Says she was hit on the head by a puck at a hockey game.

Frances McCoy, player, is engaged to Chick Howard, non-pro. of New York.

Dorothea Gray Johnston, dancer, was all set to marry Robert Parvin Forbes, pictures, when her parents dashed down from Oakland and dissuaded her.

Helen Ferguson, writer and pictures, will marry Richard L. Hargreaves, Beverly Hills banker, sometime before Christmas.

Suit to annul his marriage to Pauline Frederick has been filed by Hugh Chisholm Leighton, hotel man. He alleges he is a husband in name only. Married in New York last April.

Helen Lee Worthing, formerly legit and pictures, has separated from Dr. Eugene Nelson, physician whose Negro ancestry was not generally known until a year ago. Miss Worthing is under treatment at the Neurological Institute, New York.

Mildred Zukor Loew obtained a divorce from Arthur M. Loew at Reno Dec. 8. She obtained custody of their children, Jan, 8, and Arthur, Jr., 3. Grounds were extreme mental cruelty.

Clifford W. Smith, New York sportsman and husband of Claire Luce, was given Pasteur serum after being bitten by a mad mutt owned by Warren Hymer, pictures.

Bert Lytell was fined $100 for partial evasion on his 1925 income tax. U. S. Attorney recommended the small fine, saying that Lytell has paid over $25,000 tax penalties already.

Caroline Looney, former vaude aerialist, identified a suspect as the masked bandit who robbed her of $1,000 worth of diamonds and tried to sell them back for $600.

Dorothy Christie, pictures, received a terroristic note followed by a phone call threatening to bomb her home. Just a crank's work, according to police.

Divorce suit against Emil A. Flugrath, father of Shirley Mason and Viola Dana, has been renewed. Door-slamming and sulking is charged by Marie Flugrath.

Aimee Semple McPherson summoned to give a deposition concerning her one time intentions and authorizations for a talker enterprise. Roy Stewart, indie producer, seeks to establish his rights in regard to the evangelist and Cromwell Ormsby.

Al St. John, pictures, summoned to court about $1,100 back alimony, said he had had no work. The court gave him 30 days' grace to get work.

Lillian Lane, pictures, granted a divorce from George Stoddard, attorney. In awarding $100 a month alimony the court warned her it was temporary, as there are "plenty of opportunities for a talented young actress" to support herself.

Mary Nolan, faced with a hearing before the labor commission, promised to pay $158 claimed by four nurses who attended her recently.

Alyce Paula Dera, in Hollywood from Connecticut for extra work, slashed the wrist because work was scarce. She'll recover.

Negotiations of Joseph Schenck and other picture people for the purchase of the Agua Caliente Co., holding hotel and casino concessions at the Lower California resort, have fallen through.

Jack W. Perrin, pictures, was arrested for drunkenness when police investigated a report that a man was beating his wife in a vacant lot near Vine and Melrose.

Luther Reed, alimony budget down to $75, with $25 on it as his weekly payment to Jocelyn Lee. Naomi Childers has temporarily waived her back alimony claim from the director.

Delores L. Salazar, on and off picture extra, who committed a de-

ment of $17,000 from Ferdinand Pinney Earle after a hectic love nest trial here, is in the dough again by marrying John R. Holmes, heir to a Minneapolis flour fortune, at Las Vegas, Nev.

Edward R. Harris, sound recorder, asks divorce from Genevieve M. Harris, saying she required him to support a "star boarder."

Thelma N. Davidson, pictures, asks divorce from George A. Davidson, alleging he gambled with her earnings.

Victoria Forde Mix renewed her efforts for a divorce from Tom Mix, charging cruelty. She says he stayed home only two days after returning from his circus tour in October. Mrs. Mix sought a divorce in Paris two years ago.

LONDON

New car regulations generally tightening up on driving, came into force rather suddenly this week.

De Forest Phonofilm, pioneers of talking production here, is in the hands of the official receiver. After running at a loss for three years the unit sold out to British Talking Pictures.

Gaumont British have been steadily closing and redecorating the cinemas in the United Picture circuit, the management of which they took over six months ago.

"The Borrowed Life," new play by Gwladys Parrish, is to be produced by the Incorporated Stage Society, with Glen Byam Shaw featured.

Frank Vernon is to produce "To See Ourselves," comedy by R. M. Delafield, to follow "The Grain of Mustard Seed" at the Ambassadors. Nicholas Hannen has the lead.

Historic Sadlers Wells theatre, which is to reopen after years spent trying to raise a public fund, is now rebuilt and is scheduled to start Jan. 6 with Shakespeare's "Twelfth Night."

Net profit of $250,000 was made on the year by Madam Tussaud's Exhibition and Cinema, subsidiary of Associated British. Profit $50,000 up on previous year.

Four talkers planned in British studios at present deal with the newspaper theme.

"The Smoky Cell" is announced as an Edgar Wallace play "in preparation," to follow the ill-starred "The Mouthpiece" at Wyndhams.

Three Sherlock Holmes stories have been bought by British units, thinking to cash in on the boom established here by Paramount.

Walter Hackett's "Way to Treat a Woman" scores 200 at the new Whitehall theatre, with Bertram Wallis leaving the cast. Role taken over by J. Farren Soutar.

Elmer Rice's "Street Scene" scored its 100 Dec. 4.

"The First Mrs. Fraser," after breaking all records for long runs at the Haymarket, quits Jan. 10 when a new play, featuring Henry Ainley, follows.

Greeks and Sheiks

(Continued from page 1)

them seem more intimate and friendly to the suckers. The police, on the other hand, figure the customers are just a bunch of college kids having a party, so aren't so finicky.

The club raided was called Sigma Rho fraternity. It occupied the entire 14th floor of a storage building and had been running for some time before police got wise. Customers were all men and boys of college age. It was the biggest raid tried here in a long time and kept police busy till morning.

College organizations claim these clubs in many cases have taken names of real frats, which have their titles registered legally. They say it is hard enough to get permission of parents for freshmen to enter their fraternities without the illegitimate organizations making it worse.

Back From Vaude

Eddie Lloyd, principal comic with Lew Talbot's Mutual show last season and who went into vaude this year, is returning to the wheel to replace Jack Montague with Mutual's "Flapper Follies" in two weeks.

Lloyd for several years was second comic with the Frank Damsel show.

TOUGHEST AUDIENCE

(Continued from page 1)

Rockne and two members of his football team. All the ladies wanted to dance with the pigskin tossers. Some were successful.

The same mob in one of the Hollywood cellar joints would fall from chairs at a mediocre imitation of Sophie Tucker.

The gentlemen who sit back with frozen mugs at social affairs are the same guys who go for horseplay on the set when cameras are being loaded.

Any time they appear in public as society addicts they leave the sense of humor at home with the wife. But if anyone told them they have no s. of h. they'd suggest swords for two.

The only time they'll laugh in a dress suit is when the boss does his clowning. To that extent, Hollywood is lousy with straight men.

Table Comics

Every local restaurant has its quota of table comics who panic the lay-offs and moochers. Most of these comics go sour in front of a camera, but when carrying their own audience they're riots.

Nothing but sour faces at a Hollywood opening. They have to be on the square for their public (held back by ropes). Nothing frivolous about the big shots then.

When the big he men and comics stalk up the carpeted sidewalks to chant into a microphone (20 station hookup), they wear full regalia. That's what makes them late for the openings, spending the early part of the evening mastering expression No. 7.

Tax Gigolos Now

(Continued from page 1)

tion to dance can buy a "host card" for 35 cents which entitles her to three dances with these answers to a maiden's prayer. If she yearns to talk as well as dance, she can rent the services of a "host" at $2.80 per hour.

The head hostess arranges an introduction, for the proceedings are conducted very properly. The lads who have qualified for the position as hosts are young men between 28 and 32 years of age. They must be men of the world, intelligent, handsome, good dancers and brilliant conversationalists, capable of making any woman feel she is a knockout.

Hosts Earn $50-$75 a Week

The weekly earnings of the hosts possessing these attributes range from $50 to $75 a week. Tips go to the hosts for the same reasons hostesses get them, but the hosts get a better break. They don't have to protect themselves against insults.

They are supposed to build up personal followings among the girls, just the way a good hostess does with the boys. In the afternoon they wear business suits, but for the evening sessions they must appear in tuxedos.

Clients of these hosts are mainly middle-aged women beginning to realize what they have missed in life. But these lads look forward to women who hire them for an entire evening and take them to the theatre and then to a night club.

Some 15 years ago male dancing partners on the loose could be stalked by the stepping at both Churchill's and Healy's. Elderly women being piloted around by paid escorts is also far from new. But the appearance of the gigolo in a public dancehall, or ballroom, carries a modern twist.

Wary of Newcomers

(Continued from page 3)

doesn't know them, and how the studios found that out.

"It's a slow process, which needs a definite publicity campaign in the background. Meanwhile, directors are afraid to take a chance with the screen unknowns, despite any legit reputation they may have. More than once a studio exec has to battle with a director to use a stage performer. The director's side is that he, too, wants to protect himself by using a known personality or type.

"That's why it's so tough for the legit people. They've got to come along slow for a new audience which never heard of them. And it seems it is the only way, as a rule, with the usual number of exceptions.

UNIONS RUN BURLESQUE STOCK ON CO-OP BASIS

Columbus, O., Dec. 16.

Inaugurating a "work plan" which it is expected will soon be followed elsewhere, Columbus members of the musicians' and stage hands' unions this week took over the Lyceum theatre and are presenting musical stock. The pay roll is on a co-operative basis.

The Lyceum closed seven weeks ago after a losing season with Mutual burlesque. Fifty was a crowd in the burlesque days. The opening day of the new stock saw more than 300 turned away at each of the two performances. Prices now are 50 cents top, compared with a burlesque top of $1.50.

FILM AND SHOW AT 10c SPREADS IN NEW YORK

Stock burlesque at pop prices is on the way to open in different sections of New York and Brooklyn.

The first reported as having a 10c gate on a grind and to include pictures is being set for the old People's on the Bowery at Spring street. This is the onetime Miner meller house. The same stock operatives at the People's also plan to install another Co in Miner's Bronx.

A third stock goes into the Crescent (Werba's) Brooklyn. Meanwhile the little Oxford in Brooklyn reported doing a land-office biz with stock.

Wheel Gaps Closed

The Lyric, Dayton, O., becomes a week stand on the Mutual Circuit, starting Dec. 28. House will close up the open week between Pittsburgh and Cincinnati.

When the Plaza, Worcester, Mass., starts playing Mutual shows Dec. 22, the open week between Boston and Providence will be filled.

Wrestling as Aid

Providence, Dec. 16.

Wrestling matches are being billed at the Modern theatre, burlesque, to spruce grosses. Stunt was tried last week.

Burlesque has been playing at the Modern for two seasons and is not satisfactory to its backers.

BURLESQUE CLUB NITES

Bohemian nites are to become a regular feature of the Burlesque Club operation. Idea is to bring in new members. "Guests" will be admitted at a fee of $2. The first is set for Dec. 20.

The club's new address is 112 West 48th street.

Mutual Wheel

Weeks of Dec. 15-22

Arlington Rev—Gayety, Boston; 22, Lyric, Bridgeport.

Big Rev—Orpheum, Paterson; 22, Hudson, Union City.

Dimpled Darlings—Rialto, Chicago; 22, Gayety, Detroit.

Flapper Follies—Hudson, Schenectady; 22, L. O.

Frivolities—Trocadero, Philadelphia; 22, Route No. 1.

Fine Feathers—Academy, Pittsburgh; 22, L. O.

Girls From the Follies—Route No. 1; 22, Gayety, Baltimore.

Girls in Blue—Gayety, Baltimore; 22, Gayety, Washington.

Hi Ho Everybody—Empress, Cincinnati; 22, Garrick, St. Louis.

Jazz Babies—Lyric, Bridgeport; 22, Apollo, N. Y.

Laffin' Thru—Apollo, N. Y.; 22, Fox's Jamaica, N. Y.

Legs and Laughter—Gayety, Brooklyn; 22, Empire, Newark.

Let's Go—Star, Brooklyn; 22, Howard, Boston.

Nine Life in Paris—American, N. Y.; 22, Gayety, Brooklyn.

Novelties of 1930—L. O.; 22, Gayety, Boston.

Oriental Girls—Empress, Chicago; 22, Rialto, Chicago.

Powder Puff Rev—L. O.; 22, Modern, Providence.

Radium Queens—Modern, Providence; 22, American, N. Y.

Record Breakers—Howard, Boston; 22, Hurtig, Woodside.

Silk Stockings—Columbia, Cleveland; 22, Hudson, Schenectady.

Social Maids—Gayety, Detroit; 22, Columbia, Cleveland.

Sweet and Sparkle—Garrick, St. Louis; 22, Gayety, Kansas City.

Step Lively Girls—Fox's Jamaica, N. Y.; 22, Star, Brooklyn.

Tuxedo Show—Fox's, N. Y.; 22, L. O.

Sugar Babies—L. O.; 22, Empress, Cincinnati.

Vanity Girls—Gayety, Washington; 22, Avenue, Pittsburgh.

Vogue Girls—Hudson, Union City; 22, Lyceum, Paterson.

Wine, Women and Song—Empire, Newark; 22, Orpheum, Paterson.

New Acts

HARRY HERSHFIELD
Monolog
13 Mins.; One
State.

Harry Hershfield's wide experience as a story teller, gained before all sorts of audiences in all sorts of places, is his asset in this salaried vaude playing for Loew's. On the stage of the State he was perfectly at ease, at home and at his best. Hershfield's best is pretty good. And he didn't look bad under his grey hair and in the middle of a tux.

Hershfield exhibited none of the nervousness shown by other columnists who recently preceded him in vaude. That made it easier to talk smoothly, with all of his yarns necessitating smooth delivery. Besides which the Abie Kabibble creator knew his material. His change of pace, unconscious or deliberate, alternated the strong and not so strong stories.

For an opening the cartoonist doubled at his own trade to draw a bust of Abie. Then stepped to the foots and stayed there the rest of way. His position was in front of the lights, quite dim as a spot for a straight talker but possibly the best way since it always suggested nonchalance. He wasn't made up, which is in his contract.

All but one of Hershfield's stories were the Yiddish dialect type he specializes in everywhere, and enough of them highly laughable. He sets the pace for himself with right handed gestures. The left stayed in his pocket.

His monolog idea is a bit old fashioned and slow for current vaude demands, but his name is there to offset such a handicap. Hershfield is a name for vaude in New York with sufficient entertainment value to evade the usual classification of being a freak.

Biye.

BERRY BROS. (2)
Dancing
6 Mins.; One
Palace (St. V.)

Berry Bros. were recently in "Blackbirds" and carry that billing with them. They are at the palace this week without vaude standardization in between. The strenuous eccentric dancing by this pair of colored youth is the sort that secures applause enroute and is generally pretty sure of a spontaneous outburst at the finish.

At the Palace, No. 2, they were on but six minutes. If continuing in vaude it would be advisable to add two or three extra minutes. An encore would take care of that.

Taller boy features one trick, a speedy twirl ending in a double knee-drop. This is the best remembered part of their dancing, though none of it far behind. More playing probably will give them a better perspective of vaude routining.

Biye.

SEVEN GORDONIANS
Acrobatics
9 Mins.; Full
Hippodrome

Five men and two girls march on stage and go into ordinary tumbling. The first serious trick had Tom Gordoni standing on one end of a teeter-board. A second man jumped on the opposite end of the board and threw Gordoni into the air, supposedly to land on the shoulders of a nearby "understander," Gordoni missed his man at the first show Saturday and landed on the stage on his head in a bad spill which was only partly broken.

Second trick, somewhat similar, was also muffed. Third stunt had Gordoni jumping backwards from a perch to a rebounding table, then into the air for a somersault and an attempted landing atop a two-man balancing combo. Gordoni filed to land squarely on the shoulders of the top man and slid down the backs of the two balancers, again landing on his head.

After some more tumbling and cartwheels by the girls the male quintet repeated the first three efforts successfully. Gordoni was announced as the only man to accomplish a triple somersault in the air from a rebounding table, landing in a chair held on an understander's shoulders.

Slips didn't hurt turn's reception and Gordonians looked good as an opener anywhere at the finish.

FOUR SINGAPORIANS
Banjo, Piano, Songs
10 Mins.; One
Lincoln Sq.

An Oriental quartet. They may be Eurasians or pineapples. They look Chinese; wear colorful costumes. Though not well organized please with their four banjos and alternating piano single and musical saw soloist.

But that's strictly on the novelty angle which will make anything these do either look funny or litterish. One of the boys sings a Chinese chorus. About five numbers and over here in No. 2. Likely for the pop houses.

Shan.

REGAY and DONAHUE
Talk, Songs and Dances
15 Mins.; One
Jefferson

This two-combo comprises Billie Regay and Walter Donahue, young brother of the late Jack Donahue. Starts off with some fly exchange, with a song and dance routine and some rough handling of Miss Regay by the elongated Donahue for comedy effect. Some solo stepping by Donahue also is acceptably injected.

Miss Regay takes a number of falls, largely productive, especially in house-lace the Jeff. The act on its presentment here needs working.

The best or perhaps biggest improvement could be made in the talk exchange. A few of the gags are a trifle blue and that submarine crack should go out.

Mark.

BOBBY JARVIS (4)
"The Best Man"
Comedy Skit
18 Mins.; One and Full
86th St.

This musical skit by H. C. Greene and Carey Morgan is a weak sister from any angle. Four people in support of Bobby Jarvis, the comic, are Audrey Christie, Evelyn Kindler, Edna Bare and Jack Donahue.

Weak opening has Jarvis as the best man at a wedding of his pal offering his condolences on the steps of a church as the happy couple start on their honeymoon. Scene then shifts to full stage, a living room in the home of the married pair a year later. Jarvis, supposedly still a bachelor, enters and two girls try to get him in a spot for a marriage proposal.

Before they had succeeded and start to fight over Bobby when the phone rings and Jarvis is informed he has become a father. More phone calls and he learns its twins and then triplets. Still another call and the phone goes up in smoke, with Jarvis taking a header out the window.

Not only the plot of this farce, but also the lyrics and music interpolated, are of no great consequence. Jarvis and the people in support show signs of ability in handling lines, and several are capable specialty dancers. In this skit they are handicapped by poor material which will need plenty of revamping to get by consistently in the intermediate houses.

LOU CAMERON
Comedy
10 Mins.; One
Hamilton

Lou Cameron working without any clowning comedy stuff on the bikes. With him appears Ruth Marvin who is rather attractive and helps Lou get a breathing spell with a little vocalizing. On general results here Cameron has a laugh-getting routine.

He's a hard worker, clowns most of the time, wise-cracking with modern flippancy that modern audiences demand a lot of these days, and succeeded in garnering rather consistent laughs.

Nothing unusual, but pleasing and amusing.

Mark.

RUCKER AND PERRIN
Comedy
12 Mins.; One
Hamilton

Once more John Rucker and Sidney Perrin are reunited doing a comedy act which scored all the way at the R-K-O uptown New York house. Since Perrin and Rucker separated neither seemed to get very far without the other. This time they have slapped together an amusing bit of comedy byplay along former lines.

The two comics, one as a Chink and the other just a straight colored man but doing comedy through his facial contortions and gagging, get considerable out of their apparent scrap over anything that comes into verbal exchange.

John Rucker always had about the funniest mouth in vaude and he still has it and knows how to use it. Rucker may have slowed up a bit in dancing but he doesn't do enough to hinder the act's comedy score as Perrin follows with his modernistic hoofing, more pronounced.

Mark.

JACK CONWAY CO. (2)
Comedy, Songs
14 Mins.; One (Special)
Lincoln Sq.

Simple routine for the pop neighbs. Conway looks like he knew his burlesque once. The girl and the straight with him about the same. The two twitter about nonsensically and the girl comes on with a trick mike that shoots off while the trio stands before it to-sing.

Nothing much on the singing and Conway depends on his mugging and Irish terrier talk for humor.

Girl could be developed to foil better. Her voice falsetto on the deep soprano or something that's not good when very low. But she has personality when the makeup isn't too heavy. No. 3 here and good hand on five-act layout.

Shan.

Joe DONAHUE and Nellie BREEN
Comedy, Songs, Dances
13 Mins.; One
81st St.

Joe Donahue, the late Jack Donahue's brother, has been in vaude as a single for some time, beside working in legit and last season in pictures for Warners. Miss Breen was best known in vaude as the partner of Lester Allen. Both can do better than their present act suggests.

Turn starts slow. Miss Breen, as a prop, goes into some crossfire with Donahue, comedy song and then a tap dance. While she's off for a costume change, Donahue does some eccentric hoofing. Miss Breen returns in street wear. Then follows more crossfire and a good gag tune, "Well, What Are You Waiting For." Winds up with both dancing.

Until Miss Breen makes her change the act drags. After she comes back the material is better and it really gets some place. Evidently the material is now the anchor, for they haven't anything solid in the line of laughs.

Donahue is a good-looking boy, personable and the right type to foil for a comedienne like Miss Breen.

A little overhauling, some substitutions, additions, and playing is needed.

JOSEPH B. STANLEY & Co. (3)
Comedy, Songs, Dances
18 Mins.; One
Englewood, Chicago

Taking an elongated contortion femme dancer and a short girl, Joseph Stanley attempts to show the grief a vaude producer goes through. It makes pretty fair entertainment, with Stanley jumping in and offering a new sort of dance, where the orchestra switches from a song melody to dance music, causing plenty of laughs. A hot idea which, when ironed out, will go strong.

As an opener the producer is stopping for a girl partner. First the long one then the short one, both good comedy. Next a violin bit by one of the girls, a smart Greenwood leg-swinging type of dance by the tall femme and a wind-up of hoke comedy.

TAM O'SHANTER GIRLS (14)
Band Act
16 Mins.; Full
Hamilton

Another female band act, this one using elaborate arrangements, calling for heavy work on the part of the brass section, with the energetic girls there blasting away with trumpet solos at frequent intervals. They are dressed in colorful pajama suits with berets to match, and on the whole seem to be a capable group of instrumentalists.

Nice arrangement of "Otchi Chernii" gives most of the girls a chance to show their wares. Three on for some fast legomania in unison help matters along, but the band's impression of Cab Calloway combo playing "St. James Infirmary Blues," with a vocal chorus megaphoned by one of the hoofing trio and a medley of Dixie songs for a finish, are weak spots in the routine.

With a little toning down might find favor in the intermediate spots.

FLORENCE WHITNEY and Co. (3)
Dances
12 Mins.; Full (Special)
58th Street

A pair of mixed doubles go through an ordinary routine, following which one girl does a solo acrobatic. Same girl back on after a quick change for a number with the two boys in a slightly changed routine that includes the conventional fast steps of the collegiate. Should shape quickly for the neighborhoods as an inexpensive flash.

Miss Whitney is evidently a ballet school product and a good one. Her first solo ends with a fast twirling finish that goes across. One boy and first girl offer a Russian peasant dance. Miss Whitney gets another hand for a ballet-type solo similar to her first, excepting that she changes costumes.

Turn closes with another Russian number, this in flashy outfits, merged into a finish featuring Miss Whitney's spinning.

LEWIS AND BETH
Dancing
10 Mins.; One
Hamilton

Mixed couple with a hoofing routine along the usual lines, opening with a high hat and cane specialty. Thereafter the girl concentrates on high kicks while the boy shows to advantage in eccentric legmania.

Finish is an impression of a couple going through a dance routine learned by correspondence, that leading into some lightweight knockabout acrobatics and falls.

Talk employed prior to and during the low comedy biz is of the obvious sort. Turn is a mild deucer for the intermediate houses.

FOUR HAAS BROS.
Trapeze
6 Mins.; Full
81st St.

A corking trapeze act that's fit to open the better bills. All four are smooth workers. Two of the boys do comedy and the others straight.

Set-up has three lower trapeze bars and two more above. Mostly flying bar work, the men swinging from one stick to another.

PALACE, CHICAGO

Chicago, Dec. 13.

There never has been a cockroach, a rat or a mouse in the Palace theatre, upstage or back, according to Frank Smith, manager. So it was deemed best to chuck the free lunch idea to be given on the mezzanine floor, out of the door before it got started. Several eat shops, across the street from the Palace, had complained that the serving of free coffee, sandwiches, cake and ice cream by this R-K-O spot wasn't quite fair. At any rate, all this free grub, which was to have been given away daily starting Saturday, isn't to be.

To take its place George Brown has arranged for three of this week's turns to go on the air. They are Jack Pearl, Zelda Santley and Dainty Marie. Last named will appear each P. M. in the foyer of the house and amplify her athletic radio talks.

Morton, Keppel and Betty are the opening trio. They offer some robust and vivid hoofing atop a toy bus, something new which was appreciated. Betty, as the solo feature in a torso twisting number, clad in men's garb, brought out a few new dnfficult steps and added more hand warmers to this trio's following. Closed with excellent stair dancing.

Ed. Ford and his fox terrier, Whitey, after a draggy opening, got going strong with the drunken dog bit. Saturday afternoon children went into roars at Whitey's antics.

Jack Pearl, assisted by two men, in a sketch running 26 minutes, went after belly laughs. The skit is built around Pearl's dialect when he tries to buy a car in France. A go-between helps. The Palace stage hasn't had a German dialect act for ages. It went over with a bang.

Zelda Santley, with the aid of a cap, a scarf, a monocle, a piano player and a few odd brushes of her hair went through impersonations, as seen at Rubens, of Eddie Cantor, Fannie Brice, George Arliss, Maurice Chevalier and Helen Morgan. Each one brought out her skill more sharply to the folks out in front. On her last of Morgan, who has been in Chicago recently with "Adeline," she clicked strong. Her closing number was "Ten Cents a Dance," done almost every week on the Palace stage.

Dainty Marie and Co., the closer, with Marie going through her routine tricks with a vigor that won her plenty. Her three assistants, one a stout girl and one a thin girl, and a man, supply the laughs early in this turn, which is timed with the 18-day diet and slimness to hit every femme in the house.

"Madonna of the Streets" (Col) feature picture, got good notices. This, with the excellent vaude being handed out here lately and a slushy, snowy day, packed the lower floor at the first show.

The bill came intact from Cincinnati.

"DREAM'S MEMORIES" (8)
Dance Revue
15 Mins.; Full Stage
Hamilton

Just another name to cover one of those combos with the adagio dancers, a prima donna and the rest. Not a bad outfit, with the work of two men tossing a young woman about as though she were a football the standout; some real circusy throws here from one man to the other, all giving th audience a chance to do a little gasping.

Girl takes chances, but they make the act as the rest of the turn is just so-so. Has some dancing girls who prove acceptable time killers.

Mark.

CHANDLER FOUR
Songs and Instrumental
10 Mins.; One
Hamilton

Quartet consisting of three men and a woman, the latter spotted at the baby grand, while two of the men pick away at guitars and sing. Off to a slow start with a special song in which the name of the act is plugged, the quartet shows to better advantage with a comedy song.

Nice harmony work, and the attempt to get away from the Ukelen track in the selection of song material should gain this turn fair results in the neighborhood houses.

Stock at Crescent

Dramatic stock supplants vaude at the Crescent, Brooklyn, next week (22) with James Moore operating.

Company include Frank Finnerty, Edward Landau, Peggy Densmore, Mabel Nelson, Robert Rowley, Arthur Marshall, Joseph Dolin, Thomas Waters and Jack Farrell.

New Broadcasting Act

Lillian Jay, formerly staff accompanist at WMCA, has teamed with Freddy Whiteman, professional manager for Fred Fisher. They will tour the western broadcasting stations beginning late in January.

PALACE

(St. Vaude)

Benny Rubin, Ken Murray and Helen Kane, holding over, were the foundation for the current bill which has Ruth Etting as principal addition and headliner. That gives the Palace an extraordinary four-ply name combination for amusing and drawing. Miss Etting, one of the real Palace favorites and always a certainty at this box office, was probably counted on to make up for any drawing power the h. o. ing trio might lose in their second week, with the added possibility of the trio remaining attractive enough to repeat as draws.

Last week's gross hit $31,000; big for the Palace, with a good bill on the stage. Money always shows up at the Palace when the show's there. This one should duplicate for dough and while not as strong at the first show, might be with two or three performances behind it.

Big fault Saturday afternoon was the failure of Murray and Rubin, m. c. combo for the second week, to kick things along at the necessary rate. It was their material. Made the first part drag and look bad, with the million bucks worth of talent involved not seeming that expensive. No real encouragement till late. It arrived in the second spot of part two, held by Miss Etting, whose own click led to the show's next best sock, a weighty comedy interlude in "one" by the comics. They staged a dancing contest between themselves for heavy laughs and applause and brought on a brace of specialty kids to finish it.

In the Misses Kane and Etting the bill had a woman singing single for each half, something extremely odd for the Palace nowadays. Not many first grade singles to go around today. Two on the same bill this week and not another in sight for weeks. That best reflects the present Palace booking problem. It happened Ruth Etting and Helen Kane were both available this week and rather than lose either, apparently, the Palace booker grabbed 'em both.

No confliction, in style or results. Miss Kane's five numbers closing the first part were not as suitable as the previous rep and all showed this much imitated girl is drifting away from her own idea, slightly but noticeably. The tricky ending of one song might have interested Miss Etting had she been standing in the wings. Murray appeared again with Miss Kane in the final song and for the second week contributed an ideal finish.

Making it stronger, Rubin followed Murray opposite Miss Kane for more sound comedy. She ripped his shirt into threads in the last chorus. Done so nicely as to appear spontaneous. The other Murray-Rubin in-between bits during the first part weren't nearly as good.

All showed typical first show nerves and need of playing. As did the "Bill Sykes" burlesque by the comics and Miss Kane in the closing spot. This was the satire on Owen McGivney's protean act, placed third, as done by others in vaude for the past eight or nine years as "The Wager."

"The Wager" was framed in a Keith theatre in 1922 or thereabouts as an afterpiece to a bill then comprising Bert and Betty Wheeler, William and Joe Mandel, Dotson and McGivney. It was so successful these acts played intact in all theatres for months. Later it was played by others with McGivney.

Having Murray and Rubin, comedy experts, involved, it possessed more than the usual amount of original laugh stuff here. But as worked, it showed more than anything else on the bill the need of a few performances. It closed the bill somewhat abruptly. Might have been more properly placed at the start of the second section, with Miss Etting moved up to close. The Rubin-Murray dance bit could go anywhere. Roy Cummings wasn't at home as the intermish opener. He was the No. 3 natural for the bill, with his knockabout best suited to an early showing. Cummings was a last minute entry to sub for the Runaway Four, out due to illness.

In Miacahua, opening, the Palace has the best of the femme wire walkers, after having Coleano, best of the men, recently. The Brazilian girl's work on the tight thread is always interesting. Berry Bros. (New Acts) are here directly from "Blackbirds," which folded last week.

Some of the applause upon Murray's first entrance, following the Berrys' was for the comic and some for the deucer. Enough of the latter to bring the boys back for a bow, then Murray went into some talk. After a few gags illustrated the results of constant use by going wide, Rubin entered and thereafter the two were teamed.

Ahl, the coocher, was the recognizable half of the tw. specialty dancers on without billing in the Murray-Rubin hoofing affair. Other was a long-legged boy in a loose dance. Ahl is doubling from Joe Lewis' cafe in her repeat Palace date. She's a smooth and inoffensive twister.

In his quick-change turn McGiv-

(Continued on page 38)

TEATRO DEL LAGO

Chicago, Dec. 12.

This is probably the only house in America built to cater entirely to automobile trade. The house has been standing four years this approaching April and in that length of time not over seven people any one day by actual count of the management, Sam C. Meyers, who is the owner, and G. G. King, house manager, have ever approached the del Lago on foot. But the Teatro del Lago and its 1,200 pews have other claims, quite as important as the carriage trade.

It is also the only house about Chicago and environs that thumbs its nose at the censors. No matter what the city censors chop out in the Loop and nearby towns, the film, when it unwinds at the del Lago has all the chopped bits back in it. It gets away with this unusual situation because it is located in "No Man's Land," and pays only taxes to the county.

The strip of property upon which this theatre is built lies a few feet north of Wilmette, a ritzy suburb just out of Chicago. Here at night the weary millionaires and cattle owners come to lay their weary heads in rest, and if the film is attractive enough, to oust the gaunt-feud and have him drive the family to the Teatro del Lago. Neither the city or state has anything to say about this "No Man's Land."

On the strip Mr. Meyers has sunk about $500,750. In 18 stores, a 36-apartment building, 50-car garage and the plain Spanish style theatre. As Mr. Meyers is a brother-in-law of Abe Balaban he was expected to make a success from the start, although many took the opportunity to declare him a bit off when the venture was first started. However, Mr. Meyer drives about in a Rolls-Royce today, has no other theatres to worry about, and generally has a pretty good time. He claims he is boss of "No Man's Land." His early theatre career had him build the Highland and Marquette in Chicago.

Early in Mr. Meyer's career with the Teatro del Lago he tried to ape the ways of the city, and when the censors announced a pink ticket film, Mr. Meyer's stuck up the sign in "No Man's Land" no children would be admitted.

First week he learned his lesson when some 35 haughty mothers steamed up in large cars and asked Mr. Meyers point blank just why he thought he could say what children around the spot should see. That first evening some 100 youngsters demanded admittance to the theatre, despite the pink ticket idea, which didn't mean anything in the territory, but which Mr. Meyers thought might be good biz.

The upshot of the whole thing is the house now runs in its ads, for pink ticket pictures, the wording, "we do not recommend this show for children." If the kids want to come, okay. In any case the mothers don't feel, any longer, Mr. Meyers is trying to tell the youngsters, and their parents, what films they should and should not see.

Again contrary to city theatre rules the del Lago gets its biggest play during the summer months. It does a comfortable biz during the fall and winter, but in the summer it sticks on 15 to 20 extra boys who help on the parking space that can care for 720 cars.

As a matter of record the del Lago service make the de luxe houses about Chi keep their heads. If it happens to be raining when the best of the northside go out to the theatre, they find a boy with a flashlight and umbrella helping them park their car. If they want their car after the show, they have but to inform one of these numerous lads and he brings it around, and all with no tip or fuss. It helps part of the theatre's policy.

The line-up of the theatre's drawing includes about 800 from Wilmette, 2,000 from Kenilworth, about 9,000 from Winekate, 4,000 from Glencoe, and about 2,000 from Highland Park. All these suburbs are class A, so far as the western 400 and Chicago concerned.

When the house first opened Mr. Meyers had a mailing list of 20,000, all who were sent mail first class. This has dropped to 8,000, with not a name added in two years.

House uses De Forest sound and changes bills four times a week. Back stage they have dressing rooms, which house seven people. Off night in the house is Thursday, which is maid's day out in the suburbs, with many matrons and others having to sit home and care for the children. Mr. Meyers, however, points out this custom is fast passing, with the kids driving up in their mammouth cars and having the chauffeur call after the show. This makes everyone happy, with the young generation fast grasping this fact.

Mr. Meyers, to make his house seem like the Loop, has one vending machine in the outer lobby. It's been pushed in a corner, out of sight, as the trade doesn't go for such items. They laugh long and loud at anything that pleases them, and probably more dough is represented in the del Lago of an evening than even the Civic Opera.

Prices are 40 cents and 15, with a personnel of 30 required to operate.

PARAMOUNT, N. Y.

New York, Dec. 13.

It's a wise-cracking show from start to finish here. Even Leo Reisman goes in for it with a song, exaggerated by much hair pulling and waving. George Bancroft, personally appearing, is the only one who gets serious. The rest is laughing a lot or applauding vigorously.

Street scene is a "one" and gangster den in a "two" are flashed for atmospheric introductory of Bancroft. The rest of the star's time is taken up by a recitation of the old school and barroom type. Bancroft could be used to far greater advantage.

Ted Leary is usually fast moving, even some stage gags getting over. There's a lot of big-between stuff in Leary's jabbering, which only saves itself by a thin veneer from being in the category of crank burlesk material. Leary also works with Aurdele Craven, after the little girl dances and sings.

William and Joe Mandel do a pass turn table, one of the brothers wearing girlie's panties. Lots of laughs and handgrings.

Chic Sandor ensemble contributes to the Harry Link Publix production called "Town Topics," with several demonstrations of tapping and costume changes. One of the offerings has been seen many times on the stem. It is the blackout ghost dance.

As the m. c. Frank Jenks is showing improvement each week. He should become a permanent.

Jessie Crawford does his turn at the organ with three pop numbers, one of which gives him an opportunity to exhibit all of the "musical instruments" that compose an organ like that in the Paramount.

Feature picture is Paramount's "Only Saps Work." Par newsreel has its regular place in the program. *Wally.*

CAPITOL, N. Y.

New York, Dec. 13.

Capitol hasn't followed the lead taken here and there in the sticks by giving John Gilbert subordinate billing in the Metro talker, "Way for a Sailor." The star's name is on top in the marquee lights and on all house billing.

Attendance light Monday night. Coldest weather of the season thus far might have kept them away from downtown and probably one reason for the biz.

Stage unit, "Catching Up," is more a specialty bill than the usual Loew presentation unit. It went into "one" in the middle for Stan Kavanaugh's comedy juggling routine, down to eight minutes, new, about half of his customary vaude running time, but purely a vaude type of act all the way. Show ran vaude fashion on full stage also.

To verify the title Dave Schooler, house m. c. steps before the traveler at the start to announce that the show is running late and in order to get back on schedule the various turns would have to cut. There follows a speedy series of specialties by acts and the girl line, of which the endings only are used, including a blackout containing just the closing punch line. The idea holds for several minutes, but there the show goes routine and stays that way.

Toy Wonders was the first specialty, a good acrobatic dance by a nice looking girl and Emilie and Romaine's followed. Hard working adagio pair with their double work superior to most of the trio and larger combination stuff still around but passing out. This may mark a return to the former and neater type of turns since it's a leg catch of the girl around the man's neck preceding a fast twirl, the impact seemed terrific.

Chester Fredericks had better locate some talk that will suit his flip nut style if he must talk between dances. Schooler came in most handy here as Fredericks straight and often polished the stuff when polish was needed. Fredericks might also toss that cigar. It suggests he can't decide whether to go into a blackface monolog or his dancing. An acrobatic dance and a cigar coming together a bit later, don't mix. Fredericks is a gingery youth with a big fund of leg ability and a pleasant manner. He could use both to better advantage.

The Great Yacopis, teeter-board troupe of seven men and two girls, work fast in their few minutes of bounding. Three-high leaps from the board are features, with the two-and-a-half into an elevated chair played down in the middle here instead of featuring as the finisher, as is customary with this sort of act. That the Yacopis can top that stunt is their edge.

Kavanaugh grabbed enough before the drapes, but all secured by his juggling. The stream of chatter drew just a couple of snickers. In the smaller vaude theatres his talk almost rivals the juggling for response.

A red and silver set dolled up the stage with rich effect. Band stand moved up on the rails for the orch's one number. Yasha Bunchuk led the pit crew through a medley of Cuban compositions, the smash ending drawing the usual heavy applause.

A Laurel and Hardy Metro short, "Another Fine Mess," had a scream spot along with the newsreel and feature. *Bibo.*

MILDA, CHICAGO

Chicago, Dec. 10.

This is one of those neighborhood passes that coined money with Gabe in the years gone by, and which with biz weakening sadly under the present all sound policy, once more in the market for a lessee. Have sent a little encouragement and they'll be back in the column; all they want is a little assurance that they'll get a bit of co-operation from the I. A. T. S. E., the A. F. M., the A. C. and the bookers and they're set.

Three years ago this house used to play 16 acts of vaude and was one of the most consistent money-makers in the city. Situated in the heart of what's known as Bridgeport or sometimes as the Central District, the neighborhood is soaked in the aura of the stock-yards a few blocks away. The odor seeps through the cracks in the doors, crawls through the closed transoms and sneaks in through the ventilators. No amount of perfume can chase it from the house.

For four weeks Billy Pearl brought his tab show into the house. Business was excellent with a Sat. midnite show necessitated by the trade. And when Pearl crammed the neighbors squawked. Management has been telling them that he's conferring with the proper vaude agency now and that flesh shows are just around the corner. It's a cinch that variety will be back on the stage here soon after the first of the year, mainly because the Fox Midwest around the corner is threatening a return to vaude, and so does the Ramova, four blocks to the south.

Housed is arranged perfectly for vaude. Rather large, 1,000 seats in the main floor and balcony, but everything close to the stage. Money is tight in the neighborhood, and the balcony is getting a greater play than the first floor. Prices run like the old tariff, 10-20-30.

There's no doubt that the neighbors here are getting a lot fed up on the drawing room English dramas hitting this screen, with the older people being forced to bring their school taught children along to interpret some of the sequences. But vaude is universally understood, and in a neighborhood that has a tradition for vaude, and has been weaned for it since the advent of sound, it looks like flesh is the only course.

It's an indie house. Another break for vaude, since it's the indies which are going to take the first leap back to flesh. Flesh is a gamble as things stand now, and the circuit men are afraid to or can't gamble for fear of getting it wrong when the hiring-hats. The indie manager is his own boss, and has no fear of being let out.

Feature here was "Playboy of Paris" (Par), also a Burton Holmes (M-G) short. House is getting a protection break, being spotted as a C-pre-release stand. But even with that angle, business was only fair on a good theatre night.

ORIENTAL, CHICAGO

Chicago, Dec. 12.

Quietly unpretentious, yet unusually pleasurable for the beholder is Will J. Harris' "Babes in Joyland," which brings again into sharp contrast the results achieved by the Chicago production department on comparatively short money.

This unit has three vaudeville turns, Jones and Hull, Flo Mayo and Williams and Charles, as its mainstay. Jones and Hull have a musical novelty that adapts easily and successfully to the picture house stage plus the additional booking value of being away from the routine.

That goes too for Flo Mayo, who gives a first rate demonstration of strength and skill on a trapeze that moves from one side of the proscenium to the other. All the while Miss Mayo keeps up a line of chatter somewhat in the pert manner of Una Merkel in pictures and Nydia Westman in legit.

Williams and Charles, cleverly convert exceptional acrobatic prowess to comedy ends. Their appeal is universal since they depend not at all upon the spoken word.

A Krazy Kat ballet was in keeping with the holiday stress on things juvenile as was the prevailing laff-from motif of the unit. Benny Meroff leading the band contributed a few representative samples of his hooting. Benny was somewhat in the background this week probably because next week the show is planned to be all-Meroff as the trailer put it: "By, for and with Benny Meroff."

Feature was Metro's "Passion Flower" with Charles Bickford, Kay Francis and Kay Johnson. Up to the second show Saturday there was no evidence that it meant much to the Chicago public. They stay away in this burg. *Land.*

Hollywood, Detroit

Detroit, Dec. 16.

Good show this week and plenty of hoke entertainment. Nothing classy except Steve Savage, who can go anywhere, but lots of laughs that stood well with the factory hands out here. Show pretty much devoid of talk, with Savage contributing a few tag lines that were carefully chosen and fitted. Otherwise a little heavy on singing. In addition to the Dawn Sisters Three Singing Globs sang entirely and the Savage turn used three vocal numbers.

Loughton in a Spanish costume looked well and a few words used as straight fitted in for a nicely sold show. This boy has the gift of selling an act and putting the act and audience at ease. The sort of training that might cull him a long given, I and contributed an arrangement of "Memories of You" with the help of Bob Clark at the organ. The effect was a little different and scored.

Savage is a home town boy. Working in the various auto plants most of his time here before he hit the stage in the Amateur Nights and then to his own act via night clubs.

In addition to his dancing he has a mugg and uses it to advantage. Mugging resembles the rubber mouth of Joe E. Brown and to best advantage. Although burlesque aesthetic dances have been done around here before, never just like these two. They have lyrics that sell the idea and scored heavily with falls and all.

Three Globs contributed a type of singing that has been missing for some time now, but still goes here. In this neck of the woods every lodge and fire station has its own singing trio and they go for this stuff.

Picture, "The Santa Fe Trail," with business fair. *Lee.*

PARAMOUNT, L. A.

Los Angeles, Dec. 11.

It's up to the pictures at this house now. Stage shows, organ unit, orchestra and other dressing has reached a standard that needs no further attention except to maintain that quality. If New York doesn't get panicky and start to trim the nut out here, there'll be no trouble from the stage end.

Lou Smith, auteur-chief here, squirrely behind stage shows and exploiting them 100%, has unquestionably drawn new faces past the Paramount box office. Little by little since eastern units came in, other features have been organized until Smith now is providing shows with a class-close publish.

Nut is running high here through Smith's determination for class presentations but if it was sheared unwisely the house never would get anywhere after the way it's been run into the hole the last few years.

Picture this week is "Along Came Youth" (Par), with the Buddy Rogers name only for b.o. bait. Not likely to shoot house into big figures.

Unit is "Harem Hokum," staged by Louis McDermott and featuring standard vaude act of Morris and Campbell. Their regular vaude offering is split up by other numbers including a line routine that don't seem to fit in right but puts in a nice punch, nevertheless.

Publix has built an atmospheric Turkish set for the second half of the Morris and Campbell routine here, bringing in Sunny, Eddie and Eddie, crack colored dance and hammy band leader. Sunny Monde, who shows remarkable skill at tearing novel patterns out of big pieces of folded paper.

Seems McDermott wanted Joe Morris and Flo Campbell on hand most of the time to more effectively build these and other specialties, Idea has worked out satisfactorily with plenty girls also around the stage as always well dressed. Jack Partington, local dressup expert, adds girls to make the shows bigger and probably had something to do with flashing up that Turkish set.

Dave Gould line-up to average but not above. Their routine of putting dolls through a novelty dance is best.

Beatrice Gardell's snake dance with the outstanding item stuff something very different and clever, with local fans going for it.

Running time, 49 minutes. That's long for a stage show but no padding spots on in this case.

For Oscar Bann's first week here as pit conductor the house has an overture production in connection with "Martha," a prima donna and 16 dancers, making this comic for something. Very nicely staged. Thursday night audience gave the overture presentation a hand.

They don't sing for exercise, either, which makes it a tough job for Earl Abel at the organ, but he's trying hard and building up. A prima donna, Florence Foyer, off-stage went through Abel's first number.

Rhythm Boys booked for matinees and all day Sunday as an extra attraction in line with plan to slip in early like this now and then for b.o. draw, stopped the show Thursday afternoon. Act was spotted in line ahead of Morris and Campbell's in-one scene. *Char.*

ROXY

New York, Dec. 14.

Excellence and heft of the current Roxy stage show partly covers a weakness on the screen. The stage fare is reliable insurance against anyone walking out dissatisfied.

The last of four separate stage items, called "Blues," is in line with the new and more jazz-al stage policy at the house. Included is the Norman Thomas Quintet from Canada. This is a colored combination of piano, trumpet, hot drums and dance team, with a baritone on intro for a solo. Cut down to just the meat there, and meaty enough for a decided click. Bruce Johnson Serenade is sound classy, but arrest. They play piano, melodica, bazoo and washboard. The washboard is strummed by thimbled fingers and produces a weird rhythm.

Ballet and Markert's Roxyettes, after previous separate appearances, combined for the finale of this item. A rising stage effect background for the 48 girls. Last number for once making the Roxy costume seem natural most girls, girls went through a Harlem hot dance drill under their blackface makeup (masks), dressed in colorful silver and blue costumes. Noise and gling-a-ling galore.

Roxyettes on their first appearance were in a mechanical soldier routine impressing as the best line number at the Roxy this season. Stopped the running order, a feat at this large theatre. This finished the presentment, titled "Fantasie Russe." Opened with a Russian folk skit, musical along the lines of those played before centerpiece fan-rises in "chanve-sauris." Seemed like an argument over a check in a restaurant, but not so clear.

In "Les Papillons" an introductory solo dance by Patricia Bowman led to a most generous display of phosphorous costumes on a dark stage by the ballet. This type and grade of costuming and staging isn't to be found anywhere but at the Roxy. To anyone not familiar with grosses it is probably a standing question of how the Roxy can lay it on the stage so heavy at pops.

Pit overture, selections from "Faust," double with accompanying stage vocalizing. Mario Valle and Harold Van Duzee were the song soloists in front of the house chorus, all working behind a scrim. Stage portion was split into three sections, and the orchestra filled the pauses.

The mechanical soldier dance by the Markert girls would be a natural for the Xmas week show, and warrants repeating. *Lee.*

EMBASSY

(Newsreel)

New York, Dec. 15.

It being quite unlikely that Dr. Clarence True Wilson might have a substantial radio audience in Manhattan, the chances must be even slimmer that he could headline in films—of any kind. The Fox clip in which the persevering prohibition advocate warned the audience against the judgment of the "Jazz" trend jaw brought resentful guffaws from a half house of customers at supper time. This clip may have spoiled some dinners. That's strictly on the New York angle and the observation of customers' mien. Bill ran to 43 minutes, usual.

Wilson spoke slowly for 2½ minutes, one of the longest of the 28 or so clips shown. Against his thin Gen. Hans von Speckt, another propaganda film, also by Fox, spoke three minutes.

Far more Fox clips than Hearst on this run, which, when not propaganda, were highly magazine. The Hearst Mr. Average guy-and-Fearpiece. This time ringing in a supposed prosperity broadcast by Uncle Sam himself. Maybe that's theatre.

About four Christmas clips of the usual variety and coming in a bunch. One showed choirines dancing on the island in Times Square, opposite the Palace, for the Salvation Army. These choristers are a newsreel's conception of sex appeal. Palace (R-K-O) marquee clearly visible and a plug. President and Mrs. Hoover and V.-P. Curtis also get clips. Footage showing German grandkins playing bounce ball to radio; just a gymnast class and not important.

Sir Thomas Lipton speaks on receiving the Sportsmen's Cup from the hands of Mayor James Walker. Also a plug for the U. S. Steamship Lines and the Leviathan, which has a clear booking record with the newsreels, shown so often. Army and Navy football game displayed a number of empty seats at Soldiers' Stadium. Though photography is blurred there was keen work on the various plays, especially the run for a touchdown.

Ruth Nichols shown finishing her cross-country flight, but her color records n. g. *Shan.*

PARADISE, CHICAGO

Chicago, Dec. 13.

Now being plugged as the only house with a stage show on the entire west side, this spot is clicking. Always a reliable house as to gold to be depended on coming through week after week to regular profits, it's theatres beating its former figures and running far ahead of the Marcus around the corner, which is trying to scrounge by without flesh.

When people talk about the Para-

(Continued on page 39)

PALACE

(Continued from page 36)

ney does five characters from "Oliver Twist." He is now exposing the changes to give the act a new slant. Added to the former values, it helps a lot. Some showmanship in the black mask makeup of his two dressing assistants. Just as interesting to see how it's done as to wonder why.

Murray laid aside his regular support almost entirely for this week, using only Milton Charleston of the bunch who played straight instead of stooge in a few bits. One was the poker game in which Murray, Rubin and McGivney also participated. It had two solid laughs along the way and a dropping finish.

Miss Etting's six numbers reached peak with her standby, "Ten Cents a Dance," and "I'm Funny That Way." She was a spine-chiller with the latter and a smash all the way. *Bige.*

LOEW'S STATE, L. A.

Los Angeles, Dec. 12.

"Topical Tunes," Fanchon & Marco unit running efficiently without the help of Eddie Peabody until near the close, is the stage half of a good money bill which drew a short line for the last show Thursday. Evidently fearing "Holiday" on its second run wouldn't pull in the Christmas shoppers, house is protecting with this better than average stage show.

Peabody, an old favorite here, where hundreds of kids were members of his Eddie Peabody Club, didn't do a thing but lead the orchestra till the Caligary Brothers, featured, were through. Then he began operating on his banjo, playing two selections and three audience requests. Enthusiastic applause, especially for his "St. Louis Blues" rendition.

Band is practically hidden throughout, being on tiers behind a black velvet curtain picturing a bar of music.

Show opens with 14 Sunkist beauties in a routine. Georgie Thomas, young soprano, made her entrance here. Contributed a refreshing quality to the unit.

Boy Buroff, with Eula Buroff, also sang a number. He was followed by one of the Caligarys for a tap. The Alexander Sisters, in top spot and lending lots of class to this show, did a song-and-dance routine that stood out. One sister then did a solo. Very well received.

The female impersonator number of a solo Caligary was really a burlesque on this type of act. It carried a humorous wallop.

Eula Buroff on next, and then the prima donna singing "Just a Little While." Miss Buroff and partner came on for a flying waltz, gracefully done. Alexander sisters followed with a tricky dance routine. One sister then displayed a difficult bit of hoofing backed by the Sunkist girls.

Caligarys' best number came here when, after clowning, they go through a slow motion hold-up and fight.

After another chorus routine with girls in clown costumes, the blonde Alexander—other is red-headed—had another song spot. Peabody then came from up-stage where he had stayed out of light a good deal for an m.c.

The Boutttes finished with a novelty routine on drums, led by the Alexanders. Added more meat to a well-filled bill.

This is Peabody's second and last week here. Program is one of the best Loew's State has had for some time. Along with "Holiday" on the film bill were Movietone News and a fashion feature.

86th ST.

With Gus Van topping and mopping and "Sin Takes a Holiday" (Pathe) as screen feature, the bill at this Yorkville house holds sufficient strength to satisfy the steady clientele. Balance consists of three acts, all light on comedy and overboard on dancing, but fair enough in vaude values.

Van, a great favorite in this Germanic stronghold of New York, got a fine reception, closing the vaude portion with 30 minutes. With his own conductor in the pit, Van pitches into his special material, omitting gagging talk, but registering solidly with his Hebe, Dutch, Negro, Irish and Wop dialect singing.

Opener held the Robbins Family, three men and two women, whose specialty is acrobatic stuff, all of it nicely executed, but bearing the stamp of too much repetition. Off to a slow start, then gathers momentum toward the close. Elderly man introduced as head of the family, closes it up with his dad speech at the finish.

Algis and Bobbie in the deuce, rated mild laughs with their knockabout dancing and mugging comedy in the English music hall manner.

Bobby Jarvis (New Acts) in a comedy skit with music was third, just managing to slip by with light-weight material assisted the comic and the supporting cast of three girl and a man.

Biz at the first show Saturday fair, about three-quarters downstairs.

STATE

Apparently the advent of Harry Hersfield (New Acts) as an actor hadn't been noised about sufficiently to cause any b.o. stampede early Saturday, but biz began to pick up before Harry bowed on for his second show.

State bill as a whole looked bad. Hersfield couldn't hold up the rest of the bill. Lally McConnell's "The Bridge Game," and the Stuart and Lash two-in-one combo, held comedy, but there was something missing, and the result made it easier for Ed Wynn in the feature, "Follow the Leader" (Par).

Four Polos opened with their circus display, just so-so, followed by Charles Stuart and Harry Lash out in "one" for hoke comedy, roughhouse and talk, on a bit too early in this big house. Their mauling of each other and the whamming the comic takes, which had been sure-fire in the R-K-O houses, seemed dull here. The laughs were scattered.

While the audience was a little better when Stuart and Lash came on later to close the show with their band, the Cavaliers, it was hard work to obtain spontaneous response. The act closed up considerably better.

Miss McConnell's skit started out so quiet before her entrance, it seemed out of place here. It's at the State direct from a week at the R-K-O Palace. But Miss McConnell stepped right into everything she had, and once she built up her stew the returns were all right. Miss McConnell has made a comedy gem out of the loquacious femme who grabs like a streak. Nobody quite like her now in vaude and doing the lady souse in her way. *Mark.*

HAMILTON

Ten acts of vaude here Monday night, three of them added for the final show to give the bookers a peek at new material and the customers a vaude bill at bargain rates. They like bargains at this uptown house, which filled to capacity early and held them to the end. Screen feature, "Sin Takes a Holiday" (Pathe), running 80 minutes, while the acts burned up 116. Enough variety in the lineup to satisfy most any neighb clientele.

Topping the bill, Sam Hearn with his hick comedy characterization, registered solidly. His chatter about men, women, marriage and politics, though a little risque in spots, rating as sure-fire material as sold inoffensively. Comedy song, violin solo straight and an impression of a vampire scene with sound effects are all handled in showmanly style by the rube violinist.

Spotted fourth, Doyle and Donnelly with a timely routine of talk and acts rated high in the applause scoring. Boys make a neat appearance, have a good sense of comedy values and harmonize a couple of pop numbers effectively. Mary Sawyer, shapely blond looker, is in support for some brief bits of clowning and contributes a corking tap routine. Looks like these boys with their present material are due to step up into faster company.

Joe Lane and Pearle Harper in the deuce with songs and talk pleased, their best bit being a baseball scoring system with each taking turns at pitching gags, and getting a good quota of laughs. Another mixed comedy team, Smith and Hart, clicked, with the blond girl a natural nut comic, carrying most of the burden, while the black haired boy stands out on appearance.

Horton Spurr, trey, earned appreciation with his slow motion picture impression of a dub golfer and some neatly executed soft shoe tumbling.

Field and Bell, two boys, depend on face slapping, knockabout and grotesque posturing to just about slip by in sixth position, while the Tam O' Shanter Girls (New Acts), spotted fifth, have another mild girl band act to sell. Chandler Four (New Acts), harmony quartet, were eighth with a fair routine of songs and instrumental specialties.

Lewis and Beth (New Acts) opened with a lightweight dancing turn and Van Cello and Mary rounded out the bill with a well executed juggling display by the male half of the team.

R-K-O, L. A.

Los Angeles, Dec. 11.

Unit this week carries the billing "Two Headliners." Not indicated which two are the bill toppers, but Ford and Price, Don Zelaya, Keller Sisters and Lynch and Buster West are in the unit, so they can take their pick. It's good vaude. About the best variety lineup here in several months.

Ford and Price were not open. Nothing new in their routine but they sell it all. Four legit bows impressive for an opener.

Another sole man, Don Zelaya, followed. The "Don" (meaning Mr.) was tacked on here for the benefit of the Latin population. Zelaya managed to hold them through 10 minutes of strolling between two piano solos and finished strong with a Spanish number. He begged off with a speech.

Keller Sisters and Lynch sang their "rough-dried" numbers to a unanimously receptive mob. Plenty of class here, with the trio stacking ace-high in their line. Explanatory trailer that "Vincent Lopez presents," etc., fell on barren ground. Lopez is strictly an exmotion picture promoter in these parts.

Buster West closed, his hoke rounding out the bill that was lacking in democratic comedy up to this time. West's routine left them with sore sides. John West and an unprogrammed girl did good stooging.

"Talkable David" (Col), Pathe News, cartoon comedy and no end of trailers about next week's show, bargain dresses, midnight mats and professional try-outs took care of the flicker appetites. *Call.*

Liberty, Terre Haute

Terre Haute, Ind., Dec. 10.

This house and this town offer a fair sample of vaudeville operating under restrictions of budget, capacity and stage space. In a city of 77,000 population with nine theatres, the Liberty is Terre Haute's only temple of breathing actors. It plays six acts weekly, divided between a three-day first half and a four-day last half. Budget for the vaudeville is $400 weekly.

Under the circumstances Dick Hoffman of the Western R-K-O booking office has his problems. On top of the salary consideration, a stage never large has been reduced to hardly more than 10 feet in depth by the permanent and unmovable obstruction of vitaphone horns. This means three-quarters of all the novelty turns requiring full stage are rendered unavailable to the house.

To balance these handicaps from the performer's standpoint there is the not inconsiderable advantage that the stage crew of two is uncommonly obliging, with ditto for the orchestra boys. Performers run into all types in their travels, and the spirit of co-operation is rare enough to command special mention.

Perhaps a measure of the explanation at this house is that the manager, Clyde Willard, unlike most managers nowadays, is vaudeville-minded. He gives his acts almost as much prominence as the pictures, and, in view of Terre Haute's over-pictured condition, that would seem the better part of wisdom.

Because the tendency of the Terre Haute citizenry is to keep their pleasurable reactions a secret, Willard is trying to educate them to applause. A burg so accustomed to getting its entertainment from a can forgets that actors in person are supposed to be given the mitt if and when liked. Willard wants actors to force bows as part of the educational plan.

There are 1,400 seats in the Liberty with a 35-cent top nights and two bits in the afternoon. That explains why the budget can't be high. House belongs to the Fourth Avenue Amusement Co., a chain of 23 locations that branches out from Louisville, Ky., and is represented in several Indiana towns, including Lafayette, Logansport and Indianapolis.

Attendance was pretty good both matinee and evening on a drizzling day mid-week. Lupe Velez in "East is West" (U) was augmented by Bristol and Brewster, Joe Baldwin and Polly's Cellar, a total of five men and three women, to the vaudeville end.

Terre Haute has felt the business depression in about the same measure as the average American small city. *Land.*

58TH STREET

First half bill of five acts badly needed a strong support in the middle; it was decidedly end heavy with the applause distributed that way.

Ray Huling and his seal, closing, shared billing on the marquee with "Sin Takes a Holiday" (Pathe), the feature, and saved the slow-motion layout.

For novelty the Gym Jam Girls are there and they are one of the best lineups of dancers and acrobats around. Girls do everything expected from the Arab troupe type of act, but better. They use the full stage and are garbed in attractive Oriental costumes before a special drop. The whole turn was so unique it shouldn't have been used as an opener when none of the three following acts equalled it in entertainment value.

Brady and Wells, second, with material that was unfortunate. The girl looks like she could stand alone as a torch balladist. Man bents a ukulele, plunks a guitar-uke and plays the piano, where he does a fair solo while his partner is making a change.

Irvin O'Dunn and Miss Day were spotted next and gagged ineffectively for the greater part of 13 minutes. Dunn crowds his little partner out of the spot most of the time.

On next-to-shut, Florence Whitney and Company (New Acts), had two mixed teams of dancers with little to distinguish between the girls as to billing excepting Miss Whitney's fast-twirls on her toes. At present looks like a safe bet if spotted early.

Pathe News, Aesops Fables and Technicolor fashion short were added. House was less than half-filled.

81st ST.

Since last week, when this house went on the grind after three years of two-a-day reserved seat policy, matinee biz has picked up quite a bit, especially over the week-ends. House is playing three shows Saturday and four Sunday. Also drawing more customers at night.

Five acts, running to over 70 minutes, generally entertaining although a lack of comedy made it appear slow at times. Conrad and Eddy, who closed the bill, was a much needed act since his hokum pepped up the proceedings.

Joe Donahue and Nellie Breen (New Acts) spotted third, breaking in a new act, didn't live up to their possibilities. Have a slow start and both are capable of being much funnier than they are. It's the material, with work needed.

Four Haas Brothers (New Acts), opened. A sure fro starter anywhere. Sybil Vane followed and didn't sound up to her own standard. Pianist takes the spot twice for solos. Miss Vane does four songs, all pop ballads and all interpolated with bits. Too much of the same style.

Helen Lewis and band, 11 girls, pleasing, novel band outfit. Miss Lewis has made a few changes in material since last seen hereabouts. A girl tagged Teddy Sawyer is the soubringer of the outfit, using a crooning style of delivery. A slightly different arrangement of "St. Louis Blues" precedes the closing number, Russian musical fantasy wherein Miss Lewis leads both the pit orchestra and her own, and uses some striking stage lighting effects to put it over.

Conrad was cinch. His low hoke and piano gagging was a constant laugh. Girl who assists lends more than ordinary support and is plenty helpful, both for comedy and song numbers.

Pathe's "Sin Takes a Holiday," feature.

HIPPODROME

An exceptionally well balanced eight-act bill with plenty of strength throughout had to work hard in the half-filled Hippodrome Saturday afternoon to get enough applause for the usual bows. That some of the turns went ahead with encores was due only to their expertness in milking an audience of its last hand-clap.

A. Robins, next-to-closing, gave his neat vocal imitations of musical instruments in front of an effective drop portraying a giant grand piano. His flute, violin, cello, banjo, mandolin, saxophone and Hawaiian guitar interpretations went over individually. Robins relies on at least a dozen complete costume changes, all of them eccentric, and the withdrawing of a gross or more papier mache bananas from one of his pockets, for comedy.

The Gordonians (New Acts), openers, missed their first three tricks for nasty falls, one of the men cracking his head on the floor after failing to land on the shoulders of a second balancer in a jump from a rebounding table. Closed strong after several daring stunts. Five men and two girls who are mostly atmosphere with a couple of cart-wheels.

Henry J. Kelly, in the deuce, doesn't need the freak Mexican rig and make-up with a voice like his. With more tuneful and familiar songs, presented as class with sophisticated comedy instead of gutter gags, this tenor could stop proceedings anywhere. Girl with dark and figure does good Mex and acrobatic routines. She's a real asset but shouldn't be announced as Mrs. Kelly.

Dalton and Craig, on third, have put their "telephone" booth material in moth balls and now rely entirely on smart cross-patter to carry the act with a song by Dalton for a starter and a surprisingly good soft-harmony number for a walk-off, to good returns.

Gordon's Comedy Canines follow in one of the smoothest working animal acts around. Seven dogs are perfectly trained and apparently do exactly as they please while Gordon urges them to jump hurdles or balance on a swinging bar. His feigned exasperation is good for laughs from beginning to end.

Reed and Le Vier are next with comedy instrumentation. Lew Reed plays the violin and is the straight dancer, Paul Le Vier, the banjo and guitar and pulls laughs with almost no effort. His eyebrow raising mannerism soon becomes infectious. A classical number by Reed sets him as an accomplished musician.

Placed fifth, Ardine and Tyrell have a song and dance flash in two scenes that holds a fast pace. Opening in "one," three girls sing a routine chorus of introduction and exit with a snappy dance. Ardine and Tyrell set the act's idea in a few words and off to return in second scene, ship's interior. Gertrude and Helen Keeler, sisters of Ruby (Mrs. Al Jolson), are announced as such for a hand and do tups. Helen Tobin does remarkable acrobatic control stuff. Turn closes with a whirl of dancing after a harmony number by Tyrell and Leo Stone at the piano and a Mexican-Apache dance by the billed pair, with the boys taking all the worst of it.

Pisano, rifle wizard and formerly billed as "General," closed with marksmanship, assisted by a girl and a man who evidently thinks mance actions are still funny; they're out of place here.

"Madonna of the Streets" (Col.), "Trader Cinderella" (Radio comedy) and a Pathe News on the screen fare. Dave Love and his R-K-Olians rated mention for the "See America First" overture in the pit.

PARADISE, CHICAGO

(Continued from page 37)

dise they mean the Mark Fisher house, for the m. c. has become identified with this spot, and established here since the house was built. Fisher shares with Benny Meroff the long-run m. c. record. Fisher started as banjoist with the Russo-Florito orchestra at the Edgewater Beach. He started to grab a name for himself on his display of vocal abilities, and when the m. c. craze began was sent into the Senate. That was almost five years ago.

He's very popular at this house; they like him a lot. In spite of because of the fact he's been here for some years now, he still gets a reception, and he's yet to sing a number without being forced to give 'em an encore. The man has a neat pair of pipes, and the wonder is how he can keep them in such great shape for four and five shows a day.

In this show, "Russian Rhythm," the Will Harris unit which started out at the Chicago two weeks ago, Fisher is singing two songs—"Russian Lullaby" and "Song of the Flame.

Webb and Douglas, hoke comedy team, are still leading the show, getting not as many laughs as they try for, with their gags. Webb is working as an audience plant, though the act would go better if he did his interrupting bit while on the stage, when they could see him. Morosco Brothers have switched back to straight evening clothes for their drunk dance, and it's going over bigger than ever. Russian Art Trio, of the Shauve-Souris quiet burlesque type, are an excellent novelty and welcome after dozens of straight vaude turns.

Fisher is on and off through the show, announcing, leading the band numbers, singing, playing straight for the comics, and clowning on his own. He's a sincere worker and an established m. c. fav in Chicago.

Business was very good at the first evening show Friday, with "Life of the Party" (WB) feature. Overture, four Par sound news clips and "Dixie Chase" (Pathe) sport-light completed.

Second Hollywood Bank

(Continued from page 2)

were not being honored, when aware of something awry, took care of themselves privately and without tip-off, on the theory of not contributing towards a premature "run."

Not So Wise

The most popular complaint among the picture weisenheimers, many of whom have come to "Variety," is the interrogation how, allegedly, wise muggs went into an institution which was without a Federal Reserve System or a Los Angeles Clearing House affiliation. Nobody could answer that. The best answer was a manifestation of convenience of location.

Beesemyer had become a glorified banking deity in the abstract. Sam Kress, vice-president of the B. of H., even now is highly regarded by many who aver that if Kress has anything to do with it everything'll come out alright. That answers the personality thing. Kress, of course, is not involved in the criminal plight as is Beesemyer, who was indicted on 10 counts for grand theft.

Optimistic reports mentioning several strong chain banks as taking over the B. of H. are now quiet.

Some went after Louis B. Mayer to take the bank over, but the Mayer angle is cold. He was interested at one time but upon further investigation lost interest.

Screen Vets' Comeback

(Continued from page 1)

Blue on Saturday, for example, got set with Columbia on "The Flood", which James Tinguling will direct.

Others like Eleanor Boardman, Esther Ralston, Robert Warwick, Clara Kimball Young, et al., are doing similar come-backs. Almost all were noted for his or her disinterest through being financially okay.

Warwick, after clicking at Radio, is now with Fox; ditto Miss Young.

Variety Bills

NEXT WEEK (DECEMBER 20)
THIS WEEK (DECEMBER 13)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (20)
Rannon & Rositta Co
Frank & M Britton
Nan Halperin
Tom Patricola
James Barton
(Two to fill)
(13)
Mrcahan
Devry Bros
Owen McGivney
Cavaliers
2nd half (17-19)
Ben Tichor & Co
Foley & Leveen
Hattie Althoff Sis
Charlie & Marion
Gus Van
Hamilton
1st half (20-22)
Lavarre Bros
Dolores Cantrell
Schwartz & Clifford
Chesleigh & Gibbs
Cab Calloway & Bd
Stevens Bros & N'n
2nd half (17-19)
3 Lordi Bros
Sybill Vane
Bobby Jarvis Co
Mary Alice
12 Doctors Rev
Madison
1st half (20-22)
Audrey Kcniff Co
Gallerini & Sis
Billy Kelly Co
(3 to fill)
2nd half (24-26)
Millard & Martin
Jean Boydell
Harris & Van
2nd half (17-19)
6 Melnotts
Donahue & Breen
Danny Duncan Co
Lillian Roth
AKRON, OHIO
Palace (20)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(13)
Kikutas Japs
Melino & Davis
Hallo & Tisen
Joe Browning
ATLANTA, GA.
Keith's (20)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
(13)
Smith & Rogers
Wales & Walters
Scooter Lowry
Roxy's Gang
BOSTON, MASS.
Keith's (20)
Gilbert Bros
Bernard & Henri
Ray Dooley
Dave Appolon Co
(13)
Norden & Jimmy
Tyler Mason
Melodies of Y'day
Burns & Allen
6 Lee Boys
BUFFALO
Hippodrome (20)
Martin Mason Co
Gaudsmiths
Evans & Mayer
Carolina
Puck & White
(13)
Van Horn & I
Burt Hessen
Anger & Fair
Zastro & White
Jim Reynolds Co
CEDAR RPDS., IA.
Iowa
1st half (20-22)
Irene Vermillion Co
Lassiter Bros
Prince Ali
2nd half (24-27)
The Deviners
Harry Holmes
One to fill)
CHARLOTTE, N. C.
Keith's (20)
Smith & Rogers
Walter Walters
Scooter Lowry
Roxy's Gang
(13)
Harriman Swan L
Cheseligh & Gibbs
Mlle
Chas Withers
CHICAGO, ILL.
Englewood
1st half (21-23)
Aerial Flowers
Vitaphone Acts
Sexton & Sadler
Curtis' Animals
(One to fill)
2nd half (24-27)
E Morgan Dancers
M White's Ent's
(Three to fill)
CHICAGO
Palace (20)
Enos Frazere
Geraldine & Joe
Allen & Canfield
Babe Egan Co
Rae Samuels
CLEVELAND
105th (20)
Cardini
Jean Boydell
Art Frank Co
(13)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
Jack Osterman
Wilson Keppie & B
Whitey & Ed Ford
Jack Pearl Co
Zelda Sanfley Co
Dainty Marie
(13)
The Dakotas
Scott Saunders
Tom Patricola Co
Kay Smith
Charlie Foy Co
DALLAS, TEX.
Keith's (20)
Allen & S Lamont
Florette Jeoffrie
Cass & Dahn
Ward & Van
FT. WAYNE, IND.
Palace
2nd half (26-28)
Pickard Tr
Smith Strong & Lee
Pickard's Seals
(One to fill)
G. RAPIDS, MICH.
Regent
1st half (22-23)
Bob Riba
Grace & M Eline
6 Cabreras
(One to fill)
2nd half (24-27)
Rice & Smyth
Manny King Co
Chapelle & Carl'n
(One to fill)
HOUSTON, TEX.
Keith's (20)
Achetta & Newman
Don Galvin
The Berkoffs
Pop Cameron Co
(13)
Foster Bros
Burke & Durkin
Gilling Berle
KANSAS CY., KAN.
Mainstreet (20)
Earl Remos Co
Dandy Small Co
Joe Young Co
Bomby Co
(13)
4 Peaches & J
Johnny Hyman
J K Howard Co
McLallen & Sarah
LOS ANGELES
Orpheum (20)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(13)
Ford & Price
Zelda Sanfley Co
Keller Sis & Lynch
Buster West Co
MADISON, WIS.
Orpheum
1st half (21-23)
The Briants
(Two to fill)
2nd half (24-27)
Edith Bow
Fox Hobbs Co
(One to fill)
MEMPHIS, TENN.
Orpheum (19)
Monroe Bros
Brandus Erle
Sidney Page Co
Joe Darcy
MILWAUKEE, WIS.
Riverside (20)
Olsen & Johnson
(Two to fill)
NEWARK
Keith's (20)
Mlgcahan
C Blossom & June
Renee Riano Co
Bert Hanlon
Youngsters of Y'ly
(13)
Belleiair Bros
Millard & Marlin
Beatrice Joy
Hall Neiman
Lewis & Moore
N. ORLEANS, LA.
Keith's (20)
Lester Bros
Burke & Durkin
Milton Berle
(13)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
OAKLAND, CAL.
Orpheum (20)
Worden & Watson
Jack Usher
Peter Higgins
Colleano Fam
(13)
Ralph Olsen Co
Jack Major
Norton & Haley
Purple East
OKLA. CY., OKLA.
Keith's (20)
Deze Retter
Carleton & Bellew
Count Perfect
(13)
Lorimer & Hudson
Jean Jacques
Seeley & Fields
Wilton & Weber
OMAHA, NEB.
Orpheum (20)
Kitaros
Eva Clark
J & E Stanglet
Jack Osterman
(13)
Paul Remos Co
Small & Mays
Joe Young Co
Bomby Co
PATERSON, N. J.
Keith's
1st half (20-22)
Carlond Diamond
Stone & Lee
Dance Aristocrats
Henry Bubbin
2nd half (24-26)
Trans
Schwartz & Clifford
Monica & A Skelly
Runaway 4
2nd half (17-19)
Jaya Jan Girls
Smith & Hart
Violet Carlson
Ryan & Hagen
Arquette Corbett
PORTLAND, ORE.
Orpheum (20)
Wallace Da Bois
Lubin Larry & Al
Bogeaguin Boys
Hal Jerome
Lassiter Bros
(One to fill)
DES MOINES, IA.
Orpheum
1st half (21-23)
The Deviners
Harry Holmes
(One to fill)
SALT LAKE, UTAH
Orpheum (20)
A & G Falls
Bonn & Dunn
Llewellyn Sis
Joe Marks
(13)
Kitaros
Eva Clark
J & K Spangler
Jack Osterman
SAN ANTONIO, TEX.
Keith's (20)
La Belle Jola
Evans & Wolf
Maddox & Clark
Sig Erisone
(13)
Addilles & Newman
Dan Galvin
The Berkoffs
Jim Cameron Co
SAN FRANCISCO
Golden Gate (20)
Turpin & Scranum
Ruth Ford
The Jugenites
(13)
Worthy & Thomson
Jack Usher
Peter Higgins
Colleano Fam
SCRANTON, PA.
Keith's
1st half (20-22)
Australian Waltes
Stanelli & Edwards
Bobby Thomas Co
(one to fill)
2nd half (24-26)
Chuting's Entrs
Stone & Lee
Clyde Hagar
Dillon & Parker
2nd half (27-29)
Dave Appollon
(Others to fill)
SEATTLE, WASH.
New Orpheum (20)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(13)
Wilfred Du Bois
Lubin Larry & A
An Impromptu Rev
Hal Jerome
SIOUX CITY, IA.
Orpheum
1st half (20-22)
Russell & Marconi
Vogues of 1931
(Two to fill)
SO. BEND, IND.
Palace
1st half (21-23)
Mystic Mirror
(Two to fill)
TOLEDO, OHIO
Keith's (20)
Kikutas Japs
Melino & Davis
Hallo & Tisen
Joe Browning
(13)
Murray & Allen
Olympia Pge Wm's
Al K Hall
Bordelli
TORONTO, CAN.
Imperial (20)
Van Horn & Inez
Burns & Kissen
Anger & Fair
Zastro & White
Jim McWilliams
(13)
The Peterogues
Bobby Folsom
Muchon Bros
Cowboy Artists
Barry & Whitledge
TRENTON, N. J.
Keith's (20)
Ben Tichor Tr
Jean Darling
Mabel & Dorothy
Glenn & Jenkins
(13)
Lawrence, Rhythm
Lucille Sis
Bob Hope Co
Anzies of 1931
TROY
Keith's
1st half (20-21)
Hastings & Lewis
Irving O'Dunne
Dillon & Parker
(One to fill)
2nd half (24-26)
Australian Waltes
Stanelli & Edwards
Bobby Thomas Co
Kiddie Rev
2nd half (27-29)
Robinson Sis
Krugles & Robles
Maker & Redford
Bob Murphy
UNION CITY, N. J.
Keith's
1st half (20-22)
Fradelli's Vat Trio
Trans
Monica & A Skelly
Frances & Wally
2nd half (24-26)
Tinova Balkoff Co
Harry Hayden Welch
Berkes & Wallace
May Wirth Co
2nd half (17-19)
Guy & Brown
Schwartz & Clifford
Tanooshanter Girls
3 Swifts
VANCOUVER, B.C.
Keith's (20)
The Aggravations
Victor Oliver
Irving Edwards
20th Century Rev
(13)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
WHITE PLAINS
Keith's
1st half (20-22)
Ada Kaufman Ens
Ashley Paige
Will Ahearn Co
C Blossom & June
Brian McDonald
2nd half (24-26)
Ada Kaufman Co
Loomis 2

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Jean Boydell; Lillian Miller

Edith Bow
Fox Hobbs Co
(One to fill)
2nd half (24-27)
Grace & M Eline
6 Cabreras
(Two to fill)
ST. LOUIS, MO.
Orpheum (20)
4 Peaches & J
Johnny Hyman
Joseph Howard
McLallen & Sarah
(13)
Sandy Lang Co
Mary Haney
Randall & Watson
Bob Robinson
ST. PAUL, MINN.
Orpheum (20)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(13)
Mann Brent & VanA
Bobbie May
Yorke & King
SYRACUSE
Keith's (20)
Bert Nagle Co
Devlin & Denny
Joseph Regan
4 Ortons
(13)
Nellie Arnaut Co
F & J Hubert
Danny Duncan Co
George Price
T'RE HAUTE, IND.
Liberty
1st half (21-23)
Billy Delisle
Peggy Eames
(Two to fill)
2nd half (24-27)
Dare & Yates
Seed & London
Chas Melson Rev
WINNIPEG, CAN.
Keith's (20)
Marsh, Howard & VanA
Bobby May
Yorke & King
(One to fill)
(13)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
YONKERS
Proctor's
1st half (20-23)
Claire & Atwood
Jay Brower & Gloom
Jim & Betty Page
Chas Althoff
Avelina & Tyrell
2nd half (24-26)
Laddie Lamont
Earl Dewey Co
Dalton & Craig
Eddie Leonard Co
2nd half (17-19)
Nellie Arnaut Co
Murray Brescal Co
Monica & A Skelly
Irving O'Dunne
At the White Co
YOUNGSTOWN, O.
Keith's (20)
H Hamilton Circus
Dee Bee & Hudson
Scott Saunders
Stanley Twins
Charlie Foy Co
(13)
Martha Mason Co
Evans & Mayer
Fred Craig Jr
Page & White
Baker, Dove & Al'n

Loew

NEW YORK CITY
Boulevard
1st half (20-24)
Jack Osterlie Co
In a Pullman Car
Foley & La Tour
Cadet 4
(One to fill)
2nd half (24-26)
Lewis Cliff & G
Pete Peterson
Goss & Barrows
Gifford & Gresham
Boyd Senter Co
Capitol (20)
Dave Schooler
Gruber's Oddities
Lady Randall 8
Collins & Petersen
Lincoln Sq.
1st half (20-22)
The Arleys
Mack & Dean
McKay & Ardine
Ben Fisher
Brokny Duplex Co
2nd half (24-26)
Ora Co
Gaby & Duffy
Jim Toney Co
Irene Dugal Co
(One to fill)
National
1st half (20-22)
Howard & Todd
Lee Lee Lee & Lee
Gifford & Gresham
Hubert Dyer Co
2nd half (24-26)
Ora Co
Mae Questelle Co
Fields & Georgie
Daro & Costa Rey
(One to fill)
Orpheum
1st half (20-22)
Kawana 3
Helen Charlton Co
Hilo Robinson
Jans & Whalen
B & R Gorman Rev
2nd half (24-26)
Micky Brantz Co
Lytell & Fant
Leavitt & Lockwell
Clay Hennington Co
(One to fill)
Paradise (20)
Bert Frohman
Evans & Rosalire
Stark Kavanagh
Jimmy Weldon
Great Vesopis
Charles Leader
State (20)
3 Crackerjacks
Sam Marx Co
Jess & Anna
Conrad & Conley
Mystic Mirror
(Two to fill)
TOLEDO, OHIO
Keith's (20)
Kikutas Japs
Melino & Davis
Hallo & Tisen
Joe Browning
(13)
Murray & Allen
Olympia Pge Wm's
Al K Hall
Bordelli
TORONTO, CAN.
Imperial (20)
Van Horn & Inez
Burns & Kissen
Anger & Fair
Zastro & White
Jim McWilliams
(13)
The Peterogues
Bobby Folsom
Muchon Bros
Cowboy Artists
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Ben Tichor Tr
Jean Darling
Mabel & Dorothy
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Guy & Brown
Schwartz & Clifford
Tanooshanter Girls
3 Swifts
VANCOUVER, B.C.
Keith's (20)
The Aggravations
Victor Oliver
Irving Edwards
20th Century Rev
(13)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
WHITE PLAINS
Keith's
1st half (20-22)
Ada Kaufman Ens
Ashley Paige
Will Ahearn Co
C Blossom & June
Brian McDonald
2nd half (24-26)
Ada Kaufman Co
Loomis 2

Picture Theatres

NEW YORK CITY
Capitol (12)
"California"
Dave Schooler
Stan Kavanagh
Chester Fredericks
Emilie & Romaine
Jane Worth
Chester Hale Girls
"Way for A Sailor"
Paramount (12)
Ben Bernie Rev
W & Joe Mandel
Auriol Craven
Les Reisman
Peter Dean
Gluck-Sander Ens
"Only Saps Work"
Roxy (12)
"Pandora's Posse"
Mischa Vollarin
Irene Kaufmann
Gregory Dmitroff
Nardinay Theonas 5
Joseph Nemo Jones
Dayle 4
Sam Jack Kaufman
"The Dancers"
Michigan (13)
4 Marx Bros
"The Cocoanuts"
MINNEAPOLIS, MINN.
Minnesota (20)
Black & Silver
Scott & Whitaker
Mulroy, McNse & F
Lyda Roberti
Sylvia Ravel
Clark-Sandelle Co
NEWARK
Branford (13)
"On With Love"
August Geisler
Herschel Heidere
Monk Mariano
Gus & Will
Ethel & Fisher
Nada Mattelsova
"Widow from Chi"
NEW HAVEN
Fox-Poli (13)
"Green Devil"
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Mel Elwood
Studio Girls
"War Nurses"
PHILADELPHIA
Earle (13)
"Jazz Parade" U
Jay Mills
Berenice Emily
Harry Downing
George Price
Armon Days & J
Nita Carol
"Rain or Shine"
Mastbaum (13)
"Ol' Man Rhythm"
Geo D. Washington
Block & Sully
White & Manley
"Truth About Yth"
PITTSBURGH
Fulton (13)
"In Florida" 1
Dick Powell
Sunshine Sammy
Masters & Gautier
Marjorie Hines
Berkley Dakota
"The Dancers"
Penn (13)
"Rustic Follies"
Ted Claire
"War Nurses"
Stanley (13)
"Grab Bag" U
Ed Lowry
Peggy Berner
Arnaut Bros & J
Arnaut
Carleton Bros
Stella Powers
"The Cocoanuts"
PROVIDENCE
Fays (13)
Davey Lossen
Alexander & Santos
Rev Internationale
Herb Rankin & Sis
Earle & Dewey Co
"Life of Party"

Phil Emerton's Co
(One to fill)
BROOKLYN
Gates Ave.
1st half (20-23)
Marcus Show
Carlton Bros
Furman S & L
In a Pullman Car
Sax-o-Peal Girls
1st half (24-26)
Albert & V
Lucille Sis
Hite Reilow Co
Raymond & Berry
Edith Kaeron Co
40th St.
1st half (20-22)
Rhinock & Sills
Fields & Georgie
Lehr Bell W & E
Jean Granese Co
Irene Dugel Co
2nd half (24-26)
The Arleys
Furman S & L
In a Pullman Car
Foley & La Tour
Sax-o-Peal Girls
Metropolitan (20)
Fred Sylvester Co
Helen Jepson
Wally Sharples Co
Mary Ann
A Friedlander's Rev
Pitkin
1st half (20-22)
Royal Pyrna Jups
Bernard
O'Neil & Manners
Stuart & Lash
Jack Osterlie Co
Hopes Tr
Ben Fisher
Magic Fountain Rv
(Two to fill)
2nd half (24-26)
Bobby Gillette
Jules Bledsoe
Walter Jare Wahl
Van, Tyrell & Mac
Little Charlie
Jimmy Hoy
BALTIMORE, MD.
Loew's (20)
Wesley Eddy
Dave & Bubbles
3 Queens
Franklin D'Amore
BAY RIDGE, L. I.
Loew's
1st half (20-23)
Nip's Hula Wood R
2d half (24-26)
Hubert Dyer Co
Howard & Todd
O'Neil & Manners
Carnes & Jason
Bryant, Dunne & D
BOSTON
Loew's (20)
Rubio Sis
Reed Bros
Arthur Lake
Paul Ash
Ben Gordon
Rudolf Cuccoli
Ranco Roddy
Duval & Symonds
Dahn Hymn
"Sea Legs"
DETROIT
Fisher (13)
Ben Bernie Rev
Bob Nolan
Ross & Edwards
"Only Saps Work"
Fox (13)
Gibbs & Joy
"The Cocoanuts"
3 Jolly Tars
Scotty Weston
Dolly Kramer
"Teens"
Wanda Allen
Moore & Moore
Johnny Jones
Johnny Jones Rev
Rena & Rathbone
Mary Hollywood
Dayle 4
Sam Jack Kaufman
"The Dancers"
Michigan (13)
4 Marx Bros
"The Cocoanuts"
MINNEAPOLIS, MINN.
Minnesota (20)
Black & Silver
Scott & Whitaker
Mulroy, McNse & F
Lyda Roberti
Sylvia Ravel
Clark-Sandelle Co
NEWARK
Branford (13)
"On With Love"
August Geisler
Herschel Heidere
Monk Mariano
Gus & Will
Ethel & Fisher
Nada Mattelsova
"Widow from Chi"
NEW HAVEN
Fox-Poli (13)
"Green Devil"
Peg Leg Bates
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Mel Elwood
Studio Girls
"War Nurses"
PHILADELPHIA
Earle (13)
"Jazz Parade" U
Jay Mills
Berenice Emily
Harry Downing
George Price
Armon Days & J
Nita Carol
"Rain or Shine"
Mastbaum (13)
"Ol' Man Rhythm"
Geo D. Washington
Block & Sully
White & Manley
"Truth About Yth"
PITTSBURGH
Fulton (13)
"In Florida" 1
Dick Powell
Sunshine Sammy
Masters & Gautier
Marjorie Hines
Berkley Dakota
"The Dancers"
Penn (13)
"Rustic Follies"
Ted Claire
"War Nurses"
Stanley (13)
"Grab Bag" U
Ed Lowry
Peggy Berner
Arnaut Bros & J
Arnaut
Carleton Bros
Stella Powers
"The Cocoanuts"
PROVIDENCE
Fays (13)
Davey Lossen
Alexander & Santos
Rev Internationale
Herb Rankin & Sis
Earle & Dewey Co
"Life of Party"

Abe Reynolds Co
Circus Parade
CLEVELAND
Granada (20)
Paul Ash
Mitchell & Durant
Virginia Bacon
Ann Greenway
Allen & Kent
COLUMBUS, O.
Loew's (20)
Audrey Dejew 4
Lespe & Ruffin
Little Jack Little
Moore & Pal
Buddy Page
HOUSTON, TEX.
Loew's (20)
Franklyn & Royce
Flagg & White
Mary Haney
14 Brickfords
JERSEY CITY, N. J.
Loew's (20)
Ray Teal
Burns & Mann
Herbs & Barte
Carita
Anita & Margo
MEMPHIS, TENN.
Loew's (20)
Mehnonte 3
Nelson & Warden
Newell & Most Rev
Lieut Gitz Rice Co
MONTREAL, CAN.
Loew's (20)
Maximo
Jim Reynolds
Sully & Houghton
Jean May Quality
Lovely Ladies
NEWARK, N. J.
Loew's (20)
Paul Nolan Co
Sol Brilliant Co
Bob Hall
Dugelli, Katie & K
N. ORLEANS, LA.
Loew's (20)
Gene Austin
Buddy Doyle
Peggy Hooser
Dick Lancaster
Joe Phillips Co
PITTSBURGH
Loew's (20)
Ted Claire
Sarge Flash
Jos. C. Hippo
Peggy Healy
Jane Carr
Dennis & Eddie
WASHINGTON, D.C.
Loew's (20)
Allan Rogers
Mary Kaye 3
Trixie Friganza
Cossar & Verdi
YONKERS
Loew's
1st half (20-22)
2 Gobs
Jay Brower Co

Dave Ellis & La R
(One to fill)
2d half (24-26)
Reiser & Doreen
Allan Henn
Going Straight
Jean Granese Co
B & R Gorman Rev

Fanchon & Marco

NEW YORK CITY
Academy
1st half (19-22)
Eddie & Ted
Horn & Lawrence
Mills Sis
Wallin & Barnes
Regman & Trigger
Mabie & Marcia
Johnny Dunn
Audubon
2d half (25-27)
Eddie & Ted
Horn & Lawrence
Mills Sis
Wallin & Barnes
Regman & Trigger
Mabie & Marcia
Johnny Dunn
ATLANTA, GA.
Fox (20)
"Seeing Double"
C & Stroud Twins
Connor Twins
Miller Twins
The Twins—
NIAGARA FALLS
Strand (19)
"Rose of Rio" Idea
Pat Weser
3 Jolly Tars
Scotty Weston
Dolly Kramer
"Teens"
Wanda Allen
Moore & Moore
Johnny Jones
Johnny Jones Rev
Rena & Rathbone
Mary Hollywood
Dayle 4
Sam Jack Kaufman
"The Dancers"
OAKLAND, CAL.
Oakland (19)
"Samaniego Idea"
J. A. Jackson
Harry Vernon
Mayo & Carnes
OKLA. CITY, OK.
Orpheum (19)
"Rose Vernon" I
Mel Klee
Ben Mansell

EM SEEING

At the
PARAMOUNT, N. Y. C.—NOW
FRANK JENKS
Piloted by
LEDDY & SMITH

Benny Rubin
Helen Kane
Roy Cummings
Ruth Etting
Ken Murray
Chester
1st half (20-23)
Sybil Vane
Cole & Snyder
Chaney & Fox
Ann Codee
(One to fill)
2nd half (24-26)
Fowers & Wallace
Eddie Cantor Co
(One to fill)
2nd half (17-19)
Lomas Tr
Mills & Bobby
Fanny Ward
Wilson Bros
Jenvill & Lockw'd
80th St.
1st half (20-23)
De Pace Co
Kentuckians
Earle Dewey Co
Harlington & Green
Al White Co
Alexandria & Olsen
Gwynne Co
2nd half (24-26)
Frank Chapman
Lewis & Moore
(Three to fill)
2nd half (17-19)
Don Valero
Cole & Snyder
Maxine Lewis
Harry Carroll Rev
81st St.
1st half (20-22)
Berry Bros
Teck Murdock
Lillian Roth
(Two to fill)
2nd half (24-26)
Gordon's Dogs
M Wilkins Co
A Robins
(Two to fill)
2nd half (17-19)
Olivera Bros
Audrey Wycoff
Renie Riano Co
3rd Degree
Will Oakland Co
86th St.
1st half (20-23)
Carnival of Venice
Leon Navaro
Pilcer & Douglas
F X Bushman, Jr.
Runaway 4
2nd half (24-26)
Russian Art Circus
Sybil Vane
The Champion
Edwards' Co
Kruger & Rubies
Jane & Kath Lane
Gautier's Toy Dogs
2nd half (24-26)
Pansy, The Horse
Peter Bernard
Julio Ring Co
Brennan & Bevan
Ted Shurtliff Co
Rossini
Ross & Bennett
Earl Dewey Co
Jane Dillon
Dooley & Sales
Chinese Collegians
Hippodrome (20)
Lloyd Nevada Co
Ashley Paige
Lamarr & Boyce
Robinson, Dewitt
Rith & Shep
Lomas Tr
Gus Van
Gautier's Toy Shop
(13)
Gordont Tr
Henry J. Kelly
Dalton & Craig
Gordon's Dogs
Reed & Lavere
Ardine & Tyrell
A Robbins
General Pisano Co
Jenvill & Lockw'd
Jefferson
1st half (20-23)
De Pace Co
Kentuckians
Earle Dewey Co
Harlington & Green
Al White Co
Alexandria & Olsen
Gwynne Co
2nd half (24-26)
Samaroff & Sonia
Chas Althoff
Teck Murdock
Frank Conville
Garrying Comedy
2nd half (17-19)
Yoki Japs
Hoyle & Donnelly
Harry & D Dixon
Gallarini Sis
F X Bushman Jr
Paul Mall
Gus Edwards Co
Royal
1st half (20-23)
Tamaika
M Briscoe Co
Brennan & Bevan
Kitty Doner
Wilson Bros
LaTour Co
2nd half (24-26)
Olivera Bros
4 Entitys
Jim & Betty Page
Hayakawa & Rio
R Hughes & Pan
Tam Oshiatoe Co
2nd half (17-19)
Doris Girton
Fields & Bell
Philson & Duncan
Michael Parti Co
Bud Harris
Dance Artists

PARISIENNE CRITICS PROCLAIM
JACK
POWELL A PANIC
Still Guided by
LEDDY & SMITH

Larry Rich & Co
2nd half (17-19)
Crackerjacks
Permaine & Shelly
Tech & Murdock
Ernest Hiatt
St. Claire Sis & O'
Pelham
1st half (20-23)
Olivera Bros
Violet Carlton
Marshall Montgry
Jed Dooley
Vanessi
2nd half (24-26)
De Pace
Barry & Whitledge
(Three to fill)
2nd half (17-19)
6 Marinelli Co
Foster Fagan & C
Grace M Eline
Eddie Leonard Co
Ben Blue
Franklin
1st half (20-23)
Pansy, The Horse
Cooper & Mimi
F Fisano Co
Jane Dillon
Berkes & Wallace
Eddie Leonard Co
2nd half (24-26)
Big Rosie
Two Blossoms
Kraft & Lamont
F X Bushman Jr
Stuart & Lash
BROOKLYN
Albee (20)
Maxine Lewis
Harry Carroll Rev
Burns & Allen
Fashion Show
(One to fill)
(13)
Chaney & Fox
Keo Taki & Yoki
Jed Dooley & Half
Nan Halperin
Frank & M Britton
Flushing
1st half (20-22)
Frank Chapman
Larry Rich
(Two to fill)
2nd half (24-26)
Galenos
Paul Mall
Harry & Dot Dixon
Lillian Roth
(One to fill)
2nd half (17-19)
Robbins Pair
Francis & Wally
Powers & Wallace
Vanessi
Ann Suter
Kenmore
1st half (20-22)
Gordon's Dogs
Prossler & Klaiss
Marion Williams Co
A Robins
2nd half (24-26)
Gwynne Co

EDDIE D. F. STANLEY

DIRECTOR OF FESTIVITIES
AND HOW
DIR: LEDDY & SMITH

Elsa Carte
St. John
Faila
Nolan
Rolly
Parker
Mallory
BRIDGEPORT, CT.
Palace (19)
"Green Devil" Idea
Peg Leg Bates
Miles & Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
Studio Girls
"War Nurses"
BROOKLYN, N. Y.
Fox (19)
"Idea in Blue"
Regon & Renova
Mitzi Mayfair
Paul Russell
Bob Brantley
Webster & Marino
DETROIT, MICH.
Fox (19)
"Southern Nights"
Hatt & Herman
Jimmy Lyons
Derby Wilson
Helen Warner
16 Tinies
FRESNO, CALIF.
Wilson
1st half (18-20)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Woodley Half Sis
GLENDALE, CAL.
Alexander
2d half (21-24)
"Vaudeville" I
9 Allisons
Bobby Henshaw
Aerial Roosevelt
HARTFORD, CT.
Capitol (19)
"Gems & Jams"
J & J McKenna
Will Cowan
Rae Wong
Maxine Revelyn
Jim Penman
Franklin & Asiell
HOLLYWOOD, CAL.
Pantages (18)
"Gondoliers" Idea
The Hoppers
Jazzlips Richardson
Moro & Yaconelli
JOPLIN, MO.
Fox
1st half (21-22)
"Busy Bee"
Will Aubrey
Paul Howard
Llana Gaudy
Phil Arnold
Terry Green
LOS ANGELES
Lowe's State (18)
"Icy Hot"
4 La Grohs
Betty Lou Webb
Harris & Wallace
LOUISVILLE, KY.
National (21)
"Romance" Idea
Castleton & Mack
Myrtle Gordon
Dorothy Neville
Wells & Winthrop
Danny Beck
12 Dawn Winners
LOS ANGELES, CAL.
Colorado (18)
"Prosperity" Idea
PHILADELPHIA
Fox (19)
"Country Club" I
Leonora Post
Masters & Grayce
Ray Samuels
Conley & Mitchell
PORTLAND, ORE.
Broadway (18)
"Way Back When"
Jo Bennett Bros
Charles Irwin
Jolyhenn Johnson
Lester & Moore
Madelaina Du Val
Carla Torney Co
SALEM, WASH.
Capitol
1st half (20-21)
"Seasons" Idea
Pierce & Malone Co
Lottie Loder
Ada Broadbent
Ted Leffard
SAN BERDO, CAL.
California
1st half (18-20)
Vaudeville Echoes
9 Allisons
Bobby Henshaw
Aerial Roosevelt
SAN DIEGO
Fox (18)
"Tropical Tunes"
Calgary Bros
B & E Burrell
Dorothy Adams
Sunkist Beauties
SAN FRANCISCO
Fox (19)
"Moonlight Revels"
George Broadhurst
Charles Brugge
3 Marshalls
Freda Sullivan
Curry & Brown
Pierce Lasalle
Sunkist Eles
SAN JOSE, CALIF.
California
2d half (23-24)
"Society Circus" I
Harris Twins
Tabor & Green
Betty Martin
Woodley Half Sis
SEATTLE, WASH.
5th Av. (18)
F & M Idea pre-
sentation
H. S. Indian Res Bd
Chief Shuswana
Brenck's Glen Ilse
Bella Lagos
SPOKANE, WASH.
Palace
"Busy Bee"
Harry Kahne
Lloyd & Brice
Jean Donald
Jos. Rose
ST. LOUIS, MO.
Fox (18)
"American Beauty"
Miss Universe
Beauty Winners
Eddy Hanley Co

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

P. & O Waiters
Hobart Cavanaugh
Mary Price
MILWAUKEE
Wisconsin (19)
"Fountain of Youth"
Lottie Mayer
Burns & Young
Frank Stever
B & J Crosby
Ed Cheney
MINNEAPOLIS, MINN.
Pantages (18)
"Fountain of Youth"
Lottie Mayer
Burns & Young
Frank Stever
B & J Crosby
Ed Cheney
NEW HAVEN
Palace (19)
"Cycle Daughters"
Buddy Rogers
Walter Powell
Bleeker & Nelson
Victor Herbert 4

Toots Novello
Hulet & Clark
Sunkist Beauties
TACOMA, WASH.
Broadway (18)
"Enchantment"
Jon Pong
3 Meyakos
Sanamis Co
Jack Lester
Sensational Tog
Sunkist Beauties
WSHINGTN, D. C.
Fox (19)
"Floyd Collegians"
Dorothy Stone
E. McCormack
WORCSTR, MASS.
Palace (18)
"What's Wo'th' I
Kirk & Lawsonre
Harris-Knox Kids
Bud Carlisle
Angele A. Lucia
Ray Arnaut
Red Marcy Co

London

Week of Dec. 15

FINSBURY PARK	Empire	Alhambra
Chas Cron'n	Empire	Hallday & Co

(Continued on page 83)

Bands and Orchestras

(Week of Dec. 20)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, c-o Warners' Booking Office, 321 W. 44th st., N. Y. C.
Abubamian's, Rosland B., B'way and 50th St., N. Y. C.
Albin, Jack, Penn. H., N. Y. C.
Aledorf, U. J., 93 Liberty St., Newburgh.
Almaro, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruester, J. L., B. A. C., Buffalo.
Arcadia Syncopators (C. Edgerton), 3004 Addison St., Phila.
Armstrong, Louis, Cotton C., Culver City, Cal.
Arnheim, Gus, Ambassador H., L. A.
Ash, Paul, State, Cleveland.
Astoria Co., P. O. Box 898, Coral Gables, Fla.
Atkins, A. F., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baird, Maynard, crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Bailey, Smith, Lincoln Ridge, N. Y. C.
Barci, Joe, Golden Peasant R., Dallas.
Barnard, B., 830 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Bartlett, O., Book-Cadillac, Detroit.
Barton, Herbert, 1658 B'way, N. Y. C.
Barsley, Beonar, Montauk Point, Montauk, L. I.
Bastie, Joe, 68 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Baxter, Phil, Steel Pier, Atlantic City.
Bay Side Acres (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beals, Bob, Athens Club, Oakland, Cal.
Beck, Marty, Rainbow Inn, N. Y. C.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Bentave, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berger, Paul, Rice H., Houston, Tex.
Berger, W. J., 5440 Penn Ave., Pittsburgh.
Berger, Herb. Chase H., St. L.
Berger, Leo, Astor H., N. Y. C.
Bernie, Ben, Sherman H., Chi.
Bestor, Don, Schroeder H., Milwaukee.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Bloom, Leon, Station WBBM, Wrigley Bldg., Chi.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Brambilla, M., St. Francis T., San Francisco.
Brandy's Singing, Eagles B., Milwaukee.
Breeskin, Daniel, Earle T., Washington.
Briggs Ace, Anderson, Ind., Indiana.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, El Capitan T., San Francisco.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buffano, Jules, Paramount T., L. A.
Bulowskies Caffe, Eagle B., Milwaukee.
Bunchuk, Yasha, Capitol T., N. Y. C.
Burk Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burnett, Tiny, Motors Bldg., N. Y. C.
Burinett, Earl, Biltmore H., L. A.
Burtson, Buddy, Richmond H., Richmond, Va.
Butcher-Guth, Pines, Metuchen, N. J.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Barney Gallant's, W. 6th st., N. Y. C.

C

Calloway, Cab, Savoy B., 137th St. and 7th Ave., N. Y. C.
Caperoon, Fred, 401 B'way, Camden, N. J.
Cappo, Joe, c-o M. C. A., 52 W. Randolph, Chi.
Carr, Jimmy, c-o Variety, N. Y.
Carberry, Duke, Walpole, Mass.
Carter, Ben, Will Oakland's Terrace, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Cass Loma, Motors Bldg., N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Casson, Pep, Victoria H., N. Y. C.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Cervone, Issy, 803 Blackstone Bldg., Pittsburgh.
Chapman, Jack, Drake H., Chicago.
Christie, H. J., 1881 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Col. F., 203 W. Douglas St., Reading, Pa.
Coleman, Emil, Pateo C., N. Y. C.
Collegian Serenaders, Far East R., Cleveland.
Candeleri, A., Adelphi H., Philadelphia.
Condullo, Joe, Jansen's Hofbrau, B'way & 52d St., N. Y. C.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Frits, Maple View, Pittsfield, Mass.
Coon-Sanders, Blackhawk C., Chi.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buss," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Thomas L., Wichita, Kan.
Cullen, S. B., 814 E. 6th St., South Boston.
Currie, Marry (solbach H., Louisville.
Cummins, Bernie, Gibson H., Cincinnati
Cummings, Johnnie, Webster H., Canandaigua, N. Y.

D

Dantzig, B. J., 843 Putnam Ave., B'klyn.
D'Artri's Orch., 61 14th St., Norwich, Conn.
Daugherty, Emory, Jardin Lido, Arlington H., Washington, D. C.
Davidson, J. W., Nornhore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Dec, Drake H., Chicago.
Davis, Eddie, 1674 B'way., N. Y. C.
Davison, Walt, Mainstreet T., K. C.
Dalbridge, Del, Capitol T., Detroit.
Del Pozo, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 821 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, c-o M. C. A., Par Bldg., N. Y. C.
Deterich, Roy, Avalon T., Chicago.
Dewees, Lowell, 1200 Jackson St., Springfield, Ill.
Domine Orch., 32 4th St., Troy, N. Y.
Donnelly, W. H., 230 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Jefferson H., St. Louis.
Dougherty, Doc, Adelphia H., Phila.

E

Edmunds, Glen, Elks C., L. A.
Edwards, Gus C., Terrace Gardens, Chi
Eisenbourg, Dok, Shepard - Colonial R., Boston.
Ellington, Duke, Cotton C., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Epsel, 5736 N. 7th St., Philadelphia.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.

F

Fay, Bernard, Fay's, Providence.
Farrell, E., Inn, 6 Sheridan Sq., N. Y. C.
Feener, J. M., 226 E. 11th St., Oakland.
Fagan, Ray, Sagamore H., Rochester.
Fallon, Owen, Wilson's D. H., L. A.
Fabella, Phil, Coliseum T., N. Y. C.
Feldman Joe, 1068 E. 98th St., Cleveland, Ohio.
Fort, J. W., 873 River St., Troy, N. Y.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Variety, Chicago.
Foard, Don, 1419 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Stevens H., Chicago.
Forbstein, Leo, 1st Nat'l. Studio, Burbank, Cal.
Forman, Lou, Palace T., N. Y. C.
Fosdick, Gene, c-o M. C. A., Par Bldg., N. Y. C.
Four Horsemen, Masonic Temple Bldg., Chicago.
Fradkin, Fred, State T., Jersey City.
Frankling, Milt, Seattle T., Seattle.
Frasetto, Joe, Uptown C., 258 W. 125th St., N. Y. C.
Freed, Carl, 29 S. Orange Ave., Newark.
Freeman, George, Montmartre C., Hollywood.
Friary, George, Rockland, Mass.
Friedman, Jerry, Abbey C., Hotel Harding, N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, F. F., Strand T., Stamford, Conn.
Frye, Hank, Virginia H., Long Beach, Cal.
Fuller, Earl, W. F. B. E., Clinton, Ind.
Funda, Frank, 745 7th Ave., N. Y. C.
Funk, Larry, Barn C., N. Y. C.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo, 6200 Sheridan Rd., Chi.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gerrett, Jim, De Witt Clinton, H., Albany.
Garrigan, Jimmy, Villa Lago, Chicago.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gaul, Geo., Washington, D. C.
Gazel, Gus, Cinderella B. R., Long Beach, Cal.
Gould, Al, 117 S. N. Y. Ave., Atlantic City.
German, Ross, 800 8th Ave., N. Y. C.
Gerun, Tom, Congress H., Chi.
Gott, Mark, Briggs H., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldstein, Jos., Book Tower, Detroit.
Gonzales, S. N., 810 E. 4th St., Santa Ana, Cal.
Gordon, Herb, Wardman Pk. H., Washington, D. C.
Gorrell, Ray, care Goldketts, Detroit.
Graham, Paul, Jenkinson Pav., Pt. Pleasant, N. J.
Green, A. J., 840 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Green, Jimmy, DeWitt Clinton H., Albany, N. Y.
Greer, Billy, 1003 Main St., Davenport, Ia.
Guanette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 88 Reynolds Ave., Providence.
Gunsendorfer, W., Whitcomb H., S. F.
Guttorson, M., Velencia T., Baltimore.

H

Haas, Alexander, 254 W. 76th St., N. Y. C.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, Commopolitan H., Denver.
Hammond, Jean, Sky Room, Milwaukee.
Hamp, Johnny, Congress H., Chi.
Hancock, Hogan, c-o M. C. A., Paramount Bldg., N. Y. C.
Hand, Armin, Piccadilly T., Chicago.
Hanlon, Ed., 8065 Clay St., S. F.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hayo, Bill, Cathay Tea Garden, Phila.
Heagland, Everett, c-o M. C. A., Chi.
Heibergar, Emil, Bond H., Hartford.
Heidt, Horace, New Yorker H., N. Y. C.
Henderson, S., 226 W. 136th St., N. Y. C.
Henke, Ted, Capitol, T., Sydney, Aus.
Henry Tai, c-o Orch. Co. Amer., 1650 B'way, N. Y. C.
Henshell, J., State-Lake H., Chi.
Herbervaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1129 Goettman St., Pittsburgh.
Hoagland, Everett, Rendezvous, B. R., Balboa Beach, Cal.
Hobbe, Frank, St. Catherine H., Catalina Is.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Hollywood Collegians, K. of C. C., N. Y. C.
Holmes, Wright, Martinique H., N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Howard, Tex, Trianon B. R., Seattle.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

I

Illini Cornhuskers, Elks Country C., Decatur, Ill.
Irving, S., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston.
Ingraham, Ray, Pinewald H., N. J.
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Iseminger, Bill, Hegerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Rufino, City Park Bd., Baltimore.

J

Jackson, Harry, Pigs Whistle C., Hollywood.
Jackson's Jass, 18 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago.
Janover, A. L., 1265 Grant Ave., N. Y. C.
Jedel, H., 478 Hawthorne Ave., Newark, N. J.
Jehle, John, 73 Driggs Ave., Brooklyn.
Jockers, Monro, Leighton's C., L. A.
Johnson, Arold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Dwight, Multnomah H., Portland, Ore.
Johnson, Merle, 155 W. 46th St., N. Y. C.
Joanson, Johnny, Chase H., St. Louis.
Johnston, O. W., 45 Grove Ave., Ottawa.
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 Norwood St., Phila.
Jorgenson, Ruth, 1233 Sheldon St., Jackson, Mich.
Joy, Jim, Coronado H., St. Louis.

K

Kahn, Herman, Capitol T., Newark, N. J.
Kahn, Roger W., 1007 B'way, N. Y. C.
Kaila, H., Lido Venice C., Boston.
Kamas, Al, Swanee B. R., Washington.
Kaplan, Al, 31 Bamboo Inn, 8253 W Madison St., Chicago.
Kassel, Art, Metropole C., Chi.
Katz, Milton, Hollywood R., N. Y. C.
Katsman, Louis, c-o Brunswick, 799 7th Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Herble, Trianon B., Chi.
Kayser, Joe, Merry Gardens, Chicago.
Kayser, Nixon R., Pitt, Pittsburgh.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Keller, Wm. R., 4115 51st st., Woodside, L. I., N. Y.
Kemmerer, Walt, Berks Trust Bldg., Reading, Pa.
Kemp, Hal, Golden Pheasant R., Cleveland.
Kennets, Larry, 801 Keenan Bldg., Pittsburgh.
Kenin, Frank, Lotus Isle, Portland, Ore.
Kenin, Herman, Fox's Bway., Portland, Ore.
Kentner, H., Benj. Franklin H., Phila.
Kerr, Chas., Golden Dragon, Phila.
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal.
King, Ted, 745 7th Ave., c-o Tape.
King, Wayne, Aragon B. R., Chicago.
King, Melody, 69 Mueller St., Binghamton, N. Y.
Klein, Fred, Kingsway H., Hot Springs, Ark.
Kline, M., 5456 Spruce St., Philadelphia.
Knelsel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Koelott, Lou, Oriental T., Chicago.
Krausgrill, Walt, 247 Claremont Bldg., S. F.
Krueger, Art, Wisconsin H., Milwaukee.
Krumbols, G. F., O. Box 404, New Bedford, Mass.

L

Lagasse, F., 810 Merrimac St., Lowell, Mass.
Lalusky, Ben, Majestic T. Bldg., L. A.
Lane, Eddie, McAlpin H., N. Y. C.
Lang, Henry, Baker H., Dallas.
Lang, J., 27 Abbott St., Lowell, Mass.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, N. Y. C.
Laughtner, Harris, St. Francis H., L. A.
Lecleroit, Harry, Casley H., Scranton, Pa.
Leonard, Harold, Windsor H., Montreal.
Levant, Phil, Vanity Fair, N. Y. C.
Levin, Al, 478 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lewis, Chas., Suite 56, Loew Bldg., Washington, D. C.
Light, Enoch, Richards R., Tuckahoe, N. Y.
Lipsey, M., c-o M. C. A., 52 W. Randolph St., Chi.
Lombardo, Guy, Roosevelt H., N. Y. C.
Long, J., Curtis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y. C.
Lowd, Howard G., Orkney Springs H., Orkney Springs, Va.
Low, Burt, Statler H., Boston.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Biltmore H., N. Y. C.
Lowry, Al, Ambassador T., St. L.
Ludwig, "Zaza," 23 Clifford Ave., Manchester, N. H.
Lunn, Sammy, 3008 Wichita St., Dallas.
Lyons, Al, Fox T., Brooklyn, N. Y.

M

Macdonald, Ken, Coliseum, St. Petersburg.
Mack, Ted, Denver T., Denver, Colo.
Maitland, J., c-o M. C. A., 52 W. Randolph St., Chi.
Major, F. J., 8007 84 St., Ocean Park, Cal.
Maloney, R. B., 608 Hilmer St., Knoxville, Tenn.
Mann Bros., Venice B. R., Venice, Cal.
Manthe, Al, 207 N. Francis, Madison, Wis.
Marburger, H., 849 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Marinaro, John, Beaux Arts C., 80 W. 40th St., N. Y. C.
Maslin, Sam, Seneca H., Rochester.
Mason, Bobbie, (Miss), New China R., Youngstown, Ohio.
Masters, Frank, Tivoli T., Chicago.
Mayo, Eddie, 69 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 96 Sylvan St., Springfield, Mass.
McCay, J., Detroit Country Club, Detroit
McGowan, Loss, c-o R. W. Kahn, 1607 B'way, N. Y. C.
McIntyre, James, Chateau Laurier, Ottawa.
McVee, I. S., 1221 E. 82d St., L. A.
Meeker, Bob, Wm. Penn H., Pittsburgh.
Melis, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphisonians, 92 S. Main St., Memphis.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Merrick, Mahlon, c-o N. B. C., San Francisco.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4539 N. Camac St., Philadelphia.
Meyers, Al, 6306 Girard Ave., Phila.
Meyers, Lou, Horn's D. H., L. A.
Meyers, Vic, Vic Meyers C., Seattle.
Miller, J. Frank, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Vic, Loew's State, Syracuse.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Mitchell, Dinty, Woodmansten, Inn, Pelham Rd., N. Y. C.
Moore, Pryor, Schaber's C., L. A.
Moore, Tom, Cinderella B. R., Long Beach, Cal.
Moore, Tom, La Monica B. R., Santa Monica, Cal.
Moray, Al, Worth T., Ft. Worth.
Morgan, Joe, Palais D'Or, N. Y. C.
Morris, Glen, Silver Slipper, Baltimore.
Morris, Curtis, Apex C., L. A.
Mosher, V., 2137 10th Ave. S., Minneapolis.
Murphy's Skippers, c-o Orc. Co. of Am., 1650 B'way, N. Y. C.
Musial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawaii.

N

Nashold, Dudley, Nasheld's B. R., Seattle.
Naylor, Oliver, Palais D'Or, Phila.
Neff, Art, 6223 Spruce St., Philadelphia.
Neibauer, Ed, Wilshore D. H., Chi.
Nelson, Ozzie, Barbizon Plaza, N. Y. C.
Neslitt, Joe, Arcadia B., N. Y. C.
New Orleans Owls, H. Roosevelt, N. O.
Norvo, Red, 625 Pine Arts Bldg., Chi.
Novak, Jr., Frank J., St. George H., B'klyn., N. Y.

O

Octavet Orc., 85 Duffield st., Brooklyn, N. Y.
O'Hara, Ray, Gov. Clinton H., N. Y. C.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, Culver City, L. A.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia S. Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Orlando, Nick, Plaza H., N. Y. C.
Osborne, Will, Beacon T., N. Y. C.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paich, Jay, Station KNX, L. A.
Paleman, Dan, Black Cat R., N. Y. C.
Panico, Louis, Canton Tea Gardens, Chicago.
Parker, Don, WMCA, N. Y. C.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Peabody, Ed., Fox, Brooklyn, N. Y.
Pearl, Morey, 263 Hunting Ave., Boston.
Peck, Jack, 601 Keenan Bldg., Pittsburgh.
Peerless Orch., Monmouth St., Newport, Ky.
Perci, Don, Saenger T., New Orleans, La.
Peterson, B., Tivoli T., Michigan City, Ind.
Pettis, Jack, Delmonico H., N. Y. C.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store Des Moines, Ia.
Phillips, Phil., Club Bagdad, Dallas.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pierce, Chas., Pershing Palace, Chicago.
Pipp's Orch., Sullivan's, Edmonton, Can.
Polcelli, Nick, Rose Room B. R., L. A.
Prado, Fred, American House, Boston.
Prince, G., King War-Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

Q

Quaw, Gene, Maryland H., Pasadena, Cal.

R

Randall, Slats, Muelbach H., Chi.
Randell, Art, Fontenelle H., Omaha.
Rapes, Erno, Roxy T., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Coconut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Rich, Fred, c-o C. B. S., N. Y. C.
Rich, Larry, c-o, Publix, Par Bldg., N. Y. C.
Rickitts, J. C. Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Ringwald, Jr., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Roanes' Penn, Commodore B., Lowell, Mass.
Roboer, Walt, Fox T., San Francisco.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, I., King Edward H., Toronto.
Rose, Irv., Statler H., St. L.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rothschild, Leo, 806 W. 149 St., N. Y. C.
Royal Novelty Six, 2333-N. 22d St., Phila.
Russell, B., King Cotton H., Greensboro.
Russo, Dan, Beachview Gardens, Chicago.

S

Sabin, Paul, RKO's 125th St. T., N. Y. C.
Sands, P., 218 Ridgewood Ave., B'klyn.
Schara, C. F., 624 Bway., Buffalo, N. Y.
Schitz, R., Ambassador T., St. L.
Schooler, Dave, Capitol T., N. Y. C.
Schubert, Ed., 24 Arthur St., Lawrence, Mass.
Schwartz, U. J., 319 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Scott, Frank, 294 President St., B'klyn, N. Y.
Seidenman, Sid, Mayflower H., Wash.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1619 B'way, N. Y.
Setaro, A., Granada T., S. F.
Sewitt, Irving, Arconaut C., N. Y. C.
Shaffers, H. C., Wilbur's, Taunton, Mass
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurice, Collins, Miss.
Sidell, Curtiss, Marcell C., Altadena.
Silvermas, D., Missouri T., St. Louis.
Silvers, Lou, Warner Bros. Studio, Hollywood.
Silvester, Johnny, Spanish B. R., Seattle.
Simons Seymour, 1504 Bway, Detroit.
Singer, Sylvester, Bismarck H., Chi.
Sisson, Fred, Lotus R., Washington, D. C.
Smith, LaR., Connie's Inn, N. Y. C.
Smith, Harl, Blossom Heath Inn, Detroit
Smolin, S., 160 W. Buchtel Ave., Akron, Ohio.
Soiders, Jackie, Paramount T., L. A.
Specht, Paul, Fisk Bldg., N. Y. C.
Spielman, M., Moulin Rouge C., B'klyn.
Spitalny, Phil, Edgewater B. H., Chi.
Spitalny, H., Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., B'klyn.
Stacy, Jan, Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1883 E. 96th St., B'klyn.
Stafford, H., 911 Sumner St., Lawrence, Mass.
Stafford, Jesse, Palace H., S. F.
Stanhill, John, 520 Broadway, San Antonio, Tex.
Stanley, Jack, Marbro T., Chicago.
Stark, Ferdinand, Curran T., S. F.
Stevens, Farley, 258 Huntington Ave., Boston.
Stewart, Sammy, Arcadia B. R., N. Y. C.
Stoll, Geo., Loew's State T., L. A.
Stone, Harold, El Torres B., Kansas City.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strickland, Chas., Fulton Royal, Brooklyn, N. Y.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Stribling, Ben, C. C. C., Chicago.
Sweat, Al, 20 Quincy St., Chicago.
Sweeten, Claude, Golden Gate, S. F.
Sweeten, Owen, 5th Avenue T., Seattle.

T

Taylor, Art, Nantucket Yacht C., Nantucket, Mass.
Taylor, Jr., 1015 Chestnut St., Phila.
Teppas, J. J., 639 Glenwood Ave., Buffalo.
Teeven, Roy, Regent T., Grand Rapids, Mich.
Thavly, 1789 Straus Bldg., Chicago.
Thies, Henry, Linton H., Cin.
Thomas, Howard, c-o M. C. A., 52 W. Randolph, Chicago.
Tierney Five, Rittenhouse H., Phila.
Tobier, Ben, Rosemont B., Bklyn.
Tobin, John, Coffee Dan's, Chicago.
Tremaine, Paul, Yoong's R., B'way and 51st St., N. Y. C.
Truesdale, Tom, Park Central H., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Valento, Val, Marquards C., S. F.
Valles, Rudy, Paramount, T., Brooklyn, N. Y.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Vso, Harold, McAlpin H., N. Y. C.
Van Steedes, Peter, White's R., N. Y. C.
Varnese, Dan, 235 W. 46th St., N. Y. C.

W

Wadsworth, Wheeler, Terrace Gardens, Chicago.
Waring's Penna, B'way T., 53rd St. and B'way, N. Y. C.
Watson, Monk, Grand-Riviera T., Detroit.
Weede-Meyer Orc., Paramount H., N. Y. C.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, M. C., A., Par Bldg., N. Y. C.
Weik, Lawrence, c-o M. C. A., 52 W. Randolph St., Chi.
Werner, Ed, Metropolitan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
Whidden, Ed., 128 Dikeman St., Brooklyn.
Whiteman, Paul, 1560 B'way, N. Y. C.
Wilkins, Don, West Coast T., Long Beach, Cal.
Williamson, Ted, Isle of Palms H., Charleston, S. C.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, F., Marcell Country Club, Pasadena.
Wilson, Meredith, Station KFRC, S. F.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wittstein, Eddie, New Haven.
Wolfe, Rube, Loew's State T., L. A.
Wright, Joe, Silver Slipper C., S. F.
Wunderlich, F., 1587 E. 19th St., Bklyn.
Wylie, Allister, Coronado H., St. L.

Anti-Sex Campaign

(Continued from page 3)

country's largest houses during the recent economy waves, is also held partially to blame. The old time indie exhib comes in for his quota, but without an alibi.

Advertising copy is now supposed to be white-washed from this week forward. All the big boys went on the record as enforcement agents in the matter and the situation has been taken out of the hands of the ad men, where it formerly reposed.

Hollywood, it was admitted with regret, must now find some way to be sophisticated other than through risque headlines.

Press Agents' Answer

Meetings called later in the week by chief executives of the various film companies, following their own session in the Hays office, found publicity directors being told to "lay off" the sex angle in advertising.

Press sheets with cuts of women in peculiar postures were pointed to as being out under the clean-up campaign. More than one company was shown sheets gotten out by another as examples of what not to do in the future.

There is, however, a reaction among some of the leading press agents which brings up the matter of the Hays Code. These boys want to know why they can't duplicate what's on the screen. Some of the publicity minds point to the fact that the public right now, as much if not more than at any other time in the history of pictures, is sex-conscious and goes for the films which possess this ingredient and are so exploited.

Wide Film Out

(Continued from page 5)

drops in attendance is not included and will reflect in the next report of the industry's books. Hence these tightening up orders are prompted through the mutuality of the cause.

No Money Year

Any interpretation of Wall Street, from individuals or otherwise, that 1930 has been a money year for filmdom is declared "absurdly ridiculous" by some of the industry's most important executives—men who know and are responsible for the figures.

The Wall Street thing has gotten so often into print that film leaders want it thoroughly understood that during all of their inside dealings with the "Street" not once have the financiers attempted to dictate the policy of a distributor, producer, or circuit operator. Conceding that Wall Street now and then comes to the aid of a film company, filmdom's spokemen, including those who have invest ment at stake, declare that the Street isn't interested in the way pictures are made; that all it wants is to get its money back with interest. Film men make all the decisions, whether or not Wall Street is interested.

As a whole, it is pointed out, the Street never has done any talking. Individuals have made comments without knowing what it was all about, here and there, while elsewhere a very few have attempted to opinionate. One good film man could take all of the Wall Street "talkers" into a room and pipe them down one after another, uptown claims.

Busted L. A. Real Estaters' Comeback As Pep Boys for Slow Cemetery Biz

Hollywood, Dec. 16.

Out here they even ballyhoo death.

Getting an eyeful of cemetery lot peddlers' literature and listening a couple of nights to the arguments over the air, you almost look forward to passing in the checks and that "peaceful lot among those romantic surroundings of Blah Blah Park."

In every other mail comes a circular describing those wooded dells; every second knock at the door heralds an oily ex-bond seller, who goes into further ecstasies on the refining influence of his particular burying ground. Perhaps this is one of the reasons why the city of angels is so high on the suicide list.

Genteel Titles

Yet there's nary a cemetery within miles of the burg. They're all memorial parks and sleepy hollows.

On the air any night is a funereal selling argument starting, "What if your little child should die tonight?" Sometimes the routine is changed so Aunt Min and Uncle Joshua get a play.

Selling grave lots became popular when speculating in real estate stopped, being an every man's pastime here. Real estate men got left with subdivisions on their hands.

Aimee's Blessed Hope

About this time Aimee Semple McPherson saw gold in them thar hills north of her temple and tied herself in with a crowd of burying hole promoters. With the femme evangelist's endorsement, selling six by fours in Blessed Hope Memorial Park to the parishioners of the Four Square Gospel was a cinch.

When the idle realters piped the ease of burial lot sales there was a mad scramble for cemeteries.

The artiest of arty types of circulars were printed, a rush was on for select mailing lists and the air became a nightly jumble of competitive pessimism. It was a bonanza for the unctious door-to-door seller. Bond salesmen and ex-ministers can write their own tickets.

Los Angeles Chamber of Commerce advertises that this is the greatest place in the world in which to live. Six weeks here and it's hammered home to you that L. A. is a better spot to die and "repose amid the fragrant, cultural, scenic surroundings of Pleasant Dell."

DANCER WENT GUNNING FOR ACTOR, ARRESTED

Lucille Lavelle, 19, student and dancer, of 138 East 38th street, was arraigned before Judge Max S. Levine in General Sessions Monday (15) on an indictment charging her with felonious assault. The girl pleaded not guilty and was freed under $1,500 bail for trial.

Miss Lavelle was arrested Dec. 1 at 62d street and Central Park West when Herman Seagert, a taxi chauffeur, called a policeman and charged the girl with having pulled a gun on him. The girl turned the revolver over to the officer after saying she did not wish to harm Seagret, but was on the lookout for Rudolph Cameron, film actor and former husband of Anita Stewart.

A few days prior to her arrest, Miss Lavelle had brought charges against Cameron that he attacked her. The charge against Cameron was dismissed. Miss Lavelle, who claimed she was about to enter a convent, decided Cameron should be punished, and if the courts would not do so she would do the punishing herself. She obtained the gun and had visited several places vainly seeking Cameron when arrested.

Miss Lavelle is under an additional charge of violating the Sullivan law.

MORON CHARGE DISMISSED

A charge of annoying a 12-year-old girl while in the Tivoli motion picture house on Eighth avenue, Dec. 6, was dismissed by the Justices of Special Sessions against Frank Kurer, 22, a waiter, of 330 West 46th street.

Kurer was arrested after the child had reported to the manager of the theatre that Kurer had constantly bothered her while she was seated next to him in the theatre during the picture.

Faces 5 Yrs. for Nite Club Shakedown Racket

Convicted of attempting to shake down patrons of a former night club, Jay Herman, 29, salesman, living at the Times Square hotel, faces a five-year term in Sing Sing when he appears before Judge Donnellan in General Sessions tomorrow (Thursday) for sentence. Herman was found guilty of attempted grand larceny.

Specific charge on which Herman was arrested and indicted was on the complaint of Edward J. Crowe, lawyer of 1215 Carroll street, Brooklyn, who claimed that on several occasions Herman had demanded by letter and phone calls the payment of a bill for $144 which he said Crowe owed the management of a night club at 156 West 54th street. Defendant declared Crowe had signed a check for this amount at the club on the evening of Nov. 5.

The lawyer informed the police. Latter advised him to request Herman to meet him at the Manger. The appointment was kept and when Herman identified himself to Crowe he was arrested by Detectives George Creed of the Third Division.

Investigation by police revealed Herman had worked the same game successfully on several other persons, it was alleged. The night club mentioned burned down a month before Crowe was supposed to have visited the place.

Herman has a police record, several convictions for minor offenses.

Actor Relays Shirts as Layoffs Clean Laundrymen

Everybody's having troubles. Even the laundries. One shirt washer on west 43d street was listing his woes the other day.

"There's more ways of cheating me out of a laundry bill these days," he wept. "You can't tell who to trust any more.

"One guy came in here a couple weeks ago, an actor, I know him. He leaves a package of laundry. A few days later he comes back and asks for one shirt. He ain't got money enough for the whole bundle so he wants only one shirt. All right, I give it to him. I still got four of his shirts. A few days later he comes back. He wants another shirt. Well, I don't like it, but all right.

"Sure, I still got a couple of his shirts, but what good are they? They ain't even my size."

Money-Back Tailor Is Actors' Disappointment

Billy Taub, Broadway tailor, well known among the show people and sporting circles, is being sued for $45 in the West Side Municipal court.

Wilkie Ward, vaudeville actor, is bringing the action. Ward bought a $45 suit at Taub's, impressed with a sign in the shop reading, "If dissatisfied bring back the suit in three days and money will be refunded."

Ward wasn't satisfied with the suit and took it back and asked for his money. It was not forthcoming. Then Wilkie pointed to the sign.

"They shrug their shoulders and say nothing," lugubriously wails Wilkie.

Taub's store is at 1387 Broadway. He has pictures of Dempsey, Benny Leonard and every fighter of note in his display window. Taub was formerly in Harlem and held in high esteem in the trade.

Paris Cafe Grief

Paris, Dec. 7.

Plain cafes like the Fouquets and the Berry, devoid of any gyp, drawing considerable night trade from the night clubs in the Champs Elysees section, resulting in night clubs trying to retain patronage by other means. Lido, not breaking even on the likker, is evidently using the restaurant as a draw for the game club.

Embassy is trying to boost up the regular floor show by obtaining free aid of well-known players under pretence of galas, bringing it beaucoup publicity.

Toy Economy

Even toy electric trains are feeling the depression. Last year a Sixth avenue hardware store ran a set in its windows with one engine and a dozen toy cars.

This time just the engine and one car.

Cop Saw Finaglin

A charge of cheating at gambling was dismissed in Special Sessions Monday when police failed to appear in court to press the charge against Frank Kelly, 24; John Gilroy, 22, and Joseph Francy, 23, all salesmen.

The three were arrested by Policeman Joseph Stiglin of the 3rd Division on Aug. 25 in Bryant Park. Officer accused the men of using loaded dice in the game. The defendants, according to the officer, were the only ones allowed to throw the dice while the "suckers" did the fading. Before he stopped the game, Stiglin said defendants cleaned up.

DIZZY JOB TO CHATTER WITH PROTEAN ACTOR

Owen McGivney, the only living Protean Artist who portrays all five characters in a dramatic playlet, was seated in his dressing room at the Palace theatre, A "Variety" sobbie breezed in and immediately Mr. Givney became ten other people.

"Oh, ho," said Sobbie, knowingly, 'you cant' escape me that way, Mr. McG. I've heard about you Protean Artists."

Mr. McGivney swept all his make-up off the shelf in an infuriated gesture of welcome.

"So nice of you to drop in," he said as, transforming himself in a twinkling from Fagan to Bill Sikes, he brandished a gnarled club by way of making Sobbie feel thoroughly at home.

"This Protean art isn't all it's made up to be," said Mr. McGivney, slipping in a flash, into the uniform and beard of John Philip Sousa. "The more it's perfected, the less are people willing to credit it. Even newspaper people said I couldn't possibly go out the door as Nancy Sikes and come in the window as the Artful Dodger."

Plunging behind a dressing room screen, Mr. McGivney emerged as a Dunhill Lighter.

"It's disconcerting," said he, flaring up. "I've had to reconstruct my act and make all my quick changes in full view of the audience, and even now detractors claim I have plants in my act."

To illustrate his point, Mr. McGivney became a Cactus.

"I used to do dramatic recitations," went on Mr. McGivney, as the Boy who stood on the Burning Deck," but the gallery gods in the English Music Halls didn't like serious things. So I decided to incorporate my acting ability with my aptitude for quick changes. And there you have it," said the Protean Wizard, dashing into the red wig and pale complexion of Elinor Glyn.

"Martin Beck brought me to America in 1912," continued Mr. McG., turning into a forty-two weeks contract, "and since then I have played all over the British Isles, Australia, South Africa, America, and New Zealand. Suiting the character to the country, Mr. McGivney became in rapid succession the Spirits of Britain, Australia, South Africa, America, and New Zealand.

By this time he was pretty well fed up.

"I'm sorry, you'll have to go now," he said, turning into the antithesis of Grover Whalen.

Sobbie looked around to say "Good-bye," but Mr. McGivney had disappeared. He had turned into a "Variety" story continued on another page, and now he probably never will be found.

STENOG. FORGIVES

Charged with annoying Mildred Greenspan, stenographer of 12 Crown street, Brooklyn, in the Selwyn theatre, Lawrence Lynn, 23 years old, of the Lincoln Hotel, received a suspended sentence from Magistrate August Dreyer in West Side court.

Lynn apologized to Miss Greenspan and it was found the entire affair had been adjusted.

Anti Hey-Hey Rule in L. A. Scaring Big Spenders Away, Biz Men Squawk

Los Angeles, Dec. 16.

Heavy reaction is being felt here against the city administration's policy of keeping the town's lid shut tight. Reaction in the main is coming from business houses and hotels which are feeling the pinch through lack of the usual tourist influx.

For some time this burg has been taking dictation from a flock of reformers. These boys have made it their business to keep the city dry and righteous to a degree in accordance with their own personal likes and dislikes. Meanwhile L. A. has hopped into third place on the country's major crime list.

Blue Nose Immigrants

Liquor, gambling, cafes—anything that would attract the dough spending travelers—are strictly taboo here. Individual who want sunshine and have money to spend find that Florida is a much more attractive spot than Los Angeles. About the only people keen on Southern California are the middlewest crowd who are inherently blue nose.

They come here with a few hundred dollars to tide them over the winter months. This money is spent for bed and board and the business houses in the town get the short end.

Business houses doing the beefing have been trying to get to Mayor Porter and his associates in an attempt to have him lay low on provincial activities.

Bulls Off Snooping

Campaign has netted fair results. The mayor's personal flock of snoopers, harness bulls who operated out of his office and spend most of their time raiding clubs, cafes or any spot showing symptoms have been ordered back to pound beats. So in this respect, cafe and club operators are breathing easier.

The grand jury investigation of Porter's activities during his year in office is reported to have been advocated by the more liberal elements in town in hope that they would be able to blow him down.

Recent election of James Rolph as Governor of the state to succeed C. C. Young, ardent dry and anti-everything, has given the liberals a renewed hope that after all, the state may have a chance to blot out some of the unpopular laws, toughest of which is rigid state inforcement of prohibition.

For some time local business has cried its eyes out over the amount of money that goes from here over the border to the Mexican resorts.

'Shipwreck' Down in Even 13's; Telescope Side NSG

When all hope of realizing any dough on the stunt faded Alvin "Shipwreck" Kelly, holder of the world's endurance record, shinnied down the flagpole atop the Paramount hotel, New York, where he had perched for 13 days, 13 hours and 13 minutes.

Kelly, a war veteran, went up Dec. 1 as part of a plan to relieve financial distress among his buddies and raise contributions to the Unemployment Committee of the United American World War Veterans. The vets were to have sold pamphlets of Kelly's life and look through a telescope with the human fly receiving the short end of a 75-25 split on the gross.

During the first five days and nights of his stunt no vets made their appearance, but on the fifth day a half dozen congregated in Times Square with a telescope and the booklets. Business was so poor that on the sixth night Kelly came down for a conference.

After three hours "Shipwreck" returned with assurance that his split would be forthcoming on time and in substantial amounts. This failed to materialize and except for a small cut in on the take of telescope operators (not of the Veteran's organization) he received practically nothing. The telescope and binoc end was controlled almost entirely by one with whom Kelly did business.

The hostelry furnished a room for Kelly, his wife and their three-year-old son, Alvin "Shipwreck," Jr., and meals.

Kelly was tentatively booked to start an R-K-O vaudeville tour in Newburgh, on Jan. 5, at a salary of $1,000, but that date's cold.

Complaint of a couple of the indie telescope boys with itching fingers selling looks at "Shipwreck" said the sitter did okay, but the chumps didn't gaze long enough.

Twice in Same Place Bad Burglar Practice

Wilda Ganeau, 23, actress, of the 44th Street hotel, 120 West 44th street, appeared in West Side court to prosecute Joseph Holmes, 21, Negro porter at Town Hall, in West 43d street.

Holmes was arrested by Detective Roger Meehan of the West 47th Street station on the charge of robbing Miss Ganeau's apartment at the hotel.

Miss Ganeau was formerly of Earl Carroll's 1927 show. Holmes, she said, entered her apartment by climbing a two-story extension and raising the window. More than $1,000 was taken in gems and personal belongings. All was recovered.

Miss Ganeau was asked to change her room following the burglary, by the manager. "Not me. The bird that entered this suite will return and I am going to play sleuth," Miss Ganeau told the manager.

While she sat in her room reading, she testified, the window began to raise. A form started in, then backed out when she raced to the window. It was Holmes, she said.

She and the detective searched places in the block where any Negroes were employed and the girl identified Holmes when they came to Town Hall.

Golfie Hostessing Is Better'n 10c a Dance

Golf hostesses are being engaged by some of the minnie cours-s as an impetus for business. The men pay for their girl partners' rounds and the girls get half of the sum.

The girls have no hours. They can come to the course anytime and play around with any men who want them as partners.

It is a little more lucrative than ten cents a dance, but youth and at least a trace of good looks are also necessary requirements for a golf hostess.

Quite a number of older ladies who did not realize this fact have been applying for jobs at various courses. Lady ping pong partners are also available, but not often wanted for this game.

COURT NEWSREEL CREW BALK AT JAIL THREAT

The postponed hearing of former Judge Ben B. Lindsey of Denver in West Side Court on the charge of disorderly conduct before Magistrate August Dreyer proved a keen disappointment to many sexologists, churchmen, writers and others who came as early as ten o'clock to get a good seat. Bishop Manning did not appear but Charles H. Tuttle, former federal prosecutor and defeated candidate for Governor, stated that the Bishop would come immediately, if needed.

More than a hundred sob sisters, male writers and camera men sought points of vantage in order to cover the expected hearing. The courtroom was jammed and the aisles were crowded. The telephone in the court began to ring as early as ten o'clock, mostly women, who wanted to know the time of the hearing and whether it would be necessary to have a ticket.

A police sergeant and several cops together with court attendants endeavored to maintain order. An evening newspaper sought to have the hearing broadcast but Chief Magistrate Joseph E. Corrigan vigorously declined.

Then a gang from Pathe News tried it. Chief Magistrate Corrigan again said "no." But the Pathe "boys" rigged up their wires. They intended to take a chance. A court clerk whispered in their ear that Judge Corrigan would surely punish them and the Pathe "boys" dismantled their setup.

When the complaint was read it was found to be faulty and the hearing was postponed.

CHATTER

Broadway

Eva Gauthier back from Europe.
Larry Hart takes daily massages.
Herring uniformly in demand at Lindy's.
The annual Christmas tree has arrived.
Lewis Gensler's office underwent a paint job.
Francis Maddux leaves next week for England.
Mrs. Fred Fisher has a dressmaking shop.
Sylvia Gilbert back from Paris for the winter.
Ina Claire preparing to go into a new musical.
Leo Bulgakov has fixed up his office a la Russe.
Ralph Ranger will be Hollywood bound Dec. 20.
John Brennan moved into the Arthur Lubin office.
George Holland is back from that place—Hollywood.
Tangerines have joined up with the unemployed apples.
Louis Levine is back on Broadway after an operation.
New York is becoming the pop priced Mecca of the world.
Sometimes that automatic elevator at the Guild office works.
Taxi drivers loquaciously grateful for dime tips these days.
Algonquin dining room has new pink curtains but the same faces.
Bill Rapp, on the verge of selling another play, is planning a haircut.
Lita Ridell, vaude, has retired from the stage to live in Cleveland.
Mike Donlin, late of "This One Man," off to the coast for pictures.
Bland Johaneson leaving around Xmas for the Coast for a month or two.
Hortense MacDonald, Paris p. a. for U. B. Ilnes, in town for a few days.
Fay Marbe will go on WOR beginning Jan. 8 for a series of style talks.
Barbara Bennett and Charles Sabin open at the Club Delmonico Dec. 19.
Returned songwriters say they grew weary of the California golf courses.
Some cheap mugg stole a purse from one of the stenos in the Santly Music office.
Will Osborne band signed by WOR as sustaining feature on the air twice weekly.
Jesse Lasky escaped by a hair's breadth when jay-walking in Times Square the other day.
Wife of Bill Fields (Gensler and Green p. a.) operated on at French Hospital. Reported better.
Plenty of creditors around Broadway getting the Bank of United States excuse as newest alibi.
William Morris office moved from the Bond to the Mayfair theatre building over the week-end.
Hollywood influence noted in hatless youths striding along the Square in camel's hair coats.
Women apple sellers developing s.a. One rolls her stockings to the ankles even on the coldest days.
Dorothy Fields back from Hollywood. Jimmy McHugh, her songwriting sidekick, gets in next week.
Ramon and Rosita, class dance team, will double the Palace and their nite club, El Patio, next week.
Claimed to have laid an egg frequently at the Friars, the dais is now referred to as Joe Laurie's nest.
Arthur "Bugs" Baer collapsed after a radio talk Saturday night and is confined under doctor's orders.
Playing card company soliciting film names to lend their muggs as decorations for the back of inside straights.
Bob Nelson goes to Miami Jan. 2 for a cafe bit and sails from New York Jan. 19 for London to open at the Palladium.
Chick Endor has written two extra choruses to DeSylva, Brown Henderson's "Never Swat a Fly," comedy number.
Chick and Andy, radio entertainers, drove their Austin with themselves in it, right from the street into the Nat Club the other evening.
Column-writing bug hit Renee Carroll, hat-check girl at Sardi's. She succumbed and is writing a column for a new mag.
Benny Stein new manager of "Sweet and Low." Al Spink switched to office of William Elliott, now producing.
Those stories about Peg Joyce being on the Coast for a picture must be phoney. She showed up at the Mayfair last week.
Huge electric signs with high powered motors are affecting radio sets in the Times Square and adjacent districts after dark.
Page and Class, wire act, in May at the Empire in Paris for a month's stay, after which they go to the Scala and Wintergarten, Berlin.
Margaret Shilling, confined in a sanitarium in New York for two weeks after a minor operation, left the sanitarium fully recovered Sunday (14).
Reported that Gustav Blum, expedagog, who tried indie legit producing, has gone back to his schoolbooks until another opportunity comes along.
Candy butchers at the National, where "Grand Hotel" is current, all are in evening dress, including the cloak room attendant and soda water concessionaire.
A musical comedy star who had nearly $50,000 on deposit in various branches of the Bank of United States withdrew the full amount three months ago.
Who was the girl who broke in her entire vaude act during the recent Sunday night benefit at the Ziegfeld, and took 16 minutes in which to do it?
Nat Evans, who operates the Brook Club in Saratoga, convalescing from recent illness. Hardly likely he will open the Club Deauville, Miami Beach, this winter.
"If This Be Treason"—The Navy's goat mascot, that had been standing in charge of a seaman on the corner of 43d and Broadway, was loaded into an Army camion and taken away.
Newest angle in trying to pull 'em into a Broadway beanery is the place advertising a regular lunch for 70c., with 18 holes of minnie golf or one hour of ping pong thrown in.
Since the Postal went into the theatre ticket business, the attendance of Clarence Mackay at Broadway premieres has been noted with more interest. Clarence may be the Postal's own critic.
One of the class nite clubs on Broadway owes its entertainers five week's salary. Operator is now trying to book talent for his Miami nite club, with few of the name talent caring unless four weeks' salary is posted.
Jimmy Smith, best-known cabby in the days of the old "Tenderloin," is priming for a return to harness after several years of retirement and taking instructions on driving an auto to qualify for a taxi chauffeur's license.
Johnny Weismuller motored to Miami last week, booked for appearances at the Venetian Pool during the winter season. Other swimming and diving specialists are heading south next week, among them Stubby Kruger.
Victor Emanuel, millionaire sportsman, who is said to own the finest stable of jumpers in the world, is spending $50,000 on that swank party he is throwing in England next month. Most of it will go for entertainment from this side.
Nick Schenck bought the autographed football Bill Gaxton auctioned at the Mayfair Saturday night. He paid $1,000 for it. "Red" Cagle and Dick King, Army end, were on the floor to help the bidding. Ball was signed by the Mayor and the Army team.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Miami

Salling Baruch is here.
Walter Winchell is registered at the Roney Plaza.
Johnny Weissmuller signed up for Roman Pool show.
Arthur Curtis James arrived on his yacht from Marseilles.
Sammy Cohen, film comedian and his wife vacationing here.
Ray Wood, high diver, here for season. Will be at one of the casinos.
Colonel F. W. Weller's yacht Sunshine is anchored in Lake Worth.
R. C. Crowley, former pardner of "Diamond Jim" Brady is a visitor.
New show opens at Spanish Gardens Saturday (20), featuring Tina Valen.
"Dazzy" Vance the Brooklyn hurler, has purchased a hotel in Homassa.
Brokerage offices are starving. Quite a few big players, but on the side lines.
Downie Bros. Circus played three days last week to exceptionally good business.
John, of John and Christo is here and will have charge of the night club at the Roman Pools.
M. J. Meehan & Co., has opened a branch office in the Breakers. Charlie Goudias in charge.
Marguery restaurant opened Dec. 15, under management of E. Marchisio of the New York Marguery.
Royal Arcadians Orchestra of Toronto open at the Mayflower Hotel, Palm Beach, Christmas Eve.
Phil Ross, former managing editor of "Life," has leased a cottage in Coral Gables for the winter.
Romany Chorus will produce the opera "Il Pagliacci" at the Everglades Club in Palm Beach early in Feb.
Bud Fisher has made a reservation and will arrive after Christmas. His horses are now quartered at Hialeah Park.
Deauville Casino will reopen in January contradictory to reports George La Maize of Palm Beach will have charge of the kitchen.
Frank Valentine, operator of the Two Bits Club, a hotsy totsy out near the race track was released on bond following arrest for violation of the Prohibition law.
Grant Powers, cartoonist of the Daily News of New York dropped in for a short stay. Accompanied by Mrs. Powers, T. H. Bliss, the author, and Frank Malone of the New York "Journal."
The Beach is beginning to take on life now that the tourists are beginning to come in. The night spots are being redecorated and made ready for the openings which commence New Year's Eve. Embassy, Villa Bouche, Deauville, Roman Pools Casino, Palm Island Club, open early in January. Performers coming in here will find rents much cheaper than ever before, apartments can be had from $150.00 a month up on the beach and as low as $60.00 in Miami proper. There are a great many vacancies and the boys are falling all over themselves trying to fill up at any price.

Hollywood Chatter

Mary Astor has lost five pounds.
Charlie Harris has had a relapse.
Paul Nicholoison back from Frisco.
Bob Flaherty leaving for New York.
Dudley Murphy moved in from the beach.
Ruth Roland running a dancing academy.
Lucy Huffaker deep in Christmas shopping.
Lou Silvers uses a chart when he talks football.
Charles Miller of Equity is the town's best "no" guy.
Peanuts Byron recovered from an attack of laryngitis.
Jillian Sande has quite a collection of leather coats.
Clifford Grey east to work with Ernst Lubitsch at Par.
Bebe Daniels, expert fencer, has started collecting swords.
Jim Creelman back from New York, and very dashing, too.
Reva Love Well engaged. Al Van Ronkel is the lucky guy.
The A. H. Van Burens getting ready to go around the world.
Carroll Gibbons and Leo Kahn certainly can do things to a Steinway.
Helen Asbury back on the bridle paths again after her recent accident.
McGrew Willis claims the anagram championship of Beverly Hills.
Will Rogers wears a cowboy outfit instead of tights in "Connecticut Yankee."
Boys are now playing backgammon for real dough with plenty kibitzing.
They finally gave Ben Piazza a nice office—the one Wells Root formerly had.
Eleanor Packer having a lot of fun escorting a midwestern party through Metro.
Lew Ayres taking boxing lessons in preparation for "The Iron Man," prizefight yarn.
Peter B. Kyne, the writer, will race his stable for the first time at Agua Caliente.
A pee-wee golf, one hole with nine revolving hazards, now operating in the Roosevelt lobby.
H. M. Walker is back on the Roach lot after five weeks and 35 shows in New York.
Joe McNulty of the Philadelphia "Record" went back home after taking in the studios.
Hal Roach flew his own plane to Mexico City. Alibi was to look over the Metro exchange.
Marguerite and Sally Bourdette, Par sisters, are getting a rep as cooks and hostesses.
Jack Partington's son, Jack, Jr., is out from New York to spend the holidays with his folks.
There's a place here billed as Thieves Market and a local plumber named J. Hokom.
Mexican theatre owners just sent a gold medal to C. B. for giving the world "King of Kings."
Sign on a cash register in a haberdashery on Hollywood boulevard: "The Man Nobody Owes."
With fan mags curtailing their writing staffs quite a few boys and girls are between picture stories.
To show what he thinks of the climate, the peanut merchant opp Warners Theatre wears rubber boots.
Charles Furthman (Par) claims he's the only Notre Dame grad in pictures and says Knute Rockne admits it.
Mrs. Samson Raphaelson (Dorothy Wegman), with her two small children, east to join her husband in New York.
Maureen O'Sullivan will get a four weeks' leave of absence from the Fox lot to visit her home in Ireland.
Eddie Lowe's tennis outfit and beret, which he's wearing on the boulevard, or the loudest talk of the town.
Jeannie Helbling, of French versions, has filed intention to marry Maurice J. Ernou, Parisian manufacturer, at Los Angeles.
Varich Frisell, young indie producer, brought back a $20 mutt when he returned with his Labrador takes. Upkeep so far on the hound is two grand.
An administration building at FN, where WB is now quartered, has been named after William Koenig, combined studio manager for companies. It houses WB directors.
Arlene de Haas breezed back after a flying trip to look over "East Lynne" in production at Fox, prior to doing novelization thereof.
They're calling it the Arthur Caesar Home for Wandering Newspaperwomen. Caesar has had as house guests Katherine Zimmerman and now Arlene de Haas.
A couple layoffs were leaning against one of those metal Christmas trees along Hollywood boulevard, striking matches on the tin. "There ain't no Santa Claus," muttered one.
Newspaper bunch is floating over to Universal to ketch a load of the authentic city room set in "Fires of Youth," which Monta Bell, who used to be a newspaperman himself, is megging.
Mrs. Jeanette Cohn and their football-playing (Cornell) son, Ralph, leave Saturday from New York to spend the holidays here with Jack Cohn. Latter meantime is buying up a flock of stories for Columbia.
Jim Davies, who for three years has been keeping the Geo. Bancroft weight down with his bare fists, has become the official Paramount gym rubber. Dave Selznick, Herman Mankiewicz, Bill McNutt and other Paramount heavies are visiting his table daily.
While here for the winter, Moe Mark will look over thoroughbred horses on this coast, probably adding some to his present collection of saddle ponies. The WB board member is a horse fancier, and expects through riding and other exercise to retain his normal eastern health despite the local climate.
Sam Coslow, Paramount staff songwriter, is doing the "advisory capacity" detail on filmization of "June Moon," Tin Pan Alley thesis. Couple muggs were talking of what the Wall Street crash had done to them. "That's nothing," broke in a third, "Look what the U.S.C. football crash did to me."

Paris

Colonel Leslie E. Nuttzger back at his desk.
Roy Barton acting as announcer to prize fights.
Malcolm St. Clair extolling silent pictures at the Crillon.
Frank Keeney in town, after doing Italy and Monte Carlo.
Malcolm St. Clair finding French cooking frightfully rich.
Five American divorces granted at the same time by the Paris court.
Phil Ambler back in Paris with a brand new Mrs.—who was Mary Bole.
Ivan Bankoff entertaining one of the agencies' secretaries at Fred Payne's bar.
Eddy Dolly says "give Max Constant all the credit," but doesn't say for what.
Hudson Wonders starring at a gala given by the French Chamber of Commerce.
Jack Hylton autographing his records for a solid hour in a shop on the boulevards.
Kathleen Millay has got herself a Montparnasse apartment to finish her new novel in.
The new Turkish dancer, Princess Bederkhan, needs a lesson or two from Gilda Gray.
Pearl White expecting her 11-year-old niece, Evelyn, to give her an European education.
Wheeler Beckett getting tremendous applause for his Straram orchestra debut as conductor.
Messmore Kendall being entertained by Gilbert White, the m.c. for incoming Broadwayites.
James Remle writing from Berlin that the beer there should make the whole nation happy forever.
Nadja turning from the dance to literature is now writing a column for an American dance magazine.
Joe Zelli sending up his picture dressed as a toreador from Spain to all the local American dailies in Paris.
The Tiffany Twins and the Kings can't stop hoofing even when they are on the corner of the Champs Elysees.
Fowler and Tamara would like to bring the Pizarro orchestra to America and teach that nation how to tango.
All the pansies congregating at the Cirque Medrano to see Barbette, male impersonator of a woman athlete.
Thelma Edwards engaging an extra room at the Ambassadors to take in and nurse a sick little English show girl.
Maxwell Bodenheim getting tears in his eyes because a newspaper sob sister reminded him of his New York rep.
Clifford B. Harmon gave a party for the Messmore Kendalls in his huge apartment whose wall space is filled with kingly autographs.
Tristan Bernard, French humorist playwright, will take the Albert Premier to stage his own plays, maybe acting in some of them.
Sewell Collins telling reporters he wished he'd remained a cartoonist on the one hand, and directing English version of French film on the other. Coming back to U. S. in the spring.
Matt King showing cables from American friends offering him money on the report that he was ill in Europe. He is quickly recuperating, didn't need the money and returned the offers with thanks.
After having been front page copy for weeks as a suspected murderer, and having attempted to expose police third degree methods after his release, a tailor named Almazian will now act the part of detective in a film.

Chatter in Loop

Ed Wappler got a new trick opera lid.
Chick Castle's bum knee not bum now.
Lindy's and the Palace are publicity-tied.
They're calling Billy Diamond the "Specialist."
Aunt Jemima toured the Loop a couple of days.
Ethel Bennett readying another lyceum company.
Jules Rubens located in Chi again and trying hotel life.
Helen Stull, who recently married, has left R-K-O.
Janet Segal collecting femme picture autographs and photos.
Town will have another whirl at German opera in February.
John Balaban gave Boul Mich a

week's look at his New York neckwear.

Jai Alai at the Fronton closed. Best player to Florida, reason.

Col. Bill Roche of the Selwyn hasn't missed a stock show in 19 years.

Rose Cohen now secretary to Billy Elson instead of George Brown at R-K-O.

Mabel O'Brien rules the destinies of B. & K. visitors with a quiet yet forceful hand.

Ralph Kettering still has a cold from the Army-Notre Dame game. So has the Army.

Charlie Hogan has definitely establish himself as the civic speed king, driving south.

Somebody steamied up the stolen auto bureau cops to start hunting for the Lost Chord.

Harry Fink and Art Stiller have definite ideas about which one is handling the best tunes.

Betty Stoller didn't forget to come back from her quick visit to the home burg, Minneapolis.

Evert Cummings, boss of Publix through Nebraska, wore a metal vest during a week's visit.

Nate Frudenfeld, Publix Iowa manager, is getting hot over the flesh idea through his state.

Sid Berman hides away in the basement of Lyon & Healy's, and visitors need a road map to find him.

Abe Lastfogel, George Bancroft and Henry Fisher took along a gallon of tomato juice on their trip east.

Frederick Donaghey tripped off to Boston a couple days to make sure the Dramatic League's next play is a good one.

Squawks from restaurants killed George Brown's exploitation plan for free eats at the Palace. Lindy's was all broken up.

Earl J. Johnson, Chicagoan, now operating the National, Louisville, came to town to get fancy geegaws and effects for his house.

Girls in the Wm. Morris office, especially the impressionable Fay Silverman, couldn't work for hours after George Bancroft dropped in.

"Glucksman Day" at the Green Grill brought forth an announcement from the house reading: "so that our distinguished guest may feel at home we have increased our prices from 10 to 40 %."

Morris Silver, head of the Chicago William Morris office, has just placed on the market a patented invention of his own called "Silver-Bishop Safety Ball." Device fastens on the right fender of the larger make of cars and is designed to assist drivers from scraping hubs and fenders when backing into parking spaces.

Sights and sounds at the Johnny Mednikow housewarming for the Ad-vance Trailer offices: Al Blasko doing the m. c. like a professional; Eddie Grossman and Aaron Saperstein refusing to get gay and sticking closely to serious talk about product; Henry Herbel passing out flowers; Harry Beaumont forgetting about the Colony while tearing a corned beef sandwich; Lou Abramson making whoopee all by himself in a corner; Leroy Alexander trying to juggle two sandwiches, a dish of pudding and a mess of potato salad while chewing on a cigar and shaking hands with a prospect; dozens of exhibs who seldom come down to the row wandering in for the spread.

Leery

Hollywood, Dec. 16.

Boulevard crowd is so leery pretty femmes couldn't get rid of their free samples of candy last week.

New Orleans

Lots of New York cars around.

Entirely new show at Club Forest.

Hal Roach flew in for a few days.

Same cafe tariffs told for New Year's.

Old Cadillac cabaret razed. Parking ground.

Arthur Leopold left the Touro after a week.

Little Club getting back a little of its former glory.

French liner "Niagara" off the New Orleans to Havre service.

Herman Deutch's new book about Lee Christmas out shortly.

Le Petite Opera at the Auditorium brought out the social gang.

Mutual prices much better this winter. Few standout horses the reason.

Patio Royal is the lively spot Sunday evenings for the better element.

Rita Owin taken to Touro Hospital hurriedly for appendicitis. Recovering.

Jack McCulley, dramatic editor "Times-Picayune," back at his desk after a pneumonia siege.

Rue Royale Rendezvous will keep going, bigger, brighter and better than ever, sez the two girls who own it.

Berlin

Gertrud Eysoldt has celebrated her 60th birthday.

Alfred Beierle and Karl de Vogt are working on a French talkie in Algiers.

The Berliner theatre had to be closed because of insufficient attendance.

There is much fighting about Hans Albers who goes from one talker to the other.

Fat and Patachon have left Berlin and are preparing their next talker in Copenhagen.

It is rumored that Max Pallenberg will shoot a talker with Fritz Kortner as the director.

The next performance in the "Komoedie" will be Franz Molnar's stage play "Die Fee" ("The fairy").

For the picture scenario contest arranged by the League of Nations, Germany has sent in 63 manuscripts.

The actor Georg Alexander voluntarily paid to Hermann Haller the sum of $1,350 for a breach of contract.

Helene Feldmer cannot go to Hollywood for the reason that the Berlin State theatre refuses to release her.

It is said that the director Erwin Piscator will film the play by Plivier "Des Kaiser's Kuli" as a talker in Moscow.

The singer Maria Ivogun is in deep mourning because of the death of her mother; she will not appear again in Berlin before January.

The Theatre director, Heinz Saltenburg, is without a theatre. He intends taking over in the Western section of Berlin a cabaret seating 1,500 people.

Fritzi Massary will begin with a guest performance in January in the Theatre am Nollendorfplatz under the management of Meinhard & Bernauer in Oscar Wilde's "The Ideal Husband."

London

The fog season has set in.

Leslie Henson talker finished.

Michael Powell writing scripts again.

Monty Banks has been quiet lately.

Harry Lachman studying legit shows.

Maurice Chevalier too tired to see folks.

Anthony Asquith cutting his Gallipoli epic.

Xmas shopping this year is so far very bad.

Norah Swinburne's illness holding up talker.

Adam Digatano chasing Mary Lee for good.

Madeleine Carroll danced with the Prince of Wales.

W. & F. have commenced their exhibitor parties again.

All vaudeville world at the Kit Cat watching Sophie Tucker.

Joyce Kennedy getting married to Clive Dunfee, motor racer.

Vaude programs on the air are slightly less awful than usual.

Milton Rosmer now on long term as British International director.

Cedric Hardwicke probable for the coveted Dreyfus role at Elstree.

First batch of fines under new speed regulations are going strong.

Alex Esway going around with a camera shooting fogs and things.

Jane Welsh, legit player, using studio make-up round Twickenham way.

Julian Wylie won't release Clifford Mollison to British International.

With Sam Goldwyn in, Cedric Belfrage got the carpet ready.

Leila Stewart now calling on Swaffer. Just a sign he's a film critic.

Alfred Hitchcock spends his week-ends photographing his junior edition.

George Ayre, Elstree press chief, got his car back from under a charabanc.

Molly Lamont, who won a beauty competition somewhere, is getting talker roles.

Earle St. John now being pursued by every manager who wants a better job.

Higher percentage of postal delays reminded folks Xmas season was around.

Tormonint still putting their own backs over the Einstein-Shaw scrap at the Savoy.

Carl Brisson's manager now remembering he used to have newspaper friends.

With Arthuh Dent gone to the States, Wardour st eet has lost its best bit of local color.

New auto regulations make it tough on the lads who get back from Elstree in 20 minutes.

Francis Mangan chasing all over Europe producing shows. Just the phantom of cinema-variety.

Dan Fisher's photo bangs in offices of Film Guilds Society. May now be removed after legal action.

R. Carreras, doubling Tivoli and Shepherds Bush for G. B., used to run his father's theatres for him.

Gamage's display of Xmas lights makes Selfridge's show look like a smalltown illumination.

Cinema racketeering in Scotland. Toughs threatening to wreck shows unless managers pay up.

Harold Gittins, new sporting strip man on the "Evening News," is a good imitation Webster.

Star role in the "Skin Game" caused much heartburn in filmdom. Every actress thought she was born for it.

Little problem these days is who are the folks who prop up Romano's cabaret in the Strand on a Saturday night?

Guy brought a law case to prevent the Government subsidizing opera. Quite understandable—in view of British opera.

Clive McManus, who recently left Fleet Street to become a p. a., ready writing to editors about mistakes in dope. How soon a guy forgets.

George Pearson, who went to Hollywood to supervise "Journey's End," is to make "East Lynne on the Western Front" here. Took a long time to think of the title.

W. R. Hearst's son here and working on "Express." Makes a hit with leg men by drinking suds in Fleet Street saloons. Will go to "Daily Telegraph" when Pop's deal is okay.

Blessed by the King, Peoples' theatre opened this week. Seats cost 60 cents to subscribers and two bucks to outsiders. First 20,000 subscribers paid 60 cent subscription. Price now raised to $1.20.

Showman

Hollywood, Dec. 16.

Hitch-hiker going through here carried a sign on his back: "Don't give me a ride. I voted for Hoover."

Sympathetic autoists let him do little walking.

Honolulu

Thousands of people lined the galleries of the Lasco Co. docks to greet Eddie Cantor, who failed to arrive. Mob greatly disappointed.

Beth Beri, Mrs. Mark Hanna, and her clever dog "Wanda," were visitors here for a day en route to Shanghai.

Dick Wilbur has decided to carry on independently the dramatic company he brought here. His company played "Journey's End" successfully and "Dracula" follows.

Born to Mr. and Mrs. John Parker, son, Nov. 5; father is manager of the Hawaii theatre.

"Kilauea," volcano, on big island, is erupting in a big display. This will bring thousands here from the mainland. Business has been excellent in all theatres despite conditions in the States.

"All Quiet"—Not

(Continued from page 7)

would have been agitated in the same measure if the same situation had arisen outside the capital, considering the present political situation.

The super-censor has also suppressed certain pictures made by the Nationalistic organization called Stahlhelm on the ground they endangered public safety.

In spite of the decree of prohibition Hugenberg gave a private showing of the subjects to his Nationalistic friends in his film theatre, Universum, owned by Ufa in Berlin.

Hollywood, Dec. 16.

Universal's plan to shift the burden of its foreign production to Europe has received a setback and there is little likelihood of switching the editions to Europe for at least a year, if then.

Berlin had been favored by Universal for centering the bulk of its foreign production aside from Spanish.

Studio is now definitely set on making all of its big German product here next year, although a few films will be made abroad, probably through other companies, to answer quota requirements.

With good returns from "Cat Creeps" in Mexico, Universal has the same feeling regarding Spanish talkers that other majors had: currently the best returns from versions are from the Spanish. It was this realization that brought about soft pedaling European production plans.

Universal, due to the nativity of its exec personnel, was electing itself to carry the bulk of the Hollywood invasion into Germany. With the banning of "All Quiet" and the reception accorded its Spanish editions below the border, a policy of waiting was instituted instead.

Nevertheless the studio will follow the lead of the other majors and survey European production possibilities. Intention is to send Paul Kohner, now heading the foreign department here, to Europe some time in February for the look around.

Vienna, Dec. 16.

The extreme Austrian Nationalists have made known their intention to fight for the exclusion of "All Quiet on the Western Front" (U). from the country. The Front Fighters' organization, the Student League, and other Nationalist bodies, threaten to repeat the Berlin methods if the film is offered in Vienna.

This threat was sufficient to bring a cancellation of a proposed engagement at the Apollo theatre to introduce the picture. The house is owned by a syndicate which has close associations with the Socialist city fathers.

In all probability the police will forbid the screening of the film in Vienna, acting on their privilege to take measures to prevent public disorder.

General public opinion is against the "die hard" nationalists in their campaign.

Envoys Warn Producers

(Continued from page 7)

extend wiring. Due to the present limited possibilities it is suggested that for the time being American producers restrict their talker product to English, French and German versions. The other nationalities are not sufficiently developed in wiring and other phases to show a return on the production outlay.

(2) Local American production for languages other than those named (and even for them) is viewed with some uncertainty at this time. Besides the limited number of equipped houses, there is also the possibility of overnight legislation adverse to foreign production. As a result of this angle the conferees believed it would be safer to confine production to the States.

(3) American interests should have a wider working participation in foreign houses which are properly equipped for talkers, these to be located in the European key cities.

(4) The quality of American-made sound equipment is superior to European and is holding every advantage over foreign equipment.

(5) The advent of talkers resulted in an increase of grosses in all Continental centers with the exception of Germany where current box-office figures are below those of silent days, following the high demands of Tobis which amounts to a monopoly. Because of this situation competition is weakened and the outcome is inferior quality native production which means poor entertainment. Native production outside of Germany is improving materially. In Germany the recording is good, but the reproduction is inferior.

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Eves. 8:40. Mats. Thurs. & Sat., 2:40.

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Wednesday to Friday, Dec. 17-19
LOWELL SHERMAN
in "THE PAY OFF"
Teck Murdock Girls—
Other R-K-O Acts
86th ST. AT LEX. AVE.
Wednesday to Friday, Dec. 17-19
LOWELL SHERMAN
in "THE PAY OFF"
Harry Carroll Revue—
Other R-K-O Acts

CAPITOL JOHN GILBERT
with WALLACE BEERY
in
"Way for a Sailor"
A Metro-Goldwyn-Mayer
Picture
Stage Show, Schooler, Bunchuk, Orch.
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ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
"FREE LOVE"
with GENEVIEVE TOBIN
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On the Stage—"Illusia," "Fantasie Russe," Roxy Ballet, Chorus, Roxy Symphony Orchestra, Roxyettes

Classified Advertisements

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AT LIBERTY—Excellent young musical director, with fine personality. Has conducted some of the finest acts in vaudeville. 7 P. M., care of N. V. A. Club, N. Y. C.

WANTED—Baritone and 2nd bass, good voices; must be able to play comedy parts. Arthur Greene, 660 Custer ave., Jersey City, New York City.

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WANTED—Two classical Oriental dancers with costumes, routines, music; act for hotels, clubs, theatres around New York. Call 12 to 2 and 4 to 7. Wm. Brooks, 867 5th av. (61st).

The Musical Show's Premiere

By Joe Laurie, Jr.

"Well, fellers, what do you think we got" Now don't all of you say 'lousy' at once. Of all the shows I've ever produced this is the worst. Nothing went right. Now wait a minute, don't go blaming it on each other. I'll take up one department at a time, I don't want to waste all night.

"Bill, I'm paying you to be a stage manager. What was the idea of the girls missing that Hinky Dee number? You can imagine how it looked when a half dozen strolled on after the number was started. Why didn't you keep 'em off altogether? Oh, when you motioned for them to stay off they thought you meant for them to go on? They are the dumbest looking dames I ever saw. Get the address book Arty and see what we can dig up of the ones we okayed at the auditions. I'll fire a couple of girls and show the rest that I mean business. You can go, Bill.

"Now Jack, what was the matter with that plush traveler? It fouled? Well what do you think I'm paying dough to all these stage hands for? I got 10 guys too many on now, and they're getting in each other's way. There was a five-minute wait on account of that traveler fouling. I know it can happen to anybody but why pick my show out on an opening night? Don't bother with it tonight, the overtime money is big enough now. Give me a smooth show tomorrow night and get after those fellers back there will you Jack?

"And you Benny, you had your lights all wrong in that first act comedy scene. You had blues on instead of whites. How can you play a comedy scene in the dark? A fuse blew out? Can't you see that the fuses are O. K. before the show starts? Alright go on home.

Looked Pretty Bad

"Bergman, who did you think you were making the scenery for, a tab show? I know I okayed them but they didn't turn out the way you said they were going to. The lights were bad, but the sets are worse. Maybe it's better the full lights weren't put on 'em. Put more color in them, jazz it up, this ain't a dramatic show, although it sure looked like one tonight.

"Fix 'em up, I don't care who was satisfied with your stuff I'm not, and you don't get another cent until I get what I'm supposed to. I don't care if you gotta put 20 men on.

"And as for you Conlin, you are supposed to be a costumer, not a rag picker. That stuff you had on those girls looks no more like the plates than I do like Little Billy. You only had six clown hats. Yeh, the wardrobe lady forgot to unpack the others? And I had to open tonight without the bridesmaid's dresses. I can't tell the critics and the public that we were supposed to have some beautiful costumes in the finale but because one of your men missed a train we had to do without 'em. I don't know why all you fellers picked me out to be the patsy.

"And Sammy, those dance routines go in stock burlesque. I'm paying you 1% of the gross. That aint marbles. I can get a chorus boy to put on better numbers than those. Don't blame the music, I'm talking about how they looked. Give me something new or I'll throw your stuff out and get me a troupe. And don't forget you put the numbers on yourself, not your assistant.

"And talking about the music what was the matter with you Carl? You were slow on picking up cues, you played too loud and didn't get the encores fast enough. Your getting a new trumpet player? Why wasn't he here today? Well you'll need more than a new trumpet player to make that music sound good to me. You'd better get rid of the whole orchestra and just whistle the tunes.

Words and Music

"And you two guys! So that's what you call lyrics and music. I told you the tunes were lousy but you kept saying that they would sound oke with an orchestra. They did, even lousier! When you steal tunes steal good ones. And you boys better get busy and write a new number for that comic. I know he can't put over a number, that's why I want an actor-proof one for him.

"Now about the book. I have enough notes here to write another show. Those alleged comedy scenes smell bad. Don't go blaming it on the comic. I know he left out a lot of stuff; he has a memory like a mirror, I'm surprised he remembered to show up. I told his agent that I thought the guy was too old, but no, he kept telling me he is better than ever. If he is, then he must have been terrible. I got to replace him before we open in New York. But you also must replace a lot of this book. You got a piece from every bit of the past 10 years in it and yet it doesn't go. I guess you didn't remember the way the gags were pulled.

Standing Off Notices

"Say Nat, did you talk to those critics after the show and tell 'em to give us a break. I'll throw a little party tomorrow night and you

(Continued on page 50).

WB's Golf Dubs Pant for Jones' Arrival on Lot

Hollywood, Dec. 16.

Bobby Jones doesn't know it, but while his contract for 16 shorts on "How I Play Golf" for Warners calls for camera work strictly, he'll be impressed into service by Daryl Zanuck, Bill Koenig, Hal Wallis and C. Graham Baker of the WB-FN executive bunch.

Hints as to how badly each of these execs needs expert tutoring are the following quotations on last year's WB-FN golf tournament: Zanuck turned in a score of 220 for 18; Koenig, 218; Wallis, 210. Baker was considered good with 190. Allegations are that an adding machine didn't accurately record all of the strokes.

As a further warning to the golf champ, the execs are whetting their whistles these days at the Lakeside Country Club, at Burbank, near the FN-WB studios, where everybody eats now until the new commissary is completed. Lakeside will probably be the location for the Jones golf series.

They start work in February.

"If I Fight Again It Must Be Quick"—Dempsey

Hollywood, Dec. 16.

Jack Dempsey states that he is amenable to a fight come-back, but that "it will have to be pretty quick." He intends getting set on this within the next couple of weeks.

The ex-champ is still in training at his Hollwood residence plus some extra work-outs worrying about his Ensenada (Mexican) resort which has precipitated internal squabbles.

Dempsey's outer house on his estate is flooded with expensive furnishings, props, etc., which had been ordered locally for shipment below the border line. Until the internal squabbles in the Ensanada corporation are adjusted, however, the ex-champ is keeping the valuable furniture and tapestries in this country.

Estelle Taylor (Mrs. Dempsey), who went east on a flying trip just in time to be at the bedside of a dying relative, got back this week and may hook up with Dempsey for show business again if his fight plans go awry.

CREDITORS RUN GOLFIES

Montreal's 48 Courses Shrink to 36 —More Going

Montreal, Dec. 16.

Pee-wee golf courses have already shrunk from 48 to 36 here with likelihood of another 20 dropping out by Feb. 1.

Many now operated by creditors who are hoping to pick up something.

Texas Ice Skaters

Dallas, Dec. 16.

Ice skating is a new fad in this town. Down here where zer weather is a freak, many have never seen an ice skater in person.

Gardne. ice rink opened recently with heavy biz, most of it from those trying to learn. Management spicing menu with some exhibition hockey teams from east.

Dallas and Houston are the only Texas cities equipped with regular rinks, running all winter.

Next Come Apples

Hollywood, Dec. 16.

Numerous formerly classy private homes in Hollywood have been converted into dress-making establishments, millinery shops, etc.

Some even take in laundry.

BATTALINO CLICKS IN GARDEN DEBUT

By Jack Pulaski

Another fistic favorite gone wrong at the Garden, Kid Chocolate, had the featherweight crown within his grasp Friday night but was outgamed by Chris Battaline-Battling Battalino, or whatever they call him up in Hartford. It recalled that story: "Give my regards to the governor," and the Conn. governor was present with a thousand other nut-neggers who gave Bat a college cheer.

Couple of months ago word came that this Battalino was the new champ. One of those "elimination things with Chris in a soft spot. The guy never fought in New York and they figured he was some sort of phoney. Well, as a boxer he's not so hot. Chocolate had it all over him in that department and it was figured the Cuban was getting the crown on a platter.

Dope ran true to form in the first round when the Kid socked Bat around something fierce and down went the Hartfordian. Looked like a quick kayo but the invader weathered the session and Chocolate couldn't do anything more about it. Battalino fought in a daze for several rounds but at the end of the fifth it looked even.

Same was true in the 10th, with Bat boring in constantly, covering up to get at close range and then socking to the body. Chocolate started the wilt about that time. Slams to the tummy almost doubled him more than once but he was winging with a long right hook. Seemed that Battalino had an iron stomach.

Aggressiveness won for Bat. Chocolate's fight was a counter battle for the most part. A New Haven sports editor sat at ringside and agreed with plenty of others that the affair was close and did not deny that the Cuban actually won. However, the referee and both the judges gave the award to Battalino. Latter was conceded to have put up the best exhibition of his young career.

This Chocolate fellow, touted as the best man of his weight in the world, has been consistently losing important decisions. Singer beat him and not long ago Kid Berg gave him the business. Cuban appears to have made up his mind to hit hard and score quick knock-outs if possible, that being the surest way to win. He nearly did it Friday but almosts don't count.

Semi-final was a bear of a socking match. Mateo Osa of the Chocolate stable took a pasting from Ralph Ficcuello in the first round. But in the third, as Ralph was coming off the ropes, Osa caught him with a choppy right on the button and down went whosis. A left smack sat him down again and he didn't believe it. For a third time Ficcuello toppled, this time dangling on the ropes. That was enough for referee Arthur Donovan, who stopped the event. The men are heavies. Osa started in asking for the best there is in the division. But he is easy to hit and will doubtless find plenty of trouble before he is much older.

Film Cage Results

Fox quintet downed the Warner five at the inter-film basketball league game Friday night (12) at Commerce High School gym. Score was 38-16. Same night the Metro bunch defeated Columbia 28-14 in their opening league game on the U. S. S. Illinois Wednesday (10).

This Friday (19) all teams of the film basketball league will play benefit games on board the training ship. Fox faces Metro, Pathe plays Columbia and R-K-O meets Warners.

Games will be followed by a dance and the proceeds donated to the "Film Daily" fund.

At present Fox and Pathe are leading the league, both having won their two games.

'Round the Square

No Fixing Without Gamblers

A discussion whether hockey can be framed brought up a couple of opinions. One belief said it could be through the very speed of the game, while a positive opinion was that hockey or other games not infested with professional gamblers have no need for framing. Arena or grand stand betting in minor amounts not counting as by pro gamblers, despite the number of wagers that may be made that way. The betting to influence gamblers and possibly the games they bet on must be concentrated and of sufficient volume. Hockey doesn't appear to have as yet reached that state.

Gamblers tried fixing for football a few years ago but the first try ended in such a distinct flop, it has not been since repeated. The football coach of a fairly nationally known university was in New York. He was approached, sounded out and seemed agreeable to a frame for his own team. The fix as agreed upon was that he should put in his second team for a certain game or sufficient of the second team to weaken his line up. The coach was declared in for 40% of the winning without any advance payment.

The gamblers bet around $25,000 between the two towns contesting and in New York. On the day of the game the fixed coach's full first team went in and won. No explanation could be asked, nothing was said and the gamblers took their loss quietly. They don't know yet the why of the seeming cross, but the chances are that if the coach had not been kidding the gamblers from the outset, he thought more of his job and prestige than the money and possible exposure.

Boxing of course is a natural fix, always, and always has been. If there's one fight out of five on the level, that's a big percentage. The fix has been going on openly in New York for years, from the days of the old Garden. Anyone betting on a fight the way the late Arnold Rothstein did, would usually win, although Rothstein would often bet the other way himself publicly, to throw off, while his commissioners were doing his actual betting. The last few fights at the Garden in New York suggests the panic is on with fight promoters and they know it is dangerous to take a fix chance at this time, with not much support left to boxing. Other sports will drive out boxing in time anyway.

The bike races of course are a hippodrome all over the world, as they travel. Though it seems but a waste of time to watch a big race, it has its rabid followers with the racial leaning the bike race's strongest angle. Not much pro betting on bike races, naturally.

Baseball has had its scandals with a pretty close guard now kept on any pro gambling in the ball fields.

The big and ever present fix is in the gaming rooms. This centres mostly upon the wheel games, with the fix worked either by the dealer being wired for contact with the wheel direct, or the wheel operated by remote control. By remote control, however, the roulette wheel is only susceptible to direction in the sectional numbers (there are three) and not distinct numbers as by the wired croupier.

One of the best know gambling joints in this country is claimed by gamblers to be operated on the wire system. In Europe at the noted casinos it is said the play is so steady and heavy as a rule the house percentage is sufficient, without a fix. But gambling is gambling and the house expects to win.

Pool Room Betting Away Off

Betting on the horses as evidenced by the daily gross amounts wagered in the betting pool rooms all over the country is said to have fallen off 50% since the suminer of 1929. Compared with the amounts bet in the same manner in 1926, the decline is 80%.

This kind of betting, which somehow secures a desperate hold on its victims, may be the most accurate guide thus far to the dread of financial privation in these times amongst that large group of medium salaried people all over who say they take a chance on the races now and then, but in the past have been daily addicts.

Betting has dropped to such an extent, away from the tracks, that those in command of the biggest betting centres, really controlling the pool room betting, are in a tight spot themselves for money. While at such tracks as are now open or within the past two months, the only ones betting with near the liberality of other days are those hooked up with booze running.

Wayburn's Newest Dance School

Ned Wayburn's newest dancing school in New York, which he characterizes as "the dream of a lifetime," opened Dec. 1. It was dedicated with ceremonies Friday (5). Wayburn has taken a 10-year lease on half of the third floor in a new building at Madison avenue and 59th street. Space represents 10,000 square feet, at $30,000 annual rental.

School has nine teaching studios and one radio room, latter representing a reported investment of $16,000, to be used to teach radio technique. Dancing studios are all on one side of the building.

Wayburn's new school has a staff of 60, evenly divided between clerks and instructors, working on day and night shifts. It is said to represent a total investment of $100,000.

Wayburn has tied up with Saks Fifth Avenue for a "Ned Wayburn corner" in that store, to sell his dancing materials and courses. Saks also has a retail counter for shoes, etc., at the dancing school.

To Be an Usher

When a Broadway theatre advertises for ushers, the streets around the theatre are crowded with all types of men anxious to land a job. Some are young boys and others middle-aged men, all more than willing to grab the chance of making the $15 or $18 per week the job of ushering offers.

Rivoli was the scene of the latest unemployed mob Monday (24). Men stood waiting in a row running the complete length of 7th avenue, from 50 to 51st streets for hours.

Elaborate Barn in Village

The Village Barn at 52 West 8th street is an offshoot of the Village Nut Club, at 95 7th avenue, both under the direction of Meyer Horwitz. The Barn is new, elaborately decorated in the simple bucolic way and the farm scheme carried out even to gagging signs all over the walls as though knifed out in the woodwork. The John Martin-Franklin Cliftons, who did the Nut Club, also designed and executed for the Barn.

The Barn, with Leon Chilton usually found over there for Horwitz, carries a $2 minimum night check, but for dinner has a $1 table d'hote.

(Continued on page 45)

Inside Stuff—Sports

Roller Hockey Chief

Albert W. Keane, sports editor of the Hartford "Courant," resigned as president of the American Roller Hockey league, due to the fact a shift of the geographical centre of the circuit from Connecticut to New York State made it impossible for him to keep in touch.

It is understood the league's vice-president, Charles F. Young, sports editor of the Albany "Evening News" and of the "Knickerbocker Press" (Gannett papers), could have succeeded Keane, but did not have the necessary time. The club owners elected William C. McCorry, manager of the Albany quintet, as prexy.

Razzing The Home Town

SEATTLE

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

Seattle, Dec. 12.

Seattle is more famed for the show executives it has put forth and the big theatrical circuits it has given birth to than for stars of the stage or screen that may have been induced to leave the "Charmed Land," to conquer new worlds.

Then, too, the town is noted for having tried a woman mayor for a term, and then getting next to itself, putting at the helm a genuine showman. Like Portland, a rival for Northwest leadership, an ex-showman is mayor of each town. Frank Edwards is the fellow who learned so much running neighborhoods and the downtown Winter Garden, here, that he found the job of running the city mighty soft.

While Edwards cashed into the mayoralty the first time, he crashed in the second time, for his first term record was so good that it was easy to be re-elected. Fact is this showman-mayor is getting by so nicely that he looks to be in for a long run.

Dreams

This town is just about as far away from New York as it can be, and still be on the U. S. map. Yet it loudly tells the world it is the coming New York of the west, or some such place. This is still a dream, but if the Chinaman or Jap or Hindoo would add an inch to his shirt tail it would mean so-and-so to Seattle and make the dream come true. Seattle also dreams of becoming a picture production center due to closeness of Hood's Canal, Mount Rainier, and Vancouver, B. C., where a glass of beer is beer.

Be that as it may, just now Seattle is anything but a New York. Being the youngest city in the universe for its size, there is still hope.

Just now the town is a tough spot for the show biz. It has lots of seats and overhead.

Try to keep the lights burning until midnight and see what happens. Back in the halycon days of the Klondike rush the town was wider awake during the night than in the day time, with honky tonks and hurdy gurdies going full blast. Not so now.

Cut-Rate Driving

Most of the auto driving schools are offering cut rate driving courses to the unemployed. Always a dearth of new taxi men in the city.

Many unemployed women are taking the lessons in the hope of piloting a taxi.

Vancouver and booze are close to the north—some 150 miles—and the night hawks sometimes find diversion up that way. The local market is shot due to too many Federal trials of bootleggers and prohib officials.

John Cort cavorted about these premises booking most of the civilized western world out of Seattle, with his Northwestern Theatrical Circuit road shows. Alexander Pantages, along in 1902, when Cort was going great guns, came to the front with his variety houses that soon checkered the continent with Seattle the hub. Pan was squeezed out of the North by the gold rush and landed in Seattle with his pockets well lined with dust, after making good as a waiter in the Klondike saloons and honks.

Anyhow, those were the grand days for this neck of the bottle. But bdby Seattle has had its bottle taken away from it. The baby is about 80 years old and sauntering along with 375,000 pop, and far from contented.

All in the Past

Stock flourished here—in the past. Legit did well here—in the past. Vaude was going big here—in the past. Big bands played in show houses here—in the past. Lights burned for night life here—in the past.

She's a nice town and in spite of her past, not such a bad show town. Then there is always a future to think about—the Chink may add an inch to the length of his wardrobe; the Orient may increase its commerce with the western world, and be it known that Seattle is the gateway to that mystic oriental treasure chest of world commerce.

'Round the Square

(Continued from page 44)

Its menu is called The Daily Deed Bag. Larry Funk has a dandy dance orchestra, all in modern dress, however, and there are a couple of rube acts as entertainers.

The Village Nut Club, with its $3 minimum, has long sinc gone to a turnaway. It was to catch the overflow that started the Barn. The patrons of the two places are slipped back and forth.

No selling at either place. That's the strictest rule in both; so strict, waiters are not permitted to uncork brought in bottles.

Bouncing in Mid-Air

The failures on the east and west coasts of three banking institutions produced some ironically humorous complications.

Outstanding instance was a Hollywood personality, his funds tied up in the Bank of Hollywood which was taken over by the State Bank Examiner, wiring a pal in New York for some ready cash. New Yorker wired back he was air-mailing funds on a Bank of United States check. Meanwhile that New York bank also lowered its curtains.

Picked the Wrong Bank

Joe McGee, formerly blackface actor, and now stage carpenter with the Jack Randall vaude act, is the hardest hard luck guy up to the present. Joe has been saving what he could out of his weekly salary all season. He finally got $50 together and decided to start a bank account, so he mailed it to the Hannibal Trust Co., In Hannibal, Mo., his home town. Three days after mailing he suddenly had need of it, and was about to mail the bank a letter asking for the return of his money when receiving a letter from his sister there stating the bank had closed.

Story With No Moral

Two years ago a kid, graduating from a California university, was stuck without funds but a yearning for an art education in Paris. He decided to go into the bootlegging biz in Hollywood on a grand scale.

His polished ways afforded entree to the picture mob and he later branched out as a class legger, guaranteeing all stuff imported. He never delivered less than case lots, and refusing to cut, he got the fanciest prices on the Coast. In the two years he made $150,000 and wasn't pinched once.

Last week he retired, took a boat for the Orient for a layoff and will go to Paris in the spring to take up his art courses.

Champ Tendon Rubber

Show business has a literal play doctor in Philip Kohnstamm. In some programs he is listed as the "Company Physiotherapist," but in most instances he is the unseen power that makes it possible for the show to go on.

When over-rehearsing stiffens the chorus and threatens postponement, a hurry call is sent for the Doc who bakes and rubs muscles until they're as good as new. When a tendon is pulled or a prima donna has hysterics just before curtain time, the physio hustles his equipment over to the theatre and all is well in a short time.

Kohnstamm's longest emergency trip has been to Florida when Ziegfeld was ill there. The Doc went to pay a call and stayed two months.

BUGLES GUESTS IN PUSS NIGHT AT THE FRIARS

Ha Cha, what a panic at the Friars were Jackson, Clayton and Durante, Saturday night. It culminated a big week for the three schnozzles, who cleaned up the new "The New Yorkers," Broadway's newest musical bit.

The club's battery of humorists flanked the boys on the dais and the crowded grill was in constant laughter. When the speakers and others stopped, the Durantes entertained as only they can and cleaned up.

It was planned to have Bugs Baer as m. c., his nose to match Jimmy Durante's, but Bugs was taken ill suddenly. Nearest nose in point of contour was Capt. Irving O'Hay and he batted in fine form—as always.

Durante and 2 McCulloughs

Dean Izzie Herk nicely introduced the trio. They have been together seven years and he figured they must be real friends and of the same calibre. O'Hay started right in, commenting on the fact that the Friars affairs have honored singles, doubles and now a trio—"or shall I say Durante and two Paul McCulloughs."

While O'Hay was talking the schnozzles were taking nips from bottles and snatching the laughs. Noticing that O'Hay mentioned "the hopeless decadence of the American theatre," Jimmy got a roar by asking: "What is that decadence?" The captain, referring to Clayton told of seeing him trounce a fellow who belittled Lou's religion.

"And as for that other weird creature (Jackson), well I was the speiler for the Malachi Snake Dancer at Coney Island one summer and a young man there serving beer—it was Jackson, I thought that he belonged in Harlem and I still think so." Then followed a tribute to the boys and how "the most graceful thing in life is to be a great winner—success—these boys are the same now as they were when they worked in dumps. We will do our best to make them feel uncomfortable." Eddie Miller brought forth a roar by singing "Ole Man River." A telegram from Atlanta was opened. It was addressed to Jackson, Clayton and Durante, but read: "Dear Jimmy, if you can make those hard-boiled Friars laugh as you made me cry at Monday's premiere you are a wonder."

Hershfield's Tux

Harry Hershfield was a wow, in a tux and just over from Loew's State where he turned actor. The humorist told how long back his line of people got and claimed: "My people were at the second table of (the Last Supper." His twillem story drew a scream.

"Big Pants" Bobby Clark went into action next: "I am pinch-hitting for a young magician Joe Laurie, who so cleverly laid an egg on the dais (and wanted to know why Harry Cooper and his nose was not on the platform). Mr. Clayton as I remember him is essentially a crap shooter and the only man around Times Square that threw a seven with one dice.

"Mr. Jackson came into this world with nothing and has held his own ever since. He hollers while Clayton dances. As for Jimmy Durante the data is very interesting and slightly vulgar. At the age of six he climbed a tree with a red hat on. A farmer thought he was a woodpecker and took a shot at him. After some trouble with a cow, he rolled up his nose and came to New York. We should not make remarks about other people's facial peculiarities, but I'll say that Jimmy certainly can pick his nose." Right there Gus Van got a great hand and came through with the timely "Here Comes the Sun." He was announced as the next guest of honor.

Jimmy's Broken English

"Sure Fire" Bert Hanlon started: "These speakers around here are getting too damned good for me. This is puss night at the Friars, as you may have observed, in fact, compared to some of the kissers on this platform, I am a Japanese sunset. Durante is the only American whose English is broken. He never wanted to work if an honest dollar could be made otherwise. He played piano up at the old Alamo club, and was 48 before he got south of 110th street. Clayton's the big manager of the trio, is an excellent golfer. Some people think that Jackson is the star of the trio, some rate Durante that way but everybody is positive that Clayton is the manager."

Inaccurate Biographies

Lewis Ayres

By Claude Binyon

Hollywood, Dec. 13.

Weighing more than he should and thinking more than he should, Lewis (Listen To Me) Ayres at the age of 10 moved with his family from Minneapolis to San Diego.

One look at Ayres' expression would convince anyone that he was not particularly elated about being dumped into a strange city. Even an ordinary boy has considerable difficulty establishing himself in a new neighborhood, and Ayres was not ordinary. He was fat and he took piano lessons.

Deciding personal safety was of paramount importance, young Ayres stayed in his own front yard. And having no one with whom to play, he chose sleep as a pleasant consumer of time. His awakening was almost immediate.

"Hey!" came a voice from the street. Lewis opened one eye and looked at the enemy. The enemy was tall, thin and thoroughly freckled. Lewis closed his eye.

"Hey!" called the enemy again. Then it added, more familiarly: "You, Fat!"

Lewis became annoyed but diplomatic. He sat up and stared sleepily at the intruder. "Hullo," he said.

The tall, thin boy entered the front yard and surveyed Lewis more closely. "My name's Turk," he said. "I can lick you."

"Sure," agreed Lewis.

"Where you from" asked Turk.

"Minneapolis."

"You're a fat Swede," decided Turk.

"Sure," said Lewis.

"Let's go down to the beach," Turk said, "I want to drownd you."

"I can't," said Lewis. "I hafta take my piano lesson."

"You're a fat Swede sissy," said Turk.

"Sure," conceded Lewis.

"Hello!" came another voice from the street; a soft, liquid voice hinting of rose gardens and the scent of lettuce flowers. Lewis turned and saw limpid blue eyes, black hair with the sheen of gunmetal, lips full, red and quivering, as though poised for soup. Obviously the girl's name was Joaquin, and just as obviously she would become a wrecker of men. With queenly stride she entered the yard and smiled upon Lewis.

"I live next door," she said. "Are you going to live here?"

"He's a fat Swede sissy," commented Turk.

"I am not," said Lewis.

"I can lick you!" shouted Turk.

"You can not!" screamed Lewis.

Deliberately Turk planted a foot in the receptive stomach of Lewis. Grunting in pain, Lewis jumped up and aimed a fist at Turk's head. As he aimed, Turk connected with his chin and Lewis plopped to the ground. Majestically Turk stalked out of the yard.

Lewis arose and grinned sheepishly at Joaquin.

"What a washout you are," said the girl coldly.

"Say," said Lewis, "I fought that guy for your sake!"

"For my sake?"

"Certainly. I didn't want him to call me those names in front of you. It's all your fault."

Joaquin's nostrils dilated. "You—fat—Swede—sissy," she rasped.

Lewis swayed as though stunned. "I'll show you!" he blubbered. "I'll get famous and come back here and have you run out of town!"

Stiffly Joaquin turned and walked from the yard, hesitating only long enough to indulge in the quaint custom of razzberry.

The ensuing years passed unheeded by Lewis, whose fat dropped from him like hen's eggs as he labored to make a success of himself. In highschool he turned a deaf ear to the pleadings of girls anxious for a little fancy necking. He learned to play the banjo, the guitar and resumed his piano lessons. He even took up the flute, but looked at it and laid it down.

From high school Lewis hopped to the University of Arizona for a career in medicine and supported himself by playing in the school jazz orchestra.

Lewis' duration as a potential doctor was only one year. He happened to talk to a senior medic who had just come from the university laboratory.

"How funny you smell!" exclaimed the medic shortly.

"Been working on a stiff."

"What's a stiff."

"A corpse, chump. The county hospital sends 'em over and we work on 'em. I was on liver today."

"You mean—" gulped Ayres.

"Why not? You'll have to do the same thing if you ever want to be a doctor."

"But," said Ayres, "I didn't want to be that kind of doctor. I wanted to be one of those doctors who come over to your house and give you pink pills or castor oil. Of course I'd carry a thermometer—"

"Listern, kid," interrupted the medic. "Take my advice and scram. They don't serve ice cream in this racket."

So Lewis returned to Los Angeles and joined Ray West's orchestra at Cocoanut Grove.

"I know sump'n easier 'n this," mumbled the drummer one day as he brushed an imaginary fly off his snare. "It's pitchers."

Not averse to the easiest way, Lewis started visiting the casting offices. That wasn't a pipe, so he got himself a manager and sat at home while the other guy tramped around the studios. A six-months Pathe contract finally materialized, and during the half year Ayres played only one bit.

"That drummier was right," Ayres sighed comfortably. Next he went to Metro and played with Garbo in "The Kiss."

"What a life!" he chortled. He approached Garbo on the set one day. "You take sun baths, don't you?" he asked.

"Yes," said Garbo.

"I take sun baths, too," Ayres hinted.

"Yes," said Garbo.

"Let's take sun baths together," said Ayres.

"No," said Garbo.

So Ayres went to Universal and got the lead in "All Quiet on the Western Front." He became a name and offers poured in on him.

Between assignments Ayres made a hurried trip back to San Diego and called upon the chief of police at his home.

"No doubt you've heard of me," said Ayres, seating himself in the chief's easy chair.

"No, doubtless," said the chief, a tall, freckled man.

"There's a girl in this town, said Ayres.

"No!" exclaimed the chief.

"I want you to run ——"

Joaquin entered the living room and placed her arm about the chief of police.

"This," said the chief, "is my wife. Now, you were saying something about some girl you wanted me to run—did you mean run out of town?"

"No," said Ayres, rising. "I wanted you to run and say hello to her, but—I guess I've forgotten her name or something." He grabbed his hat and headed for the door. A razzberry floated from the living room—a feminine razzberry. The chief of police came into the hall.

"I can lick you," he said.

"Sure," agreed Ayres.

"You're not fat any more but I think you're a sissy," said the chief.

"Sure, Turk," agreed Ayres. The chief slammed the front door.

Ayres walked to the street and picked up a huge rock. He turned toward the house again and noticed a policeman on the side-walk, staring at him curiously.

"This looks like a good specimen of coral," mumbled Ayres. He dropped the rock.

"Take it if you want it," said the cop.

"No, I guess I don't want it," said Ayres.

"Take it," commanded the cop.

Ayres picked the rock and staggered down the street.

"Good night," called the cop.

"You said it," panted Ayres.

Irving Cesar then clicked with a Yiddish folk lyric.

Sam Lyons said Durante and he were brought up together on a farm at Minsk, then explained his sass: Joe Frisco stuttered about O'Hay being a sergeant: "It took two wir and a Stalbert unit to make him a captain. I would like to have Jimmy's nose full of Austins."

RITZY

In view of the fact that Frederick A. Muschenheim is proprietor of the Hotel Astor, where so many show people congregate, it is only fitting his sons should marry theatrical celebrities. William recently wed Elizabeth Bodanzky, daughter of Artur Bodanzky, conductor of German operas at the Metropolitan, and Carl previously married Haroldine Humphreys, actress.

Natalie Hays Hammond, heiress to millions, has incorporated her own company, controlling a secret process for metalizing any object. She maintains a magnificent apartment near Sutton Place. Daughter of Mr. and Mrs. John Hays Hammond, of Washington, she first thought of becoming a professional dancer, later exhibiting her paintings and sculptures. She designed settings and costumes for one of Nazimova's vaudeville acts, and assisted in fashioning a revue sponsored by Leighton Rollins.

Stage and Royalty

Just as society and the stage are entwined in America, so is the peerage and the theatre involved in England. Patricia Crawshay, debutante niece of Violet, Duchess of Westminster, comes to New York to visit Major and Mrs. Robert M. Stuart-Richardson. Violet was a Miss Nelson, and divorced Lieut. G. R. F. Rowley and the Duke before marrying Col. Frederick H. Cripps, retaining the "courtesy" title of Duchess.

The Duke was first divorced by Constance Cornwallis-West, and finally married Loella Ponsonby. (Constance was related to George Cornwallis-West, who married the American widow of Lord Randolph Churchill and later married Mrs. Patrick Campbell, the actress, being much younger than either of these dowagers.) Westminster was for years expected to marry Gertie Millar, English actress, but Miss Millar, widow of Lionel Monckton, finally married the Earl of Dudley. The Duke then became attentive to Gabrielle Chanel, Paris dressmaker.

Cecil B. DeMille is to direct a talker of "The Squaw-Man." When this melodrama by Edwin Milton Royle was produced in 1905 William Faversham was starred and William S. Hart had a leading role. Warner Baxter stars in the movie version. Baxter hails from Columbus, and became a salesman for farm implements. Oliver Morosco engaged him for a part in "Lombardi, Ltd.," and the day the show opened Baxter married Winifred Bryson.

Fairbanks Guest

The Duke of Sutherland is visiting Douglas Fairbanks and Mary Pickford in Hollywood. After the death of his father, the fourth Duke, his mother married and divorced Brig. Gen. Percy FitzGerald, and later married Lieut. Col. George E. Hawes. She is still called "by courtesy" Millicent, Duchess of Sutherland, and has also visited the Fairbanks in Hollywood. She is a sister of the Earl of Rosslyn, who acted in New York a generation ago as St. Clair Erskine. The second of Rosslyn's three wives was Anna Robinson, American actress, who has a spectacular career in Europe, and died in poverty. The present Duke is a brother of Lord Alastair Leveson-Gower and the late Viscountess Ednam, who was killed last summer in an airplane accident.

Viscount Ednam is accompanying the Prince of Wales on his forthcoming travels. Leveson-Gower married Elizabeth Demarest, of New York, whose sister, Charlotte Demarest, married Count Edward Zichy. During their honeymoon the Zichys danced professionally in cabarets in New York and Atlantic City, but later settled in Paris. Millicent, Duchess of Sutherland, wrote a spectacular novel, "That Fool of a Woman," and later dramatized it, without success.

Last week's "Razzing the Home Town" dealt with Portland, Oregon, but omitted the name of that long popular dramatic star, Blanche Bates.

Society Following

Hope Williams, of "The New Yorkers," was in the Social Register as a daughter of the late Waldron Williams and the late Mrs. W. Eugene Kimball. She remained in as the wife of Dr. R. Bartow Read.

Dix, when she went on the stage and obtained a divorce, she was dropped. However, her sisters, Mrs. John T. Terry, Jr., and Mrs. William Ross Proctor, are still regarded, also her nieces.

Cole Porter, who wrote the music for "The New Yorkers," has a society following, although not in the Register. He married Linda Lee, first of three wives of the late E. R. Thomas, millionaire sportsman who owned "The Morning Telegraph." Miss Williams, who in private is known as Mrs. Williams Read, attracted the fashionable contingent at the opening of the Broadway theatre, headed by Mrs. Vincent Astor, and is counted on to attract the smart set.

Mr. and Mrs. Arthur Somers Roche, who may some day attain the Social Register, were among the first arrivals at Palm Beach this season, as during several seasons past. They have also been in evidence at Newport during several summers. He has written novels and plays, the former much more successful than the latter. His "Crooks Convention" opened and closed, and his "Move Over" never got over! She has written under the name of "E. Pettit."

Dillmans Going South

Mr. and Mrs. Hugh Dillman plan early in January, not having been at Palm Beach last winter, as they were on a tour of the world. Hugh was McGaughey, of Columbus, and was on the stage many years, finally becoming leading man with Marjorie Rambeau, whom he married. Later she divorced him, just as she had divorced Willard Mack.

Dillman then married Anna Thompson, widow of Horace E. Dodge, of Detroit, automobile manufacturer. Mrs. Dodge inherited $37,000,000. Her son, Horace E. Dodge, was divorced and remarried, and so was her daughter, Delphine. Delphine divorced James H. R. to open their magnificent place Cromwell and married Raymond T. Baker, after he had been divorced by the widow of Alfred G. Vanderbilt. The present mode of life of Dillman is very different from that when he played bits in "The College Widow" and "The Boys of Company B!"

Ruth Etting at Palace
A Single Sans 'Requests'

At the Palace Ruth Etting cries the blues with a directness of attack that catches and holds attention. All her numbers are heart-songs, their stories made important by simple, sincere delivery. She wastes no time over unimportant announcements, refrains from mentioning requests for favorite numbers and thoroughly entertains.

Her gown is in blue velvet, paler than the rich velour of her voice, with brilliant shoulder straps that are inadvisable under spotlight and a bad waist line giving a hippy effect.

Helen Kane should either get new songs or always carry Ken Murray and Benny Rubin around with her. Her material is unimportant and audiences are pretty well fed up with boo-poo-pa-doop's even when booped by the originator. Her gown of white chiffon is not a good choice to disguise threatening avoirdupois.

Miacahua is the "Brazilian Girl Wonder" whose billing does not exaggerate when, toward the end of her act she not only executes flashy wire tricks but appears to remain every inch a lady.

MARRIAGES

Celia Steiner, (Dow Agency) to Charles Peck (non pro.) Dec. 14, in New York.

Ruth Virginia Fantas to Bernard Bench in Oklahoma City, Nov. 22. Bride is only daughter of Jim and Dolly Fantas (circus and vaude). Bench is president Galley Oil Co.

Henry T. Roberts and Faye Cantrelle, at Waukegan, Ill., Dec. 12. Groom is president of the U. S. Radio and Television Corp. Bride is radio vocalist with N.B.C.

John Breeden, legit, and Kathryn Kilbourne (non-pro), at Santa Ana, Calif., Dec. 16.

Roland Winters and Mrs. Ada Fogg in Portsmouth, N. H., Nov. 9. Groom is actor with Jefferson theatre stock, Portland, Me.

Mix Own Perfume

First perfume "bar" in Paris with perfume blends mixed according to customers tastes, is run by Jean Patou in his dress-making establishment.

Idea is to get customers to adopt a perfume mixture of their own.

COMPETITION IN APPLE TRADE SPURS VENDORS

Competition among the unemployed apples has forced the vendors to use their heads in disposing of their wares. All starting at scratch, now the wise ones have emerged from the throng, and the seller who still depends on just the sign "Unemployed Apples" has a tough time of it. The ingenuity the smart guys are showing in getting rid of their stock proves they weren't apple sellers all their lives.

Apple salesmen in the Times Square sector give a theatrical touch to their job, dressing up in high hats, tying trick dogs to their box, letting go a spiel that would make a carnival barker an honest man. One enterprising fellow at Forty-sixth and Broadway during the Shipwreck Kelly boom added a free look through a battered pair of binoculars with every apple bought. Some have added gum and candy to their stock; most of them carry a line of tangerines to augment the apples.

Women Vendors

Lady apple sellers are way behind the men in salesmanship, relying only on the pity the sight of a woman on the street engenders. Sad faces are all they have contributed so far to the apple campaign. Vendors who can empty three boxes a day, now that the novelty has worn off, do it on their own initiative. It takes brains to call attention to a box of apples nowadays, and the boys who are beating the public's apathy to apples are using theirs.

Most Legs Need Silk

All the little girls on the 86th Street hill chose to omit stockings. Too bad. There isn't a leg on the American stage that can achieve bare what it could do with silk to flatter it. The Robbins Family daughters dress like good children, obedient to their elders; girls who let their maiden aunt from Emporia pick out their clothes, object: modesty. Hair done in rigid little waves and timid little ties on their white blouses will not help these young women to enchant the onlookers.

When the Bobby Jarvis act opens, things look hopeful for a moment. The girls are bridesmaids in simple satin, fitted nicely to good figures, and their hats match exactly the color of the dresses. They change too soon to nondescript costumes, and away goes the initial good impression.

Gus Van closes the bill looking every inch the smart wedding guest. Self confidence in correct formal clothes, crisp diction, and tried and true material stamp him a headliner who has earned the billing. He revived the audience, which until then still seemed listless.

Film Heroes Can't Lose

Picture fans are not alarmed, in "Danger Lights," by the announcement of Jean Arthur's engagement to Louis Wolheim. They know that such ill-matched marriages are never performed in movieland, and that the heroine will ultimately trip up the aisle with Robert Armstrong, a more neatly cut rough diamond.

"Danger Lights" is swell. It combines magnificent scenic shots of unusual depth with a good enough story, tensely told. It is a majestic epic of locomotives and freight yards, of steam and steel.

BIRTHS

Mr. and Mrs. Arnold R. New, in Polyclinic Hospital Nov. 25, son, Jr. Father with Ager, Yellen & Bornstein. Mother formerly Dorothy Donnelley with C. B. Maddock acts.

Mr. and Mrs. Roy Johnston (Ann Wizner), daughter, Dec. 10, in Hollywood. Johnston is with Slim Martin's orchestra at the Pantages, Hollywood.

Mr. and Mrs. Jules Levy, son, Dec. 6, in New York. Father is the R-K-O picture booker.

Timid Sheik, Dowdy Vamp Slay "Sleeping Partners"

Misguided persons who wander into the Cohan theatre this week led on by the title "Sleeping Partners" and the term "risque" will be cheated just as they deserve. Film fans should have learned by this time that the hotter the title, the milder the picture. "Sleeping Partners" is a very tepid affair, concerned with rigid observance of all the proprieties, wherein even a kiss is given only on the hand.

Edna Best hesitated for hours, it seemed, before she threw all caution to the winds, my dear, and came to the naughty bachelor's apartment, and he only had the noblest intentions toward her. Clad in an ill-fitting and demode evening dress of the up-in-front vintage, who could possibly believe that anyone so dowdy could be a bold, bad vamp?

Seymour Hicks, as the wicked, wicked man, fluttered so that this reporter lost all her illusions about the supremacy of Continental men in the fine points of love making. Mr. Hicks was more like a dear but timid old uncle, set in his ways and fussy about his slippers, than the bold, bad gentleman with seducing tendencies he was trying to be. Looking at Miss Best with what was meant to be a most predatory gaze, the effect he produced was only that of pity that a lady as charming as she, despite her clothes, couldn't pick off a more rugged, exciting prospect.

"Sleeping Partners" won't satisfy the promises of its title. The American girls must be given a more romantic hero to dream about.

It's Not Too Good
At the 58th This Week

Strange things happen in the name of entertainment—baffling, bewildering stuff. Anything goes, but why, what is it meant to be?

The curtains part at the 58th Street theatre, six girls squat before a desert tent in vaude oriental garb. Sahara Roses all, yet three are blondes. Suddenly they rise, to do a good wriggling cooch, of course. But no, they are acrobats. No, they are tumblers. No, they are contortionists, that's what they are. Lovely womanhood standing on its hands, bouncing on its head, twisting its torso with painful, straining lopes. It looks hard, it's done well, but, is it art? The Gym Jam Girls, they dub themselves, but "Little Women, in Africa" would do, too.

Brady and Wells follow in songs. The man plays the ukulele, the guitar, and the piano, and even sings a little. The girl is pretty, dresses simply in black crepe and then blue brocade, and has a nice freshness about her. Free delivery and grace. Things look brighter, till Irvin O'Dunn comes on, with an act that spends most of its minutes on the stage complaining to the audience that it isn't appreciated.

Well, perhaps Florence Whitney and Company will make amends. Starts like a flash act, as two male dancers rush on side by side with a girl, do a bit of tapping, then leave the girl alone to do her contribution to feminine hand-standing. A brave little creature, all done up in blue taffeta faced with pink, trips in carefully executing all the toe steps she learned at dancing school. Although everybody changes costumes as quick as that, the act harbors only four dancers. An atmosphere of mystery settles over the proceedings. Which one is Florence Whitney? They all do their best, but that's still not enough.

Ray Huling and his Seal, an affectionate, eager, yet heavy footed animal, with an untrained voice, do what they can with a bill that's beyond redemption.

REDSKINS PARADE

(Continued from page 1)

been adding objects from these stores to their homes. It is doubtful, though, if the desire for redskin goods ever reaches the craze of several years back, when many people were exchanging their homes for teepees.

At any rate, these original whoopee girls and boys are using modern methods of personal advertising. You can see lots of Indians on any Hollywood corner.

BANCROFT, THE MIGHTY, IS SWELL CUT-UP, TOO

All the women who squeezed into the first show at the Paramount to look at that great big strong man, George Bancroft, were quite content with the figure he made. The he-man of pictures seemed even bigger in the flesh, stronger, more virile, but withal, of great charm. His entrance was fittingly dramatic. Gang of thugs, shouting to get their man, rushed across the stage, set as a tough street corner. Curtains parted to a cellar set, duplicating the one in "Ladies Love Brutes." Same thugs, still boasting of what they'd do to their man when they got him, registered surprise when Bancroft entered. Before they could draw guns, he'd knocked the leader out with one blow. Then he strolled over to a table as the rest of the gang cowered in fear, touched a switch, and down went the gangsters through a trap door.

Whereupon the great Bancroft walked off, laughing that hearty, ominous laugh that always gets into his pictures. The ladies loved it. Back to acknowledge the ovation, Bancroft ingratiated himself further by fixing a curtain that had fouled, just like a regular fellow. No stand offish-airs about him, even if he is a genuine picture star. The women leaned forward as he told a dialect story, and when he began a dramatic recitation about Dave Sloan, the Australian bush, and a wicked old snake, the audience not only stood for it, they were enthralled. George Bancroft is a great guy with audiences.

Leo Reisman came through with a wily bit of showmanship singing "You're Driving Me Crazy," with his back to the audience. Slowly he swung round as the tempo got faster and the song got hotter, climaxing in the best Jolson manner as he went crazy, appropriately "maddened" by the orchestra and the song. Stage show opens smartly with girls in orange polka-dotted blazers, boys in blue dotted blazers, against a gray drop, but becomes sadly tinsel in the full stage set.

Feature picture, "Only Saps Work," has the girls laughing at the swell delivery of Leon Errol and yearning for the fine young leading man, Richard Arlen. Mary Brian is sweet enough to make up for her lack of initiative in the thin love interest allotted her. Her clothes are demure yet becoming, not quite smart, but so youthful!

It Takes Virile Actor
To Sock Wife Right

The effective treatment for recalcitrant wives, according to "Free Love" at the Roxy, is a clean sock on the jaw. This startling theory meets with the audience's approval, however, for Genevieve Tobin, as the selfish wife, has it coming to her. Any woman who awakens in the morning with her hair beautifully sleek and shiny, no mascara smudges under her eyes, and her nightgown miraculously unrumpled, deserves to suffer.

It's a bit hard to believe that anyone as chivalrous Conrad Nagel always is on the screen would hit a lady, but Mr. Nagel does other equally strange things, like getting drunk, and complaining to his best friend about his wife's conduct. As a nagging husband who goes into a tantrum over a gas bill, as an old meanie who gargles his throat with the bathroom door open, a low wretch who pulls up the bedroom shades when his wife wants to sleep, Mr. Nagel is thoroughly believable. That desperate sock which knocks his wife cold would be more convincing applied by someone who is more the swinging type.

Miss Tobin's affections are hard to take, but at least she maintains them consistently throughout the picture. She looks fetching in conservative array of becoming clothes all in good taste, Ilka Chase gets across with the few lines left to her part, and Zazu Pitt's painful hesitancies and indecisive hands wring audience laughs at will.

Roxy's knows just as well as anyone else that the Parade of the Wooden Soldiers is sure fire, but Roxy puts it on just a little bit neater, bigger, and fancier. Their "Blues" number as the finale proves the Roxy stage is mighty large for the Norman Thomas Quintet. The Roxyettes close doing the St. Louis Blues in black masks, black tights, and lots of feathers and rhinestones.

The Parisian Front

By Christine

Paris, Dec. 7.

All the regular featured, expensively dressed debutantes of Paris—whether English, French or American—turned out for the second concert of Jack Hylton and his boys. Jazz jammed one of the best theatres in Paris, so that beautiful gowns and correct Tuxedos lined even the sides of the stage. Patou silks and laces found themselves seated on nothing more elegant than plain theatre stair carpet.

Frankly it is amazing how Hylton can put across not very extraordinary jazz, and be applauded uproariously into the bargain for every one of his songs sung in English. Of course it isn't only the jazz that gets him the raves, it's the sense of showmanship that both he and the men in the orchestra possess. He's got a couple of excellent end men who know how to both clown and play at the same time; he has a tall, good-looking youth with a very smooth voice, and he has one of the best xylophone players ever heard, who also has a very neat and delightful sense of comedy. As for himself, he knows his orchestrations and can project with apparently no work at all the kind of personality in keeping with the music he directs.

Nevertheless, with a middle class or lower class French audience, Jack Hylton would be made ridiculous. The concierges and bus drivers are not yet educated up to the thrills of "Piccolo Pete" well played, nor is their kind of sentiment subtle enough for the pathos in "A Cottage for Sale." It takes the butlered classes to appreciate the refinements of jazz, the others prefer the boisterous songs in their own language, which always sings of the old libido but very seldom honeymoons and nests for two. Jazz over here, especially now when the French musicians are in an uproar, has to be handled very delicately and in swank concert fashion with prices for the fish, to be really successful.

Brainy Gals See Paris

The Personality and Brains Girls have already been here and departed. They came from the various newspaper contests conducted in Philadelphia, San Francisco, Dallas, Milwaukee, Syracuse, Toledo, Denver, Kansas, Indianapolis, Newark, Cincinnati and Minneapolis and they did Paris, Fontainbleau and Versailles in five days, or rather four, because they had one day in which to do as they pleased. Some won the contest by subscriptions, others said solely on those slightly-difficult-to-classify virtues as Charm and Brain.

But however they got the trip they all seemed overjoyed with it, although it certainly didn't take up much time out of their lives. The next contingent gets slightly longer—ten days, maybe. One of them gave out in an interview that she loved France and all that, but she didn't think champagne could ever mean much more to her than so much ginger ale. She must have won by subscription.

There was a theatrical party as a sort of adieu to Chevalier the other night. It began around 1:30 when all the actors in town had washed off the makeup and got into their best clothes. Alice Cocea, who is the most delicately blonde actress in France and whose present stage role is Catherine of Russia, sat directly across from Josephine Baker, her swarthy escort and Italian husband. Chevalier was of course with Yvonne Vallee. Jack Forrester with Edmonde Guy.

Mistinguette not far away from Chevalier, and St. Granier with a lovely dark lady. It was a complete scene of that interesting and glittering quality known as theatrical chic. Fowler and Tamara danced, and so did the Tiffany Twins and Drena Beach. The French actors made tender speeches of farewell a good way into the dawn, but otherwise did not perform. The menu was an elaborate one with favors for the ladies. Nevertheless Chevalier didn't look too happy, and left for England next day with some justified bitterness against the way Paris has received him.

Cocktail Party De Luxe

Paris is full of princesses and the princesses full of ambition apparently. Last night Prince and Princess Lallo Bederkhan whose father, before he was massacred (so the story goes) was an m. c. in the Turkish court. She is very tall, handsome rather than pretty, and a mite too heavy for dancing. But her costumes are very beautiful and expensive, she had an adequate orchestra and the whole thing went off more professionally than most of them do. She is coming to America soon, and if she swanks it in New York as she does in Paris, she may be a sensation for something more than just dancing. Here she has just bought a new house which is certainly one of the most striking in the city. It's exterior is black and white, and the first room you enter to the left of the hall is silver, grey marble and green. It's the bar which itself is built into one side of the room on a sort of little stage. Down three steps brings you into the main room which has for decoration twin fireplaces of dark grey marble and a long refectory table of the same.

A cocktail party at the Princess' house is an event worthy enough to go into the old diary, the silver trays of sandwiches have certainly exhausted somebody's imagination and there is every thing to drink at the bar except coca cola, and the princess will probably remedy that when she comes back from America. By the way in case any of you copy that room for your own apartments, the gown to wear in it should be heavy black velvet, very full and long, with a flat wide collar of steel brilliants. Gives that Lucrezia Borgia effect.

Paris Has Whalen, Too

Gilbert White being the self appointed Grover Whalen of Paris got together a brilliant party to receive the Messmore Kendalls and Arthur Hornblow, Jr. He had an Hawaiian orchestra banked behind a flock of lilies, and the center of his enormous studio was a buffet. No cocktails but some mighty potent punch. The Kendalls came over here for several reasons—one so that Messmore could see how the English are playing the Maugham piece he intends to put on himself in New York next spring. The other, so that Mrs. Kendall could have a vacation from the latest Kendall heir—five weeks old to date. Arthur Hornblow says he wishes now he had taken the translation of the Sexe Faible upon himself, and Bourdet seems equally regretful that he didn't.

A letter from Berlin where James Rennie is enjoying the beer tells why he and Dorothy Gish have had such a perfect married life—he gives this information for the free use of all married actors. When Dorothy was in the movies James remained on the stage, but when Dorothy went on the stage James hurried into the films, in other words they do a Jack Spratt with their temperaments.

Opposite Willie Haines Sounds a Bit Tough

In "Remote Control," Mary Doran is an ungracious, ill-tempered heroine—not surprising since the hero is William Haines, up to his old elan-brickbat tricks. What else can a girl do but look annoyed at the Haines laborious attempts at comedy?

Polly Moran's shabby genteel talent is worked into one short and thankless scene. The picture is otherwise a destruction of good melodrama, in an effort to create a star part for Wisecracking Willie.

Dumb Film Bachelors

"The Truth About Youth" deals with bachelor blindness, that particular optical weakness of which the stage and screen are so fond. No one can be less perceptive than a bachelor who will not realize that he, instead of the handsome juvenile, is the object of the heroine's affection. The poor girl has to do everything but hit him over the head to lead him to the altar.

Loretta Young is charming in the hard-working assignment. The audience knows at her first mooning glance that she is head over heels in love with Conway Tearle, but he refuses to see the point until the final sequence. For a bachelor who spent a fair youth in Paris, he is remarkably

Did You Know That—

Inez Courtney has a new ermine wrap.... Carol Dempster Larson is all excited over the decoration of her new pent house.... the Charles Freemans are planning a Mediterranean cruise.... Barbara Newberry Foy looked sweet at luncheon the other day, in a black velvet turban, mink coat, and a very smart black frock.... Frances Williams has never looked more attractive than she does in the "New Yorkers".... Hope Williams, of that show, gives another swell performance.... Phyllis Haver Seemon was lovely in a royal blue ensemble trimmed in silver fox at a farewell at Grand Central recently.... diamonds have hit a new low this Xmas.... Charlie Morrison and Eddie Largo will leave soon for a short vacation.... Billy Gaxton auctioned off an autographed football (benefit of the unemployed) at the Mayfair, Saturday night; it was a very gay evening.... Rudy Vallee was there flutter, flutter.... Mr. and Mrs. Nick Schenck, Evelyn Herbert, Jimmy Walker, Naomi Johnson, Louis Shurr, Fannie Ward Robert Halliday, Ona Munson, Alex Ahrens, Ernst Lubitch, Dorothy Hall, Dick Keane, Florence Eldridge (in a lovely turquoise satin gown), Frederic March, Betty Compton, who wore rust lace with a tiny cap of the same material; Lois Moran, Mr. and Mrs. Laurence Schwab, Paul Gregory, Verree Teasdale, Bill O'Neil, young Sailing Baruch, Peggy Fears, in a very unusual gown of pearl grey souffle in soft petals; Eddie Buzzell, Mr. and Mrs. Charles Einfeld, Percy Helton, Kendel Lee, Joe Wagstaff, Red Cagle, Dick King (of Army), Madeline Cameron, who had on a stunning black velvet with the new cross straps in the back, and Sue Carol and Nick Stuart.... Now, if only Mr. Mayfair would change his supper menu.

This Guy Hershfield Appeals to a Sobbie

Harry Hershfield, looking like Theodore Dreiser cut down, heads the State bill. He's artfully chosen gray and maroon for his color scheme, the gray suit and shirt to accentuate his battleship gray locks, and the maroon tie with matching hanky to give that touch of the debonair, gay but always restrained. Of all those struggling to shake the State audience out of its lethargy, he comes out on top.

With every prop the State possesses on the stage for a parlor set, Lulu McConnell adds to the confusion in a bright red chiffon dress. There are plenty of varied shades of red in the set, but Miss McConnell's is away the reddest. The honest rowdiness of her act is sure-fire, but it goes off like a damp firecracker at the gelid State.

Stuart and Lash worked like mad to penetrate the reserve of the audience. The girl wears dresses as form-fitting as can be, as typically vaudeville as anyone; she taps, toe dances and sings, but nothing matters. The State won't budge. Even when the opening act, The Four Polos, seem to miss a trick and trying it over, at last succeed, the audience doesn't care.

Gilbert Almost Lisps As Film Roughneck

John Gilbert fans who go eagerly to the Capitol in response to trailers announcing "Th New Jack Gilbert—You've Never Heard Him Talk Until Now," are doomed to disappointment. The Gilbert who emerges in "Way For A Sailor" has still not found his screen metier. His diction has improved, his voice has good quality, but he never more than assumes the rough manners of a ne'er-do-well sea man. He should be cast in slick, sophisticated roles. Nothing could be less tough than the way he pronounces "oh, baby" and "kiddo."

The explanation of Lelie Hyams' Canadian birth gives reason for her lack of English accent, conspicuous against a cockney background. Screening beautifully, she plays the Joan of the story with thorough sincerity.

Near the Pacific

By Grace Green

Hollywood Dec. 13.

ELSA MAXWELL'S GUESTS IN MAKE BELIEVE GARB

The prance for going to one of Elsa Maxwell's parties is having to think up a clever costume that will out-shine all others. This year's invitations to the Ritz made things simple for the guests with the instruction to come as "someone you are not."

Broadway crashed the Madison Avenue shindig in generous numbers and make believe costumes. Adele Astaire appeared in the paradoxical garb and halo of an angel. Grace Moore choose staid black velvet to represent Mrs. Flimsy, wife of Bishop Canning. She was followed closely by Mrs. William May Wright, as the Bishop himself, in clerical garb.

Fannie Brice went as Madame de Bum-bum-bumpadour; Georgie Jessel, as an old New Yorker, was in his pearl gray "Sweet and Low" costume; Roger Davis was the City Slicker, in nifty togs and a 24-sheet waist-coat; Tillie Losch was an Oriental dancer, and Justine Johnston, Wanger every inch a champion as Gene Tunney. Walter Wanger proved himself Paramount's foremost character delineator—with sound—by appearing in the flowing robes and beard of Rabindranath Tagore.

Ann Pennington dressed as the one and only original Ann Pennington; Bill Morris, Jr., was up the pole as Shipwreck Kelly; Cole Porter went as the Guest of Honor, disguised in football dress and enormous nose gear; Maury Paul was Peck's Bad Boy and Charles Hanson Towne was a Butter and Egg Man.

Helen Lewis' hand act, at the 81st St., rethins traces of its recent Publix tour. Costumes are the same as those used at the Paramount neat regimental dresses in white satin, scarlet velvet and just enough gold braid. Miss Lewis conducts with plunking Paul Ash gestures and plenty of heel-tapping, and to complete the resemblance, the finale flares up with the burning of Moscow, a favorite cinema house trick.

When band costumes are elaborate, they should be thrown into relief by simple dark drapes, but the background of the Lewis act is cluttered up with everything but the Chrysler Tower. Gold piano covers, silver and blue back-drop, black and silver cut-outs, confuse the pattern and submerge the orchestra. The instrumentalists are good individually and collectively. Wanda Harte is a delightful soloist, crooning softly in the megaphoned Vallee manner, but the entire act could be tightened by the elimination of the unnecessary announcements that preface every number.

Nellie Breen, teamed with Joe Donahue, does the familiar dumb comedy that overcomes her partner's protests against songs, recitations and funny sayings. Her first costume is a cunning thing in red and green chintz, her second a neat yellow sports ensemble.

For some reason, Marion Eddy, one of the few straight women who can sing well enough to do a single, is unbilled with Eddie Conrad. Her gown is a spectacular achievement of red and green crepe.

Cynic News Reel Fans Razz Dry's Kind Words

The Newsreel theatre, which occasionally has the sauciest audience in town, is this week the scene of unhesitating irreverence toward a gentleman—Dr. Clarence True Wilson, to be exact—who firmly believes Prohibition is getting somewhere.

With the Dr.'s first naive crack, the listeners start getting silly, and by the time he has rounded out his discourse, they are making rude noises. No serious hooey gets by Newsreel audiences—not even "Mr. Courage" and "Mr. Fear" who firmly believe that Happy Days Are Here Again.

That Courage and Fear combination is beginning to develop the comedy possibilities of an Amos 'n' Andy, but it takes a spirited audience like the Embassy's to find lurking in cynical laughter at them. "Mr. Courage" is the hero optimist and bright as a three dollar bill, while "Mr. Fear" is locally dishearteningly spineless with a tendency to be very overly a mouse-like gent.

Why all the picture colony doesn't support Olsen's Culver City night club is something to wonder at. For dance music, there is none to beat it. The room is nicely decorated, the food is good, the girls are beauties and, the entertainment is above par. It is especially good this month.

An Apache number done by Jack Shutta and June O'Rourke is the funniest burlesque seen in these parts. That little girl is a comer. She possesses personality and is a comedienne.

Another personality girl does a hot, graceful, rhythmic rumba as no rumba has been done before. Her costume of red and silver, with a silver girdle effectively tightened around the hips, was apropos.

Still another, also picked for s. a., was the girl who did the Spanish number in a figure molded, tangerine satin gown with numerous gold ruffles starting low on the skirt.

Grauman's Cabaret.

Since Sid Grauman has taken over the active management of the Blossom room of the Hotel Roosevelt more stars and celebrities are seen there than ever before. On a night that is generally considered an off night in Hollywood a few were spotted, among them Bebe Daniels and her husband, Ben Lyon, looking unusually happy for married people.

William Powell, that debonair "It" man who has so many feminine hearts palpitating, was engrossed in the sparkling personality of Carol Lombard, who looked most charming in a black ensemble.

Barry Norton, who was so outstanding in "Wings," is putting on too much weight, or perhaps it was the extremely tight fitting English collar on his tan shirt that gave that effect.

Matt Moore's blonde moustache is most becoming. As was the blonde his brother, Tom, was dining with in the Brown Derby.

Zasu Pitts, Christmas shopping, looked charming in an Alice-blue polo coat and a matching dress and hat. (Hope the check wasn't on the Bank of Hollywood.)

Marjorie White dashing along Santa Claus Lane (Hollywood Boulevard has been changed to Santa Claus Lane to inspire that Xmas spirit), wearing a delft-blue tailored suit. Her energetic gum chewing kept pace with her rapid strides.

Fanchon & Marco's "Gondolier Idea" at Loew's State was nicely carried out with a scene reminiscent of Venice. The Sunkist beauties were particularly effective in the rose hoop routine in which the girls wore soft chiffon gowns of pink.

The femme half of the Romeros was appropriately attired for their whirlwind dance in a full skirted ruffled white satin gown. Her other change to delft blue was also becoming.

Climate Rave.

The Broadwaytes may rave about Hollywood being this and doing that, but there are many who would go for it in a big way, especially at this time of the year. This perennial Spring and California sunshine isn't hard to take. And that doesn't mean that this confirmed New Yorker has gone Hollywood either.

How those acts playing the R-K-O route figure this a vacation spot and hate to leave for colder climes. Particularly reluctant to go were Jackie Osterman, his lovely wife, and his equally lovely mother.

Lindsey Debate

Newark, Dec. 17.

Judge Lindsey who spoke here recently to a big crowd, has been tossed to debate Maurice Samuel on the question, "Companionate Marriage Is Preferable" at the Y. M. H. A. Sunday. Tickets are going fast.

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual..... $10 Foreign..... $11
Single Copies ..... 25 Cents

VOL. 101 No. 1

50 YEARS AGO

(From Clipper)

Sarah Bernhardt's four weeks' engagement in New York piled up a total gross of $99,000.

U. S. Grant was an enthusiastic theatregoer. He witnessed the performance at the Standard, New York, of "Sharps Flats."

P. T. Barnum took in as partner James A. Bailey, at the same time combining with the Barnum show the Great London shows and Sanger's Royal British Menagerie. P. T. took great areas of advertising space to trumpet the magnificence of the new aggregation in breath-taking superlatives.

After studying the batting averabes of the past season baseball league campaign, "Clipper" goes into an argument against the percentages as a guide to players' excellence, maintaining that the batters of high average are those who worked only for personal showing, while other batsmen of a lesser rating might have been more useful to their side.

Moody and Sankey, the Billy Sundays of the day, were conducting a revival in Frisco and finding that tough town a staggering problem.

A California longshoreman named Ehred Zapt, who claimed he was the father of seven children born to Lotta Crabtree, was taken to an insane asylum. (When Lotta died in Boston not long ago, another story of secret heirs was exploited in the probating of her will.)

Princeton and Yale, having played each other to a tie, and both being undefeated that season, both claimed the intercollegiate championship.

15 YEARS AGO

(From Variety and Clipper)

Oswald Stoll turned over to the British Government more than $100,000 obtained by theatre benefits for war charities. Report was around in London that he would be knighted.

Film producers began to figure that high salaries for legitimate stars was a losing practice. They pointed to Theda Bara, who had been in pictures only for a year, had no stage background, and was one of the premiere box office attractions.

Arthur Buckner was sentenced to three years in Atlanta for mail fraud. Buckner had sold too many half-interests in his fake school of acting on Broadway.

One of the reigning successes on Broadway was "The Boomerang," at the Belasco, with Wallace Eddinger. Was grossing $14,000 a week. Other high grosses were "Common Clay," $12,000, and "Fair and Warmer," $11,000. "Bunker Bean," with Taylor Holmes, was doing capacity in Chicago, $9,500 gross at the Cort.

Joe Leblang was bitten by the picture bug as a result of a flyer in a war film venture. In partnership with Billy B. Van, he organized a company to make one- and two-reelers.

Clara Kimball Young started suit for separation against James Young in New York, charging cruelty.

Mabel Normand and Chester Conklin were injured in Hollywood during the making of a Keystone comedy.

Belle Bennett was assigned to lead in a comedy opposite George Ovey at the Cub division of Mutual.

Inside Stuff—Pictures

Downtown in these days the sale of business for $5,000,000 is an achievement. That's the way the bankers see the disposal of Pathe, in part, to R-K-O at that figure. The deal was engineered by Joseph P. Kennedy for Pathe.

When Kennedy assumed the direction of Pathe about two years ago it looked hopeless. Pathe then had about $4,000,000 in assets, but was way in the red. At present, after two years with Kennedy, the Pathe assets are estimated at around $14,000,000. This is inclusive of the $5,000,000 R-K-O purchase price, the 49% of the Pathe-Dupont raw film holdings, and the Pathe talkers release with their proceeds going back to Pathe.

Pathe showed a loss for 1930 operation although it is ending the year with three big money pictures to its credit. While they are big money at the box office, they are not big money in return to Pathe. Their Pathe rentals are absurdly meagre in view of this box office size. That is probably why the sale of Pathe stars, newsreel, plants and library came about.

It's doubtful if Pathe's "Holiday" will gross to Pathe over $700,000. It should have gotten $1,250,000. "Her Man" will probably not get $600,000, while "Sin Takes a Holiday," the other of the Pathe big money getters, will also probably fall short of $700,000. It has been a situation beyond anyone's correction.

In one house where "Holiday" broke the house record with $34,000, Pathe's rental was $1,200. It should have been $8,000. In another theatre, "Sin" drew around $20,000 and Pathe got $800, from reports. Pathe has been a distributor without theatre attachment. It left Pathe in the position of thankfully booking before releasing.

Kennedy gave up active participation in the affairs of Pathe about nine months ago. He remained as chairman of the board merely to guide it out of any difficulties and preserve its assets. An outstanding figure in filmdom, although with but three picture concerns during his show business career, Kennedy is likely to retire in a blaze of glory for his latest coup in disposing of the Pathe proposition this time, although it is understood Kennedy has never made a dollar out of Pathe, nor will he benefit at all by the sale or the liquidation of Pathe.

Meanwhile, uptown the show people say R-K-O picked up one of the best show bargains of the past 10 years in its Pathe buy. Picture producers estimate the future value of the Pathe stars alone to R-K-O, if provided with good pictures, more than the price R-K-O is paying. Additionally, R-K-O through its own Radio Pictures, and Pathe as its other producer, places itself in line with the major producer-distributor-exhibitors, with its own full source of film supply. Between Radio Pictures and Pathe, R-K-O can now depend upon from 50 to 60 full length talkers as its own output. With the independent producers, Columbia and Universal, R-K-O holds a contract for product, with those contracts renewable. This gives R-K-O first call on about 100, or perhaps more, talkers a year.

In its week stands R-K-O requires 52 talkers; in the split weeks 104, leaving R-K-O from the present outline in a very pleasant spot for product. The same outlook for it in the middle of last summer was quite dismal, especially when all of the main circuits bought into each other and away from R-K-O up to the split between Paramount and Warners.

Both the producers and Wall Street while admittedly feeling benign towards a Hays hammock in Europe similar to the M. P. P. D. A. here, are officially askance at the idea or the aim if any such there be. Official spokesmen from both ends slay the idea as being both impracticable and impossible.

The obstacles to such a scheme and the objections on the same are many. One is given as a sure clincher against. This is that Europe with its many nationalities, languages and countries offers its own complications, in addition the obstacle presented in the variant duties on film imports with every government in that part of the world.

Else the big boys figure one M. P. P. D. A. is enough and the foreign film production by American companies is too embryonic so far to figure on an association for any of its European subsids when and if they have any.

Both sides admit foreign production on native soils is a requisite, but as such their European subsids will be allocated to suffer that way, according to the whims of the business, with the one condition that they coincide with governmental regulations and attitudes wherever they may be.

When banks fail depositors who may be Warner employees, have an out. After the Bank of the United States closed last week, Harry Warner went from floor to floor and spread the word that Warners would reimburse employee-depositors for 100% of their totals. This permitted two suddenly postponed marriages to take place on schedule.

It isn't the first time the Warner head has played Santa Claus. When it was decided to discontinue that stock company organized for the particular benefit of Warner employees, because of the uncertainty of the market, the firm returned not only all of the original dough but an extra 6% besides.

"Tom Sawyer" is a bit. But it's not drawing much over average grosses.

"Sawyer" is a Paramount picture, made for the children and decidedly successful in that objective. But the children go to the matinees at the low prices, with the Mark Twain story seemingly not holding the same interest for their elders.

This brings up once again the complex question of bringing in the children and their parents simultaneously. While a talker like "Sawyer" works for the good of the entire film industry, it but draws average grosses, leaving it open whether a picture producer can continue to produce a hit when hits are so scare, for merely the average gross return. Or if a sufficient number of children's pictures can be put on the screen without affecting the night patronage.

A story will be written for "Variety's" Anniversary number in an attempt to bring out that vaudeville on the stage, without interfering with picture production, is the only certain way to secure and hold children in the theatre.

A circuit divisional manager, and a millionaire in his own right, has been blushing plenty because of a squib last week by a New York columnist which intimated that a wealthy theatre executive would wed a screen actress who was making personal appearances in one of the exec's houses.

Seems the truth is that a Coast film lad and the girl are taken with each other but the film boy and the theatre exec, are fast friends and have been for years. So when the actress came to town for a week of personal appearances, the theatre man was constantly in her company, and very probably talking up his pal all the time. Anyway, the circuit official is reported to have a sweetheart of his own on the Coast.

So, when the squib came out, the theatre boy had plenty of explaining to do—first to his boy friend and then to the little girl in Hollywood.

A story about Ruth Chatterton and pictures says that when Miss Chatterton first made Paramount talkers, she wasn't so hot. Her playing seemed all right but the public couldn't warm up to her. The studio boys knew there was something wrong but couldn't put a finger on it.

Deciding to have a talk with the legit actress, the studio bunch met the girl, finding her amiable, speaking to them naturally and there was some good natured kidding. Then the Par boys looked at each other. They had discovered the reason. On a nod, one became the spokesman. He said:

"Miss Chatterton, we think if you will be as natural in your poise and speech before the camera as you are with us now, there will be quite a difference in your national reception."

Miss Chatterton is said to have accepted the hint, dropped her screen pose and discarded her English accent, with the aftermath w. k.

Recent trip of J. R. Grainger of Fox to the south was followed by stories in that section that Fox might build in Texas. It's unlikely. Fox's product contract with the Interstate Circuit expires in August, next. The Interstate in Texas is now of R-K-O, while Fox has a general product agreement with Paramount. The Saenger circuit houses on the Paramount string includes some Saenger-affiliated, besides Paramount Publix houses in Texas. They will probably be supplied with Fox pictures under the Fox-Par contract, after the Interstate goes to R-K-O pictures exclusively following the August expiration.

Grainger was in Texas for nine days, covering a part of the state in that time by auto. It takes a fast train 28 hours to cross Texas at its widest, with but two five-minute stops.

With "Hell's Angels" reported drawing very big in its opening weeks in the popular price picture houses, showmen say they see an error in the attempted $2 road shows with the picture. They claim the difference to Howard Hughes through the road shows is at least $750,000. This takes in the single road show loss item of $150,000 in Los Angeles. "Angels" in its two Broadway theatres may have shown a net. The other $2 stands went into the red.

With the actual cost of the air picture $2,800,000, there must be recovered by Hughes, after distribution costs, $3,500,000 before his books will balance on this particular effort. A large gross is expected on the special from abroad.

In inner circles, West Coast showmen, particularly those in the operating and distributing end, are beginning to feel that this part of the country is so far away from New York the home offices no longer take it into confidence as in past. This has partly resulted, it is claimed by inside spokesmen, from jamming things up every time home offices have started to interfere too much.

Coast showmen are of the opinion they have to run the Coast themselves and that when New York tries to do it instead, mess-ups frequently follow. Lately, New York home offices have taken the tip, even to point of not informing West Coast in advance about matters affecting it.

Somebody at Balaban and Katz, Chicago, issued an order last week that critics' passes were not to be honored Saturday and Sunday, but the rule was quickly rescinded after the first effort to apply it on Hazel Flynn, critic of the "American."

Miss Flynn was stopped at the door of the Chicago theatre Saturday afternoon, but by chance Max Balaban happened to pass at the time and corrected the situation. Thereafter, it was impossible to find out who issued the order originally.

Sidelight to the affair is that Hazel Flynn is the author of a sketch in "Three's a Crowd," Broadway musical, kidding military picture house ushers.

Open Sundays for Trenton, N. J., have been in observance for six months now, but Trentonians won't support the Sabbath shows for which they fought. Paradoxically enough, however, the managers are finding the Sunday enterprise a profitable one.

Check up reveals that hundreds from Philadelphia, where the blue laws have a firm grip, motor each Sunday to Trenton, 35 miles distant, to take advantage of good roads and the Sunday performances in Trenton. Town usually gets its feature runs before the Quaker City.

Also helping are the Jersey farmers for miles around. Just another one of those queer things that manage to keep the managers here bufaloed.

Western Electric is making a big secret of the gadgets and how they work in the improvement to its recording system which irons out squeaks, squawks and the miscellaneous other noises. The reason is simple. Western hasn't its patents yet and isn't taking anyone into confidence.

At a cost of slightly over $2,000, the noise eradicator can be installed in a studio. This much W. E. admits, also that the device cannot be

(Continued on page 60)

Inside Stuff—Legit

Out of the 3,000 boys and girls holding active membership in Chorus Equity, not more than 2,000, it is estimated, are presently working in musicals in New York or on tour. Since Chorus Equity was started in 1919 the organization has had more than 30,000 names on its membership rolls. In order to protect members in good standing but out of work Equity is asking its members who have been delinquent in dues during the past three years to pay a dollar or more on account before asking for any more extensions. Many of these delinquents are now anxious to get back in show business because of loss of jobs which lured them out of the chorus line.

Chorus Equity, through its employment bureau, is engaged in trying to find work for its members in other lines of endeavor, since casting for musicals now is at a low ebb, while several musicals in New York and on the road are operating on a week to week basis. At least three musicals are expected to fold before New Year's, while only one, Arthur Hammerstein's "Ballyhoo," is due on Broadway before that date. Two musicals, "Sons o' Guns" and "Of All Things," folded out of town last week, adding more than 100 chorus people to the list of those at liberty around New York.

When Charles Hopkins read the reviews on the opening of "Mrs. Moonlight" he predicted a first week's gross of $1,500. Instead the take hit $3,750 and the show, generally considered wobbly but rated b. o. by "Variety" on the strength of "women's tears," has built steadily until tonight (10) it celebrates its 89th performance. Gross is averaging over $8,000 weekly. This is phenonemal, considering the Hopkins theatre seats only 299.

Hopkins had had this play for some time before he was finally able to cast it. Now Edith Barrett, Haides Wright and Sir Guy Standing are drawing capacity at the $4.40 top, reduced to $3.85 for matinees.

"Mrs. Moonlight" is emotional. It is a love story that has them laughing in the first two acts and weeping copiously at the final curtain. Mr. Hopkins believes, as "Variety" predicted, that tears in this case are his surest bet for a healthy run.

The Shuberts propositioned almost every film possibility for the lead in "Wonder Bar," the Viennese musical. Wires were broadcast to people ranging from Eddie Cantor to Maurice Chevalier.

The withdrawal of Marc Connelly as director of the Bela Blau production, "Overture," written by the late William Bolitho, was caused by a disagreement with the author's widow who objected to changes in the script proposed by Connelly.

Mrs. Bolitho complained that Connelly's changes would entirely de-

(Continued on page 54)

League Critics Complain Postal Is Just Another Ticket Agency

Broadway's Theatre League, formed to control prices of tickets and foster interest in the legit theatre, continues to have its troubles from within and without.

Postal Telegraph, adopted as a new agency for the sale and distribution of tickets, is just another agency, as pointed out, and is charged with falling into the same routine as the longer established agencies holding out choice locations for its preferred charge account patrons. That might explain Postal's recent fight to regain the front row allotments for the hits.

Postal's approximate sale of 6,000 tickets weekly is principally for the hits. The idea that it would aid the general theatre trade has not been demonstrated nor even claimed.

From a practical viewpoint the Postal allotments have been proven to react at the box offices. Time after time customers have been turned away from box offices, no matter how far in advance the request, only to find that on the day or evening of a performance a bundle of tickets is returned from the Postal.

One of the managerial leaders in the League stated, however, he got different reports. He mentioned that a friend at the Lotus Club has easily obtained four tickets in first rows for two hits from Postal. Also that when that patron asked for "Tonight or Never," which is not in the League, Postal suggested some other show, which he accepted. The case in point may have been a preferred Postal customer. There is no doubt that direct sales are made, but there is a suspicion that tickets reach the hands of gyps indirectly via Postal—when the demand is there.

Also a matter for thought by managers is whether the score of agencies not in the League do not prefer to boost for certain attractions to the detriment of others, perhaps in need of agency aid.

The actual process of selling tickets for hits looks easy but it has to be handled carefully. Supposition and theory as practised by the League is bringing out that joint to managers who at first desired to give the League a free hand. There is no doubt that agencies outside the League are buying tickets as they need them, and few managers will question a customer in these times.

League Changes

Several amendments to the League's constitution have been proposed. One would place on the board of governors at least one producing manager and an actor. While there are producers on the board, they are only technically so. Ownership or leasehold of a theatre is the real requirement for membership. Frank Gillmore of Equity is chairman of the board and is invariably in the chair during the weekly sessions.

Whether the League intends entering into activities other than tickets is not clear. But under the provision of the clause covering amendments, should the League's field be widened, each theatre is entitled to a vote. Otherwise only one vote goes with each member. This provision is a protective one insisted on by the Shuberts, and it has been pointed out that if the League goes into other activities the Shuberts and their allies might dominate.

Another amendment would give power to the board to assess members to cover losses.

Morris Green and Louis Gensler, who have scored two successes to date this season, are reported having switched from Belanger's to the Shuberts as a result of differences over the ticket situation. Green and Marcus Heiman, of the Belanger office, have clashed several times over ticket allotments for "Fine and Dandy."

Spoofing Hizzoner

"Night Court," a satiric comedy by Mark Hellinger and Charles Beahan, goes into rehearsal next week. Edward Blatt will produce.

"Night Court" is said to do to the magistrates what "Once in a Lifetime" does to the films. It will burn many local celebrities if gossip is right when it opens in the latter part of January.

'First Night Club' Gag Aid to Weak Sisters

Cleveland, Dec. 16.

"First Night Club" is new box office trick invented by local legitimate theatre to assure a large house on opening nights of weak plays.

Club consists of clerks and stenogs who can't afford high legit prices. When a coming attraction looks like a weak sister, manager sends form letters to members, offering them $1 tickets for opening night, providing they're bought before preceding Thursday.

Theatre has been jammed every Sunday or Monday night since the gag was originated, giving play a successful send-off and great word-by-mouth publicity for rest of week.

BACK STAGE BAN UPON CLEVELAND'S WINCHELL

Cleveland, Dec. 16.

Sidney Andorn, local gossip column man, is under the theatre ban.

Failing to persuade him to use the soft pedal, theatre managers got together and agreed to exclude the "Press" theatrical reporter from back-stage.

Ban on Andorn came as result of several juicy, insinuating news items on actors and managers. Latter believed that such news did more harm than good to theatres.

Andorn has been told to stay out of the Shubert's Hanna, but the war between him and a manager of a Loew house is even more bitter. Winchell's imitator got in wrong when in print he kidded manager about using powder puff after shaving.

Recently chorines' mamas made loud squawks after finding through his column that their nice babies were making whoopee after hours with this theatre's musicians. That brought edict from front office that any music-tooter would be given gate if caught dating up the girls. The crowning boner came when Andorn wise-cracked about farewell beer party given back-stage for two departing actors.

All the managers declare that Andorn's inaccuracy and unethical stand in printing inside dope is responsible for the ukase against him, but they are really burnt up over his wise-cracking.

Tarkington's Premiere

Columbus, O., Dec. 16.

Booth Tarkington's new play, "Colonel Satan," based on the life of Aaron Burr, will be given its world premiere at the Hartman theatre here Dec. 26 and 27.

McKay Morris and Jessie Royce Landis are the featured players. The production is under the direction of George C. Tyler.

New "Success" Lead

Harriet Lake replaces Irene Delroy in the new Schwab & Mandel show, "Success."

Evelyn Hoey is also in the cast.

Miss Delroy may go back to the west coast to appear in films for Warner Bros., to whom she is under contract.

MISS KIRKLAND'S OPTION

Culver City, Dec. 16.

Muriel Kirkland, formerly in "Strictly Dishonorable" on Broadway, and now in "The Greeks Had a Word For It," may land in pictures on completion of the latter play's run.

Metro has taken an option on her for talkers. Followed several tests recently made in New York.

KAMSLER WITH PAR.

Don Kamsler, from legit, has been engaged by Walter Wanger, Paramount's eastern production manager, as an assistant p. m. at the Long Island studio.

Kamsler will be used principally as a talent and material scout.

DEFER "NEGRO WORLD"

"Negro World" did not resume rehearsals as reported last week, but will be held in abeyance until after the holidays.

Carey Productions, Inc., continue as producers.

At Low Ebb

Casting for legit shows for Broadway seemed to strike a new low last week, with few casters doing anything and not many producers lining up.

One of the best known casters had a "No Casting" sign on his elevator, while another leader was working on a benefit.

2 MORE LEGITS GOING TALKER

Oliver Bailey withdrew from legit theatre operations last week, and the conversion of the Republic on 42d street into a picture house was announced. Another legit, the midget President, formerly the Edythe Totten, also went talker recently.

With 65 legit theatres in New York, and more than twenty of them steadily dark, legit producers all claim a superabundance of stage theatres. Producing shows to fill them has only run up more losses.

Republic is the second house on 42d street to go talker, other being the Wallach. Lyric is also dark, awaiting some sort of disposal. Forty-second is conceded to be one of the best streets for theatres.

Opinions as to the ideal number of legit theatres for Broadway average around 50, the balance to be disposed of. Fact that there are plenty of film houses now complicates the problem.

BACKSTAGE HOLDUP

"Lysistrata" Payroll Stolen in Chicago

Chicago, Dec. 16

Just as company manager, John L. Peltret, was about to pay off the actors in "Lysistrata" at the Majestic Saturday afternoon, three bandits followed a member of the cast backstage and copped the $3,500 payroll.

This is the first time bandits have gone backstage instead of tying the box office. Two shots were fired to intimidate the mob back stage into obedience by the yeggs.

Edith Ransome Cast in Old "White Cargo" Role

Seattle, Dec. 16.

Edith Ransome gets her chance to come back. She is being heavily billed for next at the Moore (Bainbridge Players) as guest star in "White Cargo." She created the "Tondeleyo" role in this and was in Seattle with the road show. Early sell looks like another good week.

Local interest in Miss Ransome heightened by her recent escapades in the Orient. She says she was shanghaied, after some club work in Honolulu and suits for damages are pending. Others claim she was stowaway. When brought to Seattle on Pacific liner, she was first placed in jail, then in hospital.

Frohman Injured

Dan Frohman, veteran manager and head of the Actors' Fund, who was hit by a taxi Sunday afternoon (13) was reported improving yesterday (Tuesday). He is at the Park East Hospital.

Frohman, on his way to a tea at the home of Fannie Hurst, suffered a broken collarbone, also lacerations and bruises. It is expected he will be confined to the hospital at least two weeks.

Despite severe pain, Frohman made a brief speech at the tea before being taken to the hospital.

Cruel Juice Man

Mrs. Florence Davis has started action against Theodore E. Davis, head electrician at the New Amsterdam theatre, for separation, charging cruelty and non-support.

Guild's 1st Shakespeare

Shakespeare's "Much Ado About Nothing," first Shakespeare play attempted by the Theatre Guild, went into rehearsal Monday (15).

Opening date, mid-January.

Gazzolo's Squint

Hollywood, Dec. 16.

Frank Gazzolo, Chicago legit producer, is here surveying the territory.

Xmas Legit Lay Offs Cut Lighted Houses to 100; but 35 on B'way

Chas. Hopkins' "Success" May Mean Title Clash

Charles Hopkins' next production will probably be an A. A. Milne play entitled "Success." Hopkins has had the play for some time and is attempting to cast it. He also has in view another Milne play, promised to him by the author but not yet delivered.

Schwab & Mandel are now rehearsing a musical with the same title "Success."

Hopkins also has on hand a Galsworthy play, entitled "Roof," which was to be his next. He is holding off on it, however, because of a similarity of treatment with "Grand Hotel."

AUTHORS' LEAGUE LINES UP IN CENSOR FIGHT

Although no plan proposed by Equity to forestall state or political censorship hit a snag when the Author's League balked at the idea, indications are that show business will get together on the matter. The present movement is a reaction against the charges of several church dignitaries that Broadway has several indecent shows. They refrained from naming the attractions.

A three-way committee has been named—managers, Equity and authors. For the managers: Lawrence Langner, William Harris, Jr., and Brock Pemberton. Equity: Frank Gillmore, Priestley Morrison and Arthur Hohl. Authors' League: Elmer Rice, Edward Childs Carpenter and Arthur Richman.

Gillmore pointed out that if the prediction of the churchmen was correct, state censorship and its hardships would further handicap stage presentations. Also that if New York passed a censor law, other states would follow. It is recalled that state censorship was sought in the Middlewest two years ago. The proposed bill made such requirements that the measure seemed ridiculous. However, it was introduced in all seriousness. Equity's efforts resulted in the bill being tossed aside.

In addition to participation with the managers and Equity, the authors' body has accepted the support of the Civic Liberties Union in the censorship fight. The Author's League opposed Equity's plan for the formation of a citizen's jury, the identities to be secret. The Arbitration Society had tentatively agreed to supply the "jurymen." Authors objected to any type of censorship, but are in accord with the effort to change the present Wales or so-called padlock law, which makes actors liable to prosecution for participating in allegedly indecent shows.

The attacks on the stage from the church came from Cardinal Hayes, Bishop Manning and Rabbi Wise. Since verbally berating the stage the church elements have not been inclined to say more, and especially since Equity started the present movement.

Party Petter Divorced

Pittsburgh, Dec. 16.

Ola Knapp Deickmann, 26, who appeared here a couple of seasons ago in "The Desert Song," was sued for divorce here by Ewald Deickmann, 31, of Don Bestor's band, now playing at the William Penn Hotel. Husband was granted a divorce by Judge Harry H. Rowand.

Mrs. Deickmann received the attentions of other men and on several occasions embraced them at parties before her husband and other guests, Deickmann further testified.

PAR'S 2 FROM LEGIT

Roberta Beatty, last in "Frankie and Johnnie," and Junior Cook, from legit, go with Paramount for "Sex Is Business," to be made at the Astoria, L. I., studio. Features Claudette Colbert.

Picture is expected to go into work within the next ten days. Mike Connolly, of the M. S. Bentham office, has control.

It is estimated that 90% of the legit touring attractions are laying off this week, not including the larger key cities. Under the Equity contract provision, shows may stay shut the weeks before Christmas and Easter without salary obligation. That includes stock companies.

A check-up shows that whereas 68 stocks were operating last week about 40 are laying off this week. Some stocks are operating on a cut salary basis until the holiday period is over, on the principle that a little money is better than none.

Indication is that there are less than 100 theatres playing legit and inclusive of stocks are open this week. Broadway is figured in the count. There are 35 attractions in all operating in the theatre zone, there being a greater percentage of dark houses than at any time since legit theatre building movement reached its peak.

At least five shows shut down suddenly last Saturday and two will resume here next week (Christmas). The other trio will start to the road at that time. A number of shows are laying off between stands out of town and some are idle, awaiting opening on Broadway next week.

Legit Troupes Rehearse On United Artists' Lot

Hollywood, Dec. 16.

United Artists studio, while dark for pictures, has one legit company rehearsing and another casting this week. The new one is "Once in a Lifetime," for which Freddie Scheussler, UA casting director, started picking players Tuesday (16). Rehearsing is Harry Green's "The Shyster," in which Joseph M. Schenck holds half interest.

Schenck says he is not interested with Sid Grauman in the George Kaufman-Moss Hart play, and did not know anything was being done about it on the lot, and that Sid evidently just helped himself to the UA caster.

Third UA contact with legit comes next spring when Norma Talmadge plays in William Harris, Jr.'s, western road company of "The Greeks Had a Word For It." Later she will do the picture for UA, as will Green with "Shyster."

New Sat. Nite Club For Casino in Park

Newest Saturday night dance affair for professionals is called the Ninety and Nine and is of the so-called "The Women's Theatre." Said to propose opposition to the Mayfair event, the Saturday evening fixture at the Ritz.

New organization will hold forth in the Casino, Central Park. Initiation is $25 a couple and the tick for each affair is $15.

"All Things" Folds

"Of All Things," musical produced by Aranze Productions, new outfit, folded Saturday (13) after one week in Atlantic City. Piece was written by Robert Woolsey and R. C. Lilley, with Basil Ziegler, Adrian Samish and Ken Friede on the score.

Ziegler was the actual "Things" producer, with backing reported from Michael Aranzo and Mac Arnenburg, newspaper owner.

Cast included Jack Hazzard, Franklyn Fox, Nell Roy.

DUAL BREAK FOR COOK

Hollywood, Dec. 16.

Don Cook, legit, never before in films and engaged in New York by Warners, gets a double break on his screen debut through first being borrowed by Paramount as the lead opposite Ruth Chatterton in "New Morals."

Cook then starts for Warners.

DONNELLY AS VOICE

Les Donnelly is doubling for Ann Harding and the Pagan Lady" in the Paramount studio in New York. At the latter he'll be working on closeup shots.

Donnelly, without billing, is doing the Voice stuff for the Pat Carter-Edmund Lowe pictures.

Paris Goes Puritan, Lyrics Washed Although Nudity O.K.; Films Watched

Paris, Dec. 7.

Paris is getting blue nose, but in different ways, according to whether it is on the screen, stage, street department or literature.

On the stage, apart from total nudity, which caused a dance of Collette Andrys to be cut from the Casino de Paris, keeping on a timid rosebud, gets the act an okay.

Lyrics are more edited than any kind of stage business. This is instanced in the current revue at the Concert Mayol, where the title in itself, "Nue Sonore—Seins pour Seins parlants," is a raw pun. Some old French songs are used in the revue, words of which now appear of extreme crudeness.

Against th' timidity the sadistic flagellation of women is very realistically staged, probably affecting more minds in the audience than could do any amount of dialog. It is pretty difficult to draw an exact limit as to what can be staged in Paris, since apart from unprintable words, the sky seems the limit of absolute nudity.

This is now vastly different in pictures, probably due to the fact that American film habits are still permeating local producers' minds, but signs point to the fact that since talkers have made local pictures more local, they will by and by get nearer to the stage standard. The fact that more children go to the pictures than to theatres may be a slight bar on rawness, but several shots, which certainly would bring photographer and exhibitor to jail in America, have been freely screened in Paris in some arty pictures.

Plenty of Stage Undress

Despite this excessive freedom, Paris is daily getting more puritanical where out-of-doors manners are concerned. There is far more undress on the stage than 20 years ago, but women on the streets are less open with their trade. The police are trying to eliminate them from the boulevards, but without much success, and their current attempt at driving out of the Bois de Boulogne open air nudists parties, simply results in shoving them further away.

Latest moral drive is mostly affecting literature, particularly illustrated literature. There is now no limit to what illustrations are printed by publications openly sold on all newsstands. Naked women are the least objectionable. At one time a senator named Berenger founded a league against street obscenity, including posters and publications. The league has not been hard at work for a long time. The man who now and then gets a press notice is the priest, the Abbe Bethehem, who acts as a censor by divine right, and now and then destroys obscene publications he finds on sale, is taken to court and regularly acquitted.

ROMAINS' RECORD

Paris, Dec. 7.

Jules Romains holds the unprecedented record of a playwright as having four shows in Paris at the same time.

He authored "Donogoo," currently at the Pigalle, "Boen" at the Odeon, "Musse" at the Ateller, and his former success, "Knock," will be revived shortly at the Champs Elysee.

MARX IN COLOGNE

Cologne, Dec. 1.

Director Jules Marx, of the Berlin vaudeville concern Scala, intends taking over the Cologne opera house.

There are to be mostly variete performances at low admission and special performances with film and opera stars.

SHINING POSTERS

Paris, Dec. 5.

New kind of poster invading Paris is made of metalized paper, mostly silver or gold.

Result is not particularly striking in daytime) but at night it glitters and is free of the luminous advertising supertax.

"Last Mile" in Paris

Paris, Dec. 7.

"The Last Mile" will be done in France under the title "La Chaise Electrique" ("Electric Chair"). Adaptation is by Mouezy-Eon and Mrs. Eisy Monjardin.

Even Budapest State Opera Hit by Slump

Budapest, Dec. 5.

Secretary of State Meszaros has been appointed to control the budgets of the Budapest Opera House and National theatre, state-subsidized institutions, on account of a general economy scheme of the government. There is a panic among actors and opera singers, as an engagement with either of these theatres was always considered as good as any government job, not too generously endowed but a safe income for life. Now there are rumors of reduction of salaries and many dismissals.

Lessee of the community's theatre building, Varosi Szinhaz, has had to give up his lease. The building has just been leased by Karoly Ferenczi, who has had to take $50,000 of liabilities.

Amusement tax, income tax, police tax, lighting, firemen, insurance mean such a plus that until a radical reform is made on that score no producer can be expected to make money. The government and the municipality can't be made to see it. Hence many bankruptcies and precarious situation of actors.

Same trouble applies to motion picture exhibitors, with the addition of import and censor taxes.

The Musical Premiere

(Continued from page 44)

invite them over, maybe that will help. Order some booze, Arty and reserve the ball room at the hotel. And Nat, get some of those nude pictures in the papers; that ought to counteract the notices. I want everybody on their toes tomorrow, rehearsal at 10. I'm all in, this show has me worn out, so I gotta get some rest.

"Good night all. Don't you go, Arty, I want you to do something for me.

"Well, Arty, I think we gotta good show with a little work on it. Of course I can't tell those boys that 'cause they'll all lay down. All we need on this one is some new tunes, scenery, cast, dances and costumes and an entirely new book and it'll be o. k. I'm not worried. Don't forget to wake me in the morning. Good night, Arty."

Leslie Revue Echo

Giuseppe Radaelli, tenor, has filed suit against Lew Leslie, producer of "International Revue," for $4,950 salary alleged due on a $500 a week contract for that show and on which he has only been paid $8,800. The contract, made Oct. 16, 1929, according to the tenor's affidavits, guaranteed him 25 weeks, or $13,500.

Leslie, represented by Attorney Julius Kendler, claims to have performed his end when he offered Radaelli opportunity to keep earning the $500 in other ventures, but Radaelli would not accept.

Tellegen in French Stock

Tom Conway, producing manager for the Theatre Des Arts, Montreal, organized a complete French stock company via Paul Scott office in New York. It opened in Montreal Monday night (14).

The company includes Lou Tellegen, Joseph Romaniny, Robert Aubert, Ralph Cataly, Frederic Rudini, Hedda Koppe, Mauricette Ducret, Henriette Amiard, Emerine Nadeau, Evelin Merlin, Jules Epailly; director, Eugent Robidoux resident manager.

"LILACS" PRELIM TOUR

"Green Grow the Lilacs," which the Guild is now playing on the road, previous to coming into New York, will play four more weeks before showing up at the Guild theatre. Philadelphia, Washington and Baltimore will occupy the time.

On the strength of his recent book on business writing Arthur H. Little has landed in the editor's chair of "System." That mag is one of the very few in this country heavier than the "Saturepost," and a Little fellow now carries it.

WOULD BAN WIDE FILM

Indie Ehibs In England Organizing to Stop It.

London, Dec. 7.

Indie exhibitors here are attempting to organize against wide film.

A West of England Branch of the Cinematograph Exhibitors' Association, mainly composed of indie exhibs, has adopted a resolution asking the General Council of the association to ask the government to prohibit the importation of wide film. Idea is it would put nearly every indie house out of business.

So far, wide film has made little or no impression in this field, and the first specimens of its work have yet to be seen here.

Metro-Goldwyn is experimenting with the Realite wide-film process at the Empire.

Owing to technical difficulties in equipping the key theatre with the wide screen, opening date is indefinite, and will not be until the new year.

AMERICANS IN ITALIAN RUNAROUND REVUE JOB

Paris, Dec. 7.

Several American performers came back to Paris with a sad tale of a booking they had received here for Italy. They had been signed from Paris for a revue at the Salamberto theatre in Rome, to be staged by two German producers. The contract was for three months.

After several days' rehearsing in Rome, during which time they were surprised to see no Italians in the revue—only Germans and Swedes—they were told they would get warmed up for the Rome opening by an initial 10-day vaude tour. When they returned to Rome they discovered their contracts for a revue were only so much paper, and in addition they would have hard work collecting for the 10 days on tour.

After hanging around Rome as long as possible two of them returned to Paris with about $40 apiece on the whole booking. American acts in this washout were Earle Franklin, Wanayo, dancer, and Madeleine Harrison.

British Film Notes

London, Dec. 5.

Julius Hagen, who made "House of the Arrow" for Warners, after dickering with several other American concerns here for releases, has made a deal with W. & F. end of Gaumont-British to make six features.

With United Artists off the deal with Sir Walter Gibbons to use Leicester Square Theatre, and Warners taking a shot at the house for "Viennese Nights," theatre rushed out story it would run all Warner product. What-the-hell cable from New York put different construction on story, and relations between Gibbons and Warner outfit here don't look so cordial.

Sam Goldwyn gets in this ninth, and opens the Evelyn Laye opus, "One Heavenly Night," at Tivoli on 26th. "Whoopee," now in Tivoli, goes to New Victoria.

John Maxwell's tenancy of Alhambra expires around Xmas, and, apart from this, John has already switched to a weekly program change at Regal.

Paramount, now admitting buy of Astorias and being after others, going to put in a set of theatre offices in town. Look like being located in new building on Dean street, opposite Radio headquarters.

Leon Wynbergen, who went to Radio as general sales manager when the outfit began, resigned. Succeeded by Ralph Hanbury, formerly circuit manager with P. D. C. (Pathe).

Looks like those threatened Gaumont-British resignations may yet become effective. Around February.

Lyons' company, tea shop chain, gone talker with Western Electric sets. Taking films round provinces teaching waitresses how to attend to customers. Shell Oil has an RCA portable, running round selling gas to drivers.

London Society of Motion Picture Engineers has split from main American body by 24 votes to three. After long huddle with London officers and Kenneth Hickman, H. T. Cowling and J. I. Crabtree, of Kodak Rochester, as to why London branch, contributing $35,000 in a year, only got $3,500 and the society's journal.

Isidore Schlesinger's De Forest Phonofilms company turned over to official receiver broke, with only asset 463,376 shares in British Talking Pictures, another Schlesinger concern, considered to have no value, according to court estimates. Phonofilms was registered as private company in July, 1923, with capital $250,000, and made public company in April, 1926, turned over to British Talking Pictures when stock was offered to public in July, 1928, with capital $2,500,000.

Secretary of State for India, Wedgwood Benn, told House of Commons this week, government of India censors had rejected 25 films in the past year, eight American, including "The Very Idea," "The Letter" and "Black Watch." Others banned were two British: "Silent House" and "Shiraz"; one German, Volga Volga"; one French, "Passion of Joan of Arc," rest native and Russian.

Stiff Tap

Hollywood, Dec. 16.

Imported foreigners have already cost four major studios around $1,000,000. Players cost an average of $1,500 each.

Part of this average is for fare both ways, the rest representing salary for six weeks guaranteed work.

Topical Burlesques at Budapest Bar Pull Biz

Budapest, Dec. 5.

New York Bar, Budapest's smartest, has a novel kind of attraction. The New York is the meeting place of theatrical people. The place's clever proprietor, Tarjan, former journalist and cabaret singer, presents a parody of the current successful play every month, with himself, all the waiters, the doorman, the cloak-room girl, the band and a few professional actors who turn up after the theatre, taking the parts.

"Wonder Bar" parody was a roaring success, now they have a parody of Molnar's "Good Fairy" still running, although the play itself has closed. Much of the fun is very local, but the spirit and tempo are first-rate.

Another popular attraction, at the Royal-Bar, are Lily and Emmy Schwarz, German sisters, pianists and singers. Pretty girls who itch with rhythm. They were discovered here last winter and have just returned for a month, filling the place every night, although times are bad and amusement business flopping.

Another girl over whom Budapest has gone crazy is Dela Lipinskaja, Russian diseuse, appearing in Terzkoruti Cabaret. Auburn-haired and piquant, her renderings of Russian, Polish and Yiddish songs are firing audiences which don't understand a word of them. Lipinskaja was formerly with Jushnij's Oiseau Bleu Russian Cabaret, but is now touring on her own in Central Europe.

A. B. C. Adds Flesh

London, Dec. 4.

Douglas Murray, lately out of the Roxy organization in New York, took over supervising in Associated British Cinemas (British International's circuit) Dec. 1.

He will parallel the work done by Francis Mangan for Paramount's theatres here, and starts off by adding stage shows to programs at the Regal, London, an A. B. C. house, which has previously kept off vaudefilm.

Slight U. S. Players

Paris, Dec. 5.

American acts over here that get a break in the films suffer a tremendous blow to their vanities. As the only American spot in the film they are treated like royalty during the making, invited to the rushes of the film, etc.

When the film actually appears on the boulevards, however, they find but they have either been cut entirely or their spot has been so hurried they are lost.

Plaza's London Deal

London, Dec. 7.

F. W. Shelley, one of the directors of Grosvenor House (Park Lane), Limited, is over in New York conferring with the Plaza Hotel to either purchase the Grosvenor House property or cut in on the management.

Grosvenor House is the most modern hotel in England—some say in the world; but it has been affected by the present world depression.

BUDAPEST COMEDY SEEN AS PROSPECT FOR U. S.

Budapest, Dec. 5.

"Francie on Tour" ("Ferike mint vendeg") is the title of a new play which has in it all the ingredients of a world success. Authors are Bus Fekete and Sandor Goth, the latter one of this Budapest's leading comedians. He and his wife, Ella Goth, play the leads.

Story is about a yellow-haired, scatter-brained old-time musical comedy soubrette, the pet of provincial audiences 30 years ago. She had been the good little wife of a country doctor, but fell in love with the handsome leading man of a second-rate stock company and ran away with him to the fairyland of stage lights, leaving the doctor and a ten-months-old son. Now she has retired to a modest pension with memories of the time when she was the most fascinating Merry Widow a provincial stock company ever knew.

Tony, the gallant leading man, is still her fiance, and Francie is content with the situation until their daughter, engaged to be married, is in danger on account of a money mess that her father, incorrigible bohemian, has got into. To find the money, Francie goes to see her son whom she deserted as a baby and who has meanwhile developed into a famous doctor and rich man. The old comedienne is ungraciously received by the aristocratic household. But she wins over the doctor's carefully nurtured children by performing to them songs and dances out of her repertory.

The children, kept in cotton-wool, have never seen anything as amusing and their enthusiasm influences daddy who makes it up with his prodigal mamma, and keeps Francie in his house, trying to re-educate her to society ways. But Francie, big child that she is, demoralizes the household, sets the house on fire, brings her disreputable old friends to call and finally returns to her memories of past triumphs and to Tony, her "silver fiance" of twenty-five years' standing.

A brilliant part for a good comedienne, of the type of Mrs. Fiske or Marie Tempest, running the gamut of comedy and sentiment, with all the romance and fun of provincial actors in days gone by, as a background.

Another play with an old-time actress as a central figure is "Wise Mamma," a musical vehicle for Sari Fedak, at the Kiraly Szinhaz. No more young, but still famous and lovely prima donna's two daughters quarrel with their respective husbands, one, because husband is a sit-at-home dull fellow and wife drags him about, the other because husband wants to be up and doing all the time while she prefers keeping house and darning stockings. Wise Mamma gets the news of trouble brewing while in a conflict whether to succumb to the attractions of a very young author who is madly in love with and writing a play for her, or to give in to elderly beau who has been after her for years. She packs them both off and goes to rescue the situation of both daughters. She drags the lively son-in-law to so many places that he is glad to sit at home with the darning wife for the rest of his life, and gives the poky son-in-law such a dull time that he insists on his wife going out with him every night. Wise Mamma thereupon marries elderly suitor, since grandchildren in sight make her realize that time passes. Play is based on a good idea by Bela Szenes who did not live to write it.

Pay-as-Enter Tyros

Paris, Dec. 5.

This season is showing big profits for concert hall managers because of the unusual number of femme dancers willing and rich enough to pay for the privilege of appearing solo in Paris.

Ordinarily these dancers pay less money for a spot in a big revue, but to date four have appeared in large concert halls, with plenty of paid publicity, press agents and almost entirely paper houses.

BELLACHINI DIES

Marburg Lahn, Dec. 5.

The well-known juggler and magician, Bellachini, a member of the famous juggler family, Bellachini, died almost on the eve of his 70th birthday.

England Again Shuts Down on Acts and Bands

London, Dec. 16.

The Home Office is tightening up on enforcement of regulations governing employment of foreign acts again, refusing them permission to remain while laying off. Rule applies even if the acts have booking ahead.

Acts already affected are Reno Bros., Jimmy Ferguson and "Big Boy" Taylor, who were directed to return home without any reason being given.

Jane Sells was refused a permit on her first application to open at the Palladium (vaude), but this action was later withdrawn and the date goes through.

The privilege formerly enjoyed by foreign bands to supplement their earnings by doubling from cabarets into vaudeville and by playing private party dates has also now been withdrawn. One instance is that of Nobble Sissle and his Ambassadors band, current at Ciro's. This organization has been notified that it may not play elsewhere.

The Minister of Labor in England has placed a ban on all American bands entering England for the rest of this season, according to a cable received by William Goodheart (M. C. A.), from the owners of the Kit Cat Club, London.

Goodheart had Henry Santry booked over there for 10 weeks starting Jan. 10, and was negotiating for the labor permit when the cable arrived. The ban was placed by the Labor Minister on Dec. 5, and action was taken, according to the dispatch, because of the British unemployment situation.

London Mgrs. Will Submit Bill for Full Open Sundays

London, Dec. 16.

The Entertainment Protective Association, which embraces practically all the theatre and music hall managements of London, has prepared a bill for Parliament calling for Sunday openings of all classes of entertainment.

Measure is designed to nullify the ancient Lord's Day Observance act. The London County council last week recommended an appeal against the recent decision of the high courts which prevented the Council from permitting Sunday openings of English cinemas.

An appropriation of $3,000 was made in the interests of the appeal.

Empires and General At Odds, Is Report

London, Dec. 16.

Nervo and Knox, opening at the Victoria Palace tomorrow (Wed) in a new revue, have dates with General Theatres and Moss Empires, which were asked to give the team a release.

The request was refused, giving rise to the story that the two circuits are at odds.

Harry Lauder, however, was released last week by Moss Empires from Sheffield to oblige the Palladium management.

Newcomb Play Quits

London, Dec. 16.

"A Marriage Has Been Disarranged," starring Mary Newcomb, closed at the Royalty Dec. 12 after seven performances.

Hopkins' Circus Play

Vienna, Dec. 16.

"Intermezzo in the Circus," which has been successful here, has been acquired for London by Hopkins.

Negotiations for the sale of American rights are now going on. Piece is current at the Kammerspiele theatre here.

Moissi So. American Tour

Vienna, Dec. 16.

Alexander Moissi has been engaged for a tour of South America starting between now and Jan. 1.

Tour is over ground he has covered before.

Dutch Turn Down Music Ban Request Due to Reciprocity

The Hague, Dec. 16.

The Dutch unemployed musicians who appealed to the Government against the influx of foreign jazzists received a negative reply. The authorities refuse to exclude foreign artists on the ground that many Dutch musicians are working abroad and foreign nations are entitled to reciprocity. Besides which it is pointed out, foreign nations probably would organize reprisals.

In additions, the ministry states, many first class restaurants and cabarets which have dancing cannot prosper without good foreign bands who supply a style of music which the Dutch organizations cannot give.

HOLLAND SHOW TRADE TAKES BETTER TURN

The Hague, Dec. 16.

Theatre attendance has shown such brisk improvement in Holland that one company in Amsterdam gave two premieres in a single week and both prospered. Company is the Nederlandsch Tooneel.

New productions are "The Man in Possession," adapted from the London success, and "Le Professeur Anglais," by Regis Gignoux, translated in Dutch by Mensink.

At the same time the Amsterdamsche Tooneel offered the Hague premiere of the Russian play, "Prof. Storizyn," by Andrejef, translated by Mrs. Kosloff. Star of the occasion was Devries, Dutch notable, and also known in the States.

DANCE ACT TROUBLES

American Steps Regarded As Outmoded When They Reach Paris

Paris, Dec. 7.

American ballroom dance acts over here attribute their difficulties in finding engagements to the fact that Paris is so far advanced in ballroom dancing they are almost old-fashioned. That is to say that when the dance acts get over here with what they consider the newest steps in suave tangos and slow refined waltzes, the French who are more accustomed to that sort of thing on the regular dance floor than hot steps and fox trots think the American act is just not working at all.

The only thing that satisfies them is to see the act finish their dance with limp collars and ruffled coiffures after a series of interpolated acrobatics. Only the very high class resort hotels with a cosmopolitan crowd and a ditto night club (where the floor is usually too small for dancing anything), are willing to book the better type of American ballroom dance team.

German State Tightens Jazz Rule, Censorship

Berlin, Dec. 16.

The Thuringian ministry of the interior (the same which first forbade the showing of "Two Worlds") has published new rules governing jazz music, and also is tightening up on picture censorship.

All jazz music, Negro songs and Negro dances are prohibited and new censor regulations have been published.

Golfie Sweeps Land

Buenos Aires, Dec. 16.

The midget golf craze is sweeping Argentina. There are now 50 spots in Buenos Aires alone.

Fad is spreading into the outlying districts and all courses so far opened are reported making money.

Chevalier's Sailing

London, Dec. 16.

Maurice Chevalier starts a provincial tour of England Dec. 29, covering Manchester, Liverpool, Leicester, Brighton, Bristol, Cardiff, Newcastle and Plymouth, all one-night stands with the exception of Manchester. Melville Gideon and orchestra of 15 accompanies the tour.

The French comedian sails for New York Jan. 7 on the Paris to start upon his next Paramount picture at the Long Island studios.

Hit Is B'way Bet

Paris, Dec. 16.

Femme de Minute" ("Midnight Lady"), opening at the Nouveautes, looks like a bet for Broadway. It is a comedy with songs and is authored by Andre Barde.

Piece is extremely well done both as to production and acting, and its amusing quality is making it a real hit.

ACTS WARNED AVOID PARIS

Paris, Dec. 16.

Bookings of acts in France are so bad at this time that agents themselves are advising foreign performers to stay away from the French capital.

Charlie Ahearn, now in Buenos Aires, made known his intention to return here when his South American engagements have been played. He was promptly advised by cable of the situation and told the prospects here were not bright.

Film Rivalry Forces Paris Vaude Houses To Spend More Cash

Paris, Dec. 16.

Picture opposition is smothering other attractions in Paris, particularly the vaudeville attractions.

As a result the managements of specialty type houses have been forced to spend money for strong names and otherwise bolster up their shows.

The Empire is conspicuous in the new condition. It has engaged Sophie Tucker for two weeks, starting Feb. 20. The current bill is a noticeably stronger one than the usual run of offerings.

Over at the Plaza the directors are looking for new management, after a succession of flops and semi-flops.

12 HURT AS STAGE COLLAPSES, 20 FALL

Capetown, Dec. 16.

Portion of the stage at His Majesty's theatre in Johannesburg collapsed Saturday night (Dec. 13), when Ali Baba Baba Panto company posed for a photograph.

Some 20 people fell into a deep pit under the stage and 12 were injured, Phyllis Turner seriously.

British Pug Sails

London, Dec. 16.

Kid Berg and his manager, Sol Gold, are sailing for New York on the "Olympic" today (Tues.), but making no announcement of their designs on the U. S.

Berg, a boxer of some note here, has played a number of vaudeville dates to indifferent returns. Likely the American trip will aim at ring engagements rather than stage dates.

Gold is also taking with him Johnny Peteru, undefeated English bantam.

Weaken Closing Law

London, Dec. 16.

Leslie Boyce, M. P., is bringing in a government bill today (Tues.) amending the Sunday Observance Act under which a woman is claiming heavy penalties for the Sunday opening of cinemas.

The bill aims to prevent claims for penalties and if passed will considerably weaken the former law.

UNION'S NEW HOUSE

Capetown, Dec. 16.

African Theatres' Opera House, Capetown, with its interior rebuilt and beautified and its capacity enlarged to 1,200, opens Dec. 22 with "Mr. Cinders," musical comedy.

Cairo Concert Stars

Cairo, Dec. 16.

Among the international stars booked for the Korsaal here are Hulicinska, Niltoska, Drozdoff and Bonifacio, forecasting a brilliant season.

London Legits Slip Back from 15 to 20% in Christmas Decline; $86,000 for Chevalier's 2 Weeks

RIVIERA TRADE OFF

Cannes Calls Off Feature Booking, Result Dull Business

Paris, Dec. 16.

Business along the Riviera is beginning to duplicate the situation of this time a year ago, when the Wall Street crash shot trade.

The Casino at Cannes has called off vaudeville booking of feature acts, due to desire to economize during the slump.

LONDON'S NEW STARTERS MILD

London, Dec. 16.

Latest batch of stage attractions here disclose nothing that promises a long run hit. Additions to the pre-Christmas list are mostly arty offerings.

Last entry is "The Borrowed Life," opening Sunday (14) at the Prince of Wales, under the auspices of the Stage Society. It's a gloomy Russian play picturing the life of Turgeniev, the great writer in exile in the '60's, before the author was born. No chance here or anywhere else except maybe Russia of another day.

Repertory Players gave a Sunday night performance of "The Merchant and Venus," by Joan Temple. Piece was well acted. Story deals with a cockney who accumulates wealth and tries to crash society.

An impecunious woman agrees to marry him in name only for two years for a cash consideration and, instead of the expected finish, the characters become caricatures and what had started as a satire becomes broad farce.

The Swanage Repertory Co. offered a dramatization by Marion Fawcett of Walpole's "The Cathedral."

Piece is well played, but the material is rather dull.

"A Marriage Has Been Arranged," opening Dec. 9 at the Royalty, is a comedy by Leonard Ide, designed to exploit the talents of Mary Newcomb. The actress is cast in the rather outmoded character of a woman who after living for five years with a man who has promised to marry her when he is free, finds upon his wife's death that he has changed his mind.

Since the man was providing for her family also, a problem is created. The difficulty is solved by her marrying another man in the last act.

Piece seems to have small chance for a long run in London and even less for Broadway.

"Caviare" at Little

"Caviare," satirical revue in design, is now at the Little theatre. It proved rather inane and is looked upon as having practically no chance at all.

"To See Ourselves," opening at the Ambassadors Dec. 11, is a dramatization of a novel. It has to do with the marriage of a middle aged couple. It is developed in a genteel comedy vein, but is insufficient in vigor of action to make a play. Small prospect for financial success or duration.

Clark and McCullough, Ada May with Cochran

London, Dec. 16.

Clark and McCullough will co-star with Ada May in Cochran's 1931 revue.

Contracts specify that their names shall be first in the billing.

Robt. Steel in Dutch

The Hague, Dec. 16.

The American baritone, Robert Steel, made a mild impression in concert.

JOE TOLANO DIES

Sydney, Dec. 16.

Joe Tolano, circus actor, died here a few days ago.

London, Dec. 16.

West End legits dropped 15 to 20% in grosses last week, attributable to the usual pre-Xmas slump in theatre attendance. Generally, the managers strike the attitude that it is only the seasonal influence, and are taking it with some degree of complacency, while others are getting nervous. Last Saturday (13), was the poorest day of the month for a weekend.

Week's Grosses

Adelphi — "Evergreen." A weak Monday matinee just prevented the attraction from going under $30,000. Averaging $33,000.

Aldwych—"Marry the Girl." Averaging $13,000.

Cambridge—"On the Spot." Has pretty well exhausted its possibilities and is moving out next month after a sturdy run. It goes on tour with Charles Laughton, bookings being for 14 weeks.

Comedy — "Twelve Hours." A weak sister doing around $2,500.

Daly's—"Little Tommy Tucker." Did about $8,000, which represents a net loss of around $1,000.

Dominion — Chevalier's fortnight drew $47,000 on its first week of 11 performances and on the second week was off to $39,000 on 12 performances. Libraries sold $50,000 of tickets over the fortnight.

Duke of York's—"Her First Affair." Is doing poorly in spite of its management's glowing claims.

Gaiety—"The Love Race." Did around $9,000, which represents a minor loss. Piece presently vacates, going on a provincial tour.

Garrick—"Almost a Honeymoon." Still in the money around $5,000.

Globe—"Street Scene." Eased off to around $6,000, but is looked to survive the period of low grosses.

His Majesty's — "Bitter Sweet." The long stayer, dropped slightly, but still is going $20,000.

Phoenix — "Private Lives." Is maintaining its level close to $16,000, which represents capacity.

Playhouse—"Cynara." Is down to around $6,000, which just about lets it get by.

Prince Edward—"Nippy." Opened to a real smash, doing $20,000 the first week, but thereafter takings tapered off to around $16,000.

Prince of Wales — "The Queen Dec." Is lingering along, but is likely to fold at the end of this week (20).

Princess — "Oh Daddy." Got a panning on its premiere from the newspapers, but is doing fairly well around $10,000.

Queen's—"The Barretts of Wimpole Street." Is practically unaffected around $12,000.

Savoy — "Wonder Bar." Around $10,000, which is about an even break. Most of the trade is downstairs, natural since those seated in balcony and above have a poor view of the proceedings.

St. James—"A Murder Has Been Arranged." Near $6,500

Shaftsbury—"Leave It to Smith." Slumped as low as $7,250, but bookings show some healthy signs.

Vaudeville — "The Breadwinner." Shows a profit at $7,500.

Whitehall — "The Way to Treat a Woman." Demonstrating the strength of this stayer at $7,000.

BANKHEAD'S PALLADIUM SKETCH WEAK VEHICLE

London, Dec. 16.

Tallulah Bankhead's opening in vaudeville at the Palladium yesterday (Monday) revealed her sketch, "Always Apologize," as an exceedingly weak vehicle for the venture. The turn barely got by.

Haynes and Beck went over splendidly. Attendance was poor, another manifestation of the holiday slump.

Buenos Aires Venture

Buenos Aires, Dec. 16.

Juan Reforzo, amusement promoter here, has taken a lease of the local Odeon for one year, with an option for two more years.

He proposes to bring in Spanish, Italian, and French companies, as well as importing stars for concerts.

CLASSICAL FRAGMENTS

The Hague, Dec. 16.

A troupe called the English Classical Players is making a tour of Holland giving an evening of short scenes from the plays of Shakespeare and Goldsmith.

Subway House Operators Provide Work for 120 in Taken-over Shows

Taking over shows, finished on Broadway, and producing new ones to fill subway circuit houses has resulted in 120 lay-off actors finding employment.

Two Broadway plays have been taken over, another may be, one old one is being revived and a new play is being produced by William and Harry Brandt, owners of four suburban legit houses.

Brandts have taken over "Frankie and Johnnie" with 26 in the cast; "Subway Express," with nearly 50, and are reviving the eight year old "Steve" with 20 actors. Shows are being routed around the four sub houses and "Express" is playing Chicago.

Advantages

More than 20 are in "Mysterious Dr. X," which Brandts are producing for their theatres. Another company will shortly go to work when the brothers take over "The Last Mile."

While salaries in these shows may be smaller than those given for Broadway engagements, legit actors are frank in saying subway work is an unexpected source of income. All claim the rest of the season past has been a question of few jobs at heavily cut salaries. One known legit claims he has been offered a role plus the assistant stage managership of the company for less than the salary he usually gets for acting alone.

Five Shows Going Out

Half a dozen closings occurred last Saturday night. Two attractions are laying off this pre-Christmas week, but the other four definitely stopped. At least one more will close this week.

"Hello Paris," a Shubert musical, folded at the Shubert after a bit less than five weeks. Scale was reduced and went into cut rates soon after opening here. Lays off this week and resumes on tour.

HELLO PARIS
Opened Nov. 15. "The comic possibilities of nausea completely eluded this reporter," Mantle (News). "An epochal bore," thought Atkinson (Times). "Very dull and routine," Brown (Post). "Variety" said: "Looks headed for early departure."

"Bad Girl," presented at the Hudson by Robert Newman, dropped out suddenly after playing 11 weeks. Credited with turning a good profit and ducked the pre-holiday slump. With cast changes goes on tour.

BAD GIRL
Opened Oct. 2. "Excellent play," Lockridge (Sun). "Probably will draw crowds," Darnton (Eve. World). "Monotonous evening," Anderson (Journal). "Variety" (Ibee): "Feminine draw indicated for a moderately successful engagement."

"Light Wines and Beer," an independent offering, stopped at the Republic. A cut rater for the four or five weeks it played, having opened at the Waldorf. Show originally presented here several years ago as "The Good Old Days."

LIGHT WINES AND BEER
Opened Nov. 10. "Feeble little Comedy," Smith (World). "Intermissions more enjoyable than the performance," Rathbun (Sun). "Worthy offering" (American). "Variety" said: "Worth no more than a couple of weeks."

"As Good as New" will close at the Cort Saturday, which ends its seventh week. Originally played the Times Square under the sponsorship of Charles Dillingham who turned the show over to Joe Leblang. Top around $6,000, although first figured to have a chance.

AS GOOD AS NEW
Opened Nov. 3. Good notices almost all around. "Lends laughter and color to a sad autumnal season," Garland (Telegram). "Witty and clever and bright" (American). But Wilella Waldorf (Post), second-stringer, guessed better with: "Wearying to this reviewer." "Variety" said: "It's clearly a hit."

The presentation of "The Merchant of Venice" was called to a halt last Saturday, too, at the Times Square. "Nina Rosa" and "Up Pops the Devil" are laying off, and due to resume next Monday.

Will Sell Theatre Stubs Like Apples Along Street

A plan to sell theatre tickets by means of the unemployed, similar in nature to R-K-O's recently tried out idea, will shortly go into effect for four subway circuit theatres operated by William and Harry Brandt. Plan is to have 1,000 girls sell tickets, 50% of the intake going to the city's unemployment fund.

Queens Unemployment Fund has already taken over the Boulevard theatre, Jackson Heights, next Tuesday (23), when "Devil Is a Lady" will be current.

'FAT' COLLINGE RETURNS

Patricia Collinge, absent from the legit stage for several seasons, will return via "Affairs of Anatole," which Bela Blau, Inc., is producing, and in which Joseph Schildkraut will be projected as star.

Miriam Hopkins and Walter Connolly have also been engaged for the piece which goes into rehearsal next week.

Communists Pay for B'way Medium; Others Spread Ideas Free

Communistic propaganda, as disseminated through Broadway plays, has reached a record high peak. It's something new for Broadway, and is acting as p.a. to the Communistic party. Number of plays associated with the red doctrines is three.

Theatre Guild's "Roar China," Bela Blau's "Overture," and "Brilliantenn," produced by Workers' Theatrical group at the Princess, are the plays. "Brilliantenn" is one of a series which the producing group, known also as Artef, is doing, all with Communistic theories, backers and actors, in the hopes of spreading their doctrines.

Artef hopes to make the Princess, which they have taken over on a lease until next year, one of a series of Communistic theatres throughout the country. Making money, which they have not done yet, is just incidental.

Artef actors, mostly, pay for the privilege of learning how to act, with the manager of the group getting highest pay, $35 weekly. Seizing this opportunity to spread radical theories, Artef actors are said to be the most enthusiastic troupers on Broadway.

Gordon Off 'Evergreen,' Has Another Musical

Max Gordon is reported out on the production of "Evergreen," London musical which he had been scheduled to do over here in association with Charles B. Cochran, who made the production abroad.

Instead, Gordon will do a new musical, "Lucky Seven," with book by Howard Deitz. Composer of score undecided upon as yet.

Minneapolis Figures

Minneapolis, Dec. 16.

Both the Metropolitan and Lyceum were dark the past week, but will be relighted New Year's week, the former getting "Michael and Mary" and the latter "A Month in the Country."

Bainbridge Players with "Broken Dishes" pulled close to $5,000, which is good.

Burlesque stock at the Gayety continues at a low ebb. Around $3,000.

DILLINGHAM'S 'PENNY'

Charles B. Dillingham has acquired production rights of "A Bad Penny," comedy by William Anthony McGuire.

Glenn Hunter is being angled for as star.

Shows in Rehearsal

"Strange Interlude" London Co. (Theatre Guild) Guild.
"The Life Line" (Leo Bulgakov) Craig.
"Rock Me, Julie" (Green & Gensler) Harris.
"Made in Hollywood" (Brock Pemberton) Avon.
"Black Sheep" (Charles Farwell) Bryant Hall.
"My Twin Sister" (Shuberts) Shubert.
"Life Is Like That" (Curtis Emery) Little.
"You Said It" (Holtz & Yellen) 48th St.
"Colonel Satan" (Erlanger's) Erlanger.
"Philip Goes Forth" (Lawrence Weber) Times Sq.
"Babes in Toyland" (Shuberts) Imperial.
"The Devil Is a Lady" (Lew Cantor) Ritz.
"The Gang's All Here" (Green & Gensler), Comedy.

SHUBERTS BOOK GREEN'S "GANG"

Contracts between Shuberts and Morris Green, calling for the latter to produce for the former, have been signed. Green & Gensler have, after over a month's difficulty, split with Erlangers.

"The Gang's All Here," musical being produced by Green & Gensler, has been booked into Shubert's Imperial, original booking in Erlanger's New Amsterdam to follow "Vanities" having been cancelled. A similar booking switch goes for "Rock Me Julie," also opening in January.

Reported the Green-Shubert deal calls for the formation of another of the many Shubert corporations, this one to be headed by Morris Green, with a capitalization around $500,000.

Green will produce, according to reports, over a dozen plays annually, and will have full control and all say sc's on production. According to one manager, Shuberts have been after Green for more than five years.

Whether Lewis Gensler or A. L. Jones, partners of Green, are in one on the deal was not known. Jones is now dickering on a play, while Gensler is interested in both "Gang" and "Julie."

Split between Erlangers and G. & G. came after disagreements between Green and Marcus Heiman, of Erlanger's. Heiman had been handling ticket distribution, with Green dissatisfied and wanting to take it over.

Revived Revue in Spring

Proposed revival of "Music Box Revue" has been set back until next spring by Sam H. Harris.

Previous reports scheduled it after the holidays, but it has been set back because of Hassard Short, set to stage the show, having other assignments, including the direction of the London production of "Three's a Crowd."

Harris' smash, "Once in a Lifetime," is current at the Music Box, New York. Harris figures the spring and summer a better spotting than in holiday time.

"Steve" Closing

The Brandts' revival of "Steve," starring Eugene O'Brien, will close Saturday (20) in Jamaica after two weeks out of town.

FUTURE PLAYS

"The Last Mile," Herman Shumlin's prison drama, which closed recently in Chicago and is now in the storehouse, may be taken over shortly by William and Harry Brandt to play their four subway houses. With the exception of Spencer Tracy, original cast will be used.

"Frisco Kate" is next in line for Mae West after "Flaming Mae" completes her current tour in "Diamond Lil," which is figured to end after the holidays. Shuberts, who have been operating "Lil" since the take-over from the Linder outfit, which produced it originally, will also be in on the new one.

"House of Bondage," melo expose of white slavery operations, is being revived for the road by Charles Keller.

Keller will spot the show on wildcat dates through upper New York, New Jersey and Pennsylvania. Piece now casting and goes into rehearsal in two weeks.

"A Well Known Woman" which George M. Cohan produced for try-out earlier in the season will be given another try in January.

Cohan scrapped the piece for repairs and has been revising the script between performances of "The Tavern" in which he is appearing on tour.

"Kept," another of Vina Delmar's novels, is being dramatized, with the authoress making her own stage adaptation and with Robert V. Newman scheduled as producer. Newman is producer of "Bad Girl," dramatization of another Delmar novel current at the Hudson, New York.

"The Chalk Circle," a Chinese play, due for series of matinees, will have Anna May Wong of the "On the Spot" company at the Forrest, N. Y., as principal femme. Miss Wong, according to arrangements, will continue in the Edgar Wallace play as per contract.

"A Modern Virgin," by Elmer Harris, is next on list for the Shuberts.

Piece is a sequel to "Young Sinners" and goes into rehearsal in two weeks under direction of Stanley Logan.

"Greenwich Village Scandals" went into rehearsal last week and when ready will relight the Grove Street, Greenwich Village. Charles Seivers, producer.

Cast includes Maybell Thompson, Milton Irving, Jack Hartley, Walter Brooks, Ruth Green, Charlotte Berry, Elaine Hill, Dolly Blasar, James Green, Beatrice Nichols, Evelyn Silberbauer and others.

"Jonesy" has gone into rehearsal for George Wintz with Chicago as destination.

Original production of the piece was sponsored by Boothe & Gleason two years ago with it folding after the brief New York run.

George White will recast his last edition of **"Scandals"** and project the piece as a road show attraction in short stand dates through the midwest and south.

"All Aboard Ireland," musical by John MacDonagh and produced by MacDonagh and John McGraw at the Knights of Columbus last November, will be recast by McGraw for a Broadway showing in January.

Present plans call for the show to open at the Belmont.

"Queen at Home," called off for revision a month ago, by John Henry Mears, producer, will go into rehearsal again next week. Piece was written by Shirley Wade and Vivian Cosby, with Sylvia Field heading cast.

"On the Ice" is a new musical by George Jessel, Harry Von Tilzer and Dolph Singer slated for after New Year's Broadway production.

First player cast for Brady & Wiman's third **"Little Show"** is Carl Randall. Rehearsals will start around March 1.

"Gulf Stream," by Thomas Mitchell, with the author also in for the directing, is being cast by Crosby Gaige and slated to open out of town in January.

"Made in Hollywood," farce by Donald Davis, which Brock Pemberton is producing, supplants "Strictly Dishonorable" at the Avon, New York, Jan. 5.

Cast includes Alan Brooks, Geoffrey Bryant, Emily Lowry, Dennie Moore, James Spottiswood, James B. Carson, Dorothy Day, Lynn Root, Charles Wilson, John Irwin and Sam Levine.

"Strictly Dishonorable" goes on tour, road opening date undecided as yet.

"The Way Out," which was scrapped for revision several months ago, has been taken over by Edward Riley and goes into rehearsal next week (22) for a fresh start.

Cast includes Marion Ward, Thomas Walton, James Hetherington, Ruth Reed, Arthur Keeler, John Graham, Evelyn James, Frank Burke and others.

A. H. Woods' **"Five Star Final"** will open cold at the Cort theatre Dec. 29. Play is by Louis Weitzenkorn, former "World" Sunday editor, and is about newspaper work.

"The Baby in the Case," farce by Anita Hart and Maurice Braddell, is to be produced by Thomas Kilpatrick with a Broadway premiere in view. Kilpatrick's last N. Y. venture fizzled out when "Old Time Minstrels" failed to draw.

"Hobo" by Frank Merlin is to be given a New York production by James Elliott.

A new show, yet untitled, will be produced by Samuel Shipman and James Elliott with Margo Methot starred.

"Affairs of Anatole" by Arthur Schnitzler is next and second for Bela Blau, going into rehearsal this week. Cast is headed by Joseph Schildkraut, returning to legit.

Ralph Kettering, general western manager for A. H. Woods, has co-authored play called **"In Hock,"** with Henry Rosendale the other author. Piece goes into rehearsal this week, Rosendale producing.

"The Woman in Red," also by Rosendale, has been taken for production by Gus Hill.

STOCKS CAMPHORIZE TO BEAT CHRISTMAS

Chicago, Dec. 16.

With the holidays rushing in, stocks all over the midwest are ducking the Christmas week slump by putting up the shutters, some permanently, others just till the new year.

Obrecht Sisters troupe, managed by Jim Sullivan closed last week in Wisconsin. Al Jackson closed his stock company at Madison, Wis. on Saturday (13), and expects to reopen Jan. 1. George Meeker stock at the Orpheum in Easton, Pa., closes this coming weekend (20).

Opening after the first of the year is the Edmond Hall-Jones company at Winnipeg, Can. Harry Minturn is finally set in Fort Wayne, Ind. opening at the Temple on Dec. 28.

AUTHOR STAGES PLAY IN FINAL SALES ARGUMENT

Washington, Dec. 16.

Mrs. Louis Compton Fuller had written "Cypsy April" last year, Margaret Anglin had played in its stellar role, had taken an option on the play and then let it expire.

Recast and retitled, the play was put on in a special performance Saturday night for the special benefit of the Shubert's, and the Erlanger offices; both of which had representatives present. The play is called "The Sting of Deborah." The Erlanger report on it went direct to George C. Tyler.

Picture Possibilities

"Alison's House"—Unfavorable

"ALISON'S HOUSE (Drama, Civic Repertory, Civic Rep.). Theme of deceased poetess exerting influence ten years later impossible. Character studies but no action; depressing.

"Overture"—Unfavorable

"OVERTURE" (Drama, Bela Blau, Longacre). Serious drama on the Communistic movement in Germany after the war. Doubtful of appeal. *Ibee.*

"Petticoat Influence"—Favorable

"PETTICOAT INFLUENCE" (Comedy, Gilbert Miller, Empire). A dialog play which might be used for program release. Presented in London and screen rights may be controlled there. *Ibee.*

New Broadway Leader Arrives in Theatres' Worst Week of Year

Broadway's business dived last week. That was expected with the close approach of Christmas. The decline in grosses may be more marked this season because of general conditions.

There are 31 theatres dark and 35 open, Broadway being virtually 50%. However, last year the week before Christmas there were 30 dark houses, indicating the bottom of the depression in the legit may have been reached. The real difference this season is that there has been a greater number of theatres consistently untenanted since the start of the season.

Despite everything, a success will draw the crowds in New York, as evidenced by "The New Yorkers," which opened the Broadway (formerly Colony) last week. Takings were not far from $60,000, which is something of a record, despite the $16.50 premiere and a $7.70 top Saturday night when the Army and Navy football crowds were in town. Saturday night's intake for the new hit bettered $10,000 alone.

All Fell Off

"New Yorkers" tops Broadway, without a close contender. The other leading musicals slipped as much as $6,000 on the week and none sold out. "Smiles" and "Girl Crazy," under $40,000; "Three's a Crowd," about $33,000 and not so much affected; "Fine and Dandy," estimated under $30,000; "Flying High," under $25,000 and soon leaving; "Vanities," $23,000; "Sweet and Low," $22,000.

Only two shows on a capacity basis were "Grand Hotel," which by playing an extra matinee claimed close to $31,000, and "Once in a Lifetime," holding to $23,000; "Tonight or Never" up with the leaders over $19,000; "Vinegar Tree" about $17,000; same for "Elizabeth the Queen"; "Green Pastures," $16,000; "Greeks Had a Word for It" and "Lysistrata" down to $15,000; "That's Gratitude," "Oh, Promise Me," "On the Spot" and "Roar China!" around $12,000, and all others less.

Two shows are laying off this week, to resume Monday. Those, with seven or eight fresh attractions next week, will make for holiday list of more than 40 attractions.

Added to last Saturday's closings: "Bad Girl," Hudson, which gets "The Inspector General" next week; "Hello Paris," Shubert; "Light Wines and Beer," Republic, and "Merchant of Venice," Times Square. "As Good as New" will close at the Cort this week, that house relighting New Year's week with "Five Star Final." Other entrants next week are: "Ballyhoo," Hammersteins; "The Life Line," Vanderbilt; "Life Is Like That," Little; revival of "Babes in Toyland," Imperial; an indoor circus, Jolson's, and Ruth Draper, Comedy.

Estimates Last Week

"As Good as New," Cort (7th week) (C-1,043-$3.85). Final week; liked, but grosses light; last week $4,000, from cut rates.

"Bad Girl," Hudson. Closed suddenly last Saturday after playing 11 weeks; made money but dunked pre-holiday slump and goes on tour.

"Brown Buddies," Liberty (11th week) (M-1,202-$3). Only colored show current; bettering an even break and may go through winter; claimed $11,000 to $12,000.

Elizabeth the Queen," Guild (7th week) (CD-914-$3). Holds to excellent business with average around $18,000, partly from subscriptions; moves to Beck after another week with "At Midnight" (in the Meantime), the next attraction here.

"Fine and Dandy," Erlanger's (13th week) (M-1,531-$6.60). None of the musicals sold out last week until Friday and Saturday, when football crowds helped; this early bit slipped further with indicated gross under $30,000.

"First Night," Eltinge (4th week) (C-D-803-$3). Getting very little money, but management hopeful; last week under $3,000.

"Flying High," Apollo (3rd week) (M-1,168-$4.40). Two weeks more and then to the roads; another "Scandals" mentioned for late winter; business around $25,000; last week less.

"Grand Hotel," National (7th week) (CD-1,164-$4.40). An exception to the rule; pre-holiday slump had no effect on new dramatic smash; extra matinee sent gross to $31,000.

"Girl Crazy," Alvin (10th week) (M-1,387-$5.50). Eased off somewhat like the other musicals and closed week strongly; raced about $37,000.

"Greeks Had a Name for It," Harris (13th week) (C-1,060-$3). Favored comedy well out in front; slipped downward last two weeks; $15,000 last week.

"Green Pastures," Mansfield (43d week) (CD-1,050-$4.40). Holdover hit ending its 10th month; ought to go into spring; about $16,000 last week.

"Hello Paris," Shubert. Closed suddenly last Saturday; less than six weeks to poor business; back to road.

"Kiss of Importance," Fulton (3d week) (C-913-$3.85). Started better than expected, but in doubt for real coin; indicated pace $10,000.

"Lysistrata," 44th St. (29th week) (C-1,323-$3.85). Slipped but no notice as reported and date indefinite; got about $15,000 last week, lowest gross to date.

"Man in Possession," Booth (8th week) (CD-708-$2.85). Fair business last week with takings $8,000 to $9,000; should recover and stick.

"Nina Rosa," Majestic (M-1,717-$5.50). Laying off this week; completed 12 weeks Saturday; resumes next Monday; around $20,000 mark last week, which isn't good for high-scaled musical.

"Oh Promise Me," Morosco (4th week) (F-893-$3.85). Stood up well enough and finished last week to capacity; takings slightly under pace at $12,000.

"On the Spot," Forrest (8th week) (D-1,015-$3). Eased off like the others, but making very good money; estimated around $13,000 last week.

"Once in a Lifetime," Music Box (13th week) (C-1,000-$3.85). This show and "Grand Hotel" only sell-outs last week; usual $23,000 claimed.

"Overture," Longacre (3d week) (C-D-1,019-$3). Given unusual attention in the press, but business only moderate to date; got $8,000 last week and good advance sale claimed.

"Pagan Lady," 48th St. (9th week) (C-969-$3). Has been slipping lately, but pace is profitable and engagement indefinite; about $12,000.

"Petticoat Influence," Empire (1st week) (C-1,099-$3). Presented by Gilbert Miller; written by Neil Grant; rated a hit in London; opened Monday, sole premiere this week.

"Roar China," Beck (8th week) (D-1,188-$3). Goes out cheap and other weeks; got about $11,500 last week with subscription period over; "Elizabeth" moves here from Guild Dec. 29.

"Stepping Sisters," Royale (35th week) (F-1,118-$3). Moved back here from Jolson's; has been shoved from one house to another, but seems to get along; $5,000 the indicated pace.

"Smiles," Ziegfeld (5th week) (M-1,622; $6.60). Not up to expectations, but rep of producer and name players provide a draw; under $40,000 estimated last week.

"Strictly Dishonorable," Avon (66th week) (C-830-$3.85). Leaves after two weeks more; run leader; got about $8,000 last week.

"Sweet and Low," Chanin's (5th week) (R-1,413-$5.50). Claimed around $22,000 last week; moderate money for new major musical.

"That's Gratitude," John Golden (35th week) (C-900-$4.40). Highly regarded comedy; first three months to big trade and still making some money; about $12,000 last week.

"This Is New York," Plymouth (4th week) (CD-1,042-$3.85). Some difference of opinion over this new one; business fairly good at $11,000, however.

"The Vinegar Tree," Playhouse (5th week) (C-968-$3.85). Claimed capacity trade for comedy hit; scale up for football crowds Saturday; $17,000.

"The New Yorkers," Broadway (2d week) (R-1,900-$5.50). Broadway's new leader; with a $16.50 top on opening night and high prices Saturday, gross went between $59,000 and $60,000; near Broadway record.

"Three's a Crowd," Selwyn (10th week) (R-1,067-$5.50). A real ace among the musicals; virtual capacity right along, with last week's gross about $33,000; that was a bit under normal.

"Tonight or Never," Belasco (5th week) (CD-1,000-$3.85). Belasco's new winner and among the non-musical leaders; paced at better than $19,000.

"Up Pops the Devil," Masque (C-700-$3). Laying off this week; played 12 weeks; fair business after good opening weeks; under $8,000 estimated last week; resumes Monday.

"Vanities," New Amsterdam (25th week) (R-1,702-$5.50). Comparatively better than some other musicals in present bad going; got about $23,000 last week and may go through winter.

Other Attractions

"Twelfth Night" and **"Art and Mrs. Bottle,"** alternating, Maxine Elliott's.

"The Merchant of Venice," Times Square; closed last Saturday.

"Mrs. Moonlight," Hopkins; doing big in a little theatre.

"Light Wines and Beer," Republic; closed last Saturday.

Frisco Grosses

San Francisco, Dec. 16.

With but four legitimate theatres operating, business was anything but good at three of them. The four, the Geary with "The Apple Cart" in its last week piled up a bigger gross than preceding weeks, hitting close to $13,000.

Henry Duffy's Alcazar with "Stepping Sisters" in sixth week dropped to around $4,500 which is about the nut. Duffy's President with "It's a Boy," first week, hit around $4,000, poor.

Richard Marshall's Tivoli theatre with "The Whole Town's Talking" dropped some but still safe at close to $3,000.

Erlanger's Columbia and the Curran both dark.

ED WYNN TOPS CHI AT $26,000

Chicago, Dec. 16.

Legit trade started to feel the pinch of the pre-Christmas buying, but in general the list held up quite well. Cut rates dominate practically everything.

It is not certain what destiny the Blackstone will pursue after the pending three-week George M. Cohan engagement in "The Tavern," which starts Sunday. Theatre Guild seems washed up at that spot. Guild came in this season with an invitation to its subscribers to put up their money and take whatever came along with few hints as to what that might be. This didn't help any.

Endless complications from a box-office standpoint arise through the subscription angle, although the Blackstone, immediately adjacent to the Ritz-Blackstone Hotel, is the ideal Chicago spot for the Guild. It is generally believed Harry J. Powers will not renew, in which case some arrangement with subscribers will be necessary. In such an eventuality the Shubert Dramatic League would probably be a beneficiary.

Less "Art" Helps

As now standing, Chicago has four major enterprises operating on subscription, namely, the Opera, Theatre Guild, Dramatic League and the Goodman Repertory. Previously the Goodman has been a negligible factor so far as commercial competition was concerned, but under the new regime they have put over two local hits—"Hedda" and "Hay Fever"—this season, and if keeping up their present pace will have to be reckoned with in the box-office situation. Wisely dropping their amateurs in favor of trained professionals, nobody regrets the loss of "art" in the gain of entertainment. Margaret Wycherly is current guest star in "Hay Fever."

Ed. Wynn, a Chicago favorite, drew a sell-out premiere and excellent notices, with "Simple Simon" deemed a natural here, particularly for the holidays and the kids. Fred Stone will also be on hand to get some of the juveniles over Yuletide, Harris' scaled drama in town.

Estimates for Last Week

"Dracula," Selwyn (2d week) (D-1,056-$2.50). Town has an abundance of theatregoers who like creaky, spooky things, with this piece getting around $8,000, considered fair, as it marks the second visit to the city. One more week, then out for "Berkeley Square."

"Lysistrata," Majestic (5th week) (D-1,997-$3.50). Held up at $18,000. Is one of the few pieces in town not cut rating. Getting a big play from out-of-towners, many of whom are making special trips for the thrills. Highest scaled drama in town.

"Michael and Mary," Harris (2d week) (D-1,084-$3). Slightly under $12,000, substantial for Dramatic League before the holidays.

"Mendel, Inc.," Adelphi (5th week) (C-1,110-$2.50). Going good at $14,000.

"Old Rascal," Garrick (5th week) (D-1,276-$3). Holding at $14,000, with prospects of remaining until after January. Using the cut-rate method, with enough William Hodge followers to keep the business up.

"Simple Simon," Grand (1st week) (M-1,200-$4.40). Led the parade with between $26,000 and $27,000, ideal holiday play for kids and adults, with a strong plug along this line from all the local critics at the openings.

"Subway Express," Erlanger (4th week) (D-1,319-$3). Fell off a little to under $12,000, but considered strong enough to hold piece over for some time.

"Three Little Girls," Great Northern (11th week) (O-1,365-$8.85). On a cut-rate basis over $14,000 which, with the cut backstage in holding the show over. Medium-priced seats left out here daily.

"Young Sinners," Apollo (11th week) (CD-1,443-$3). Ample money at under $13,000, which is not up to the previous weeks, but considered O. K. for the short-cast group.

DUFFY HOLDING LEGIT FORT IN L. A.

Los Angeles, Dec. 16.

There's no bottom to this legit business. It looked tough with only four out of 11 legit houses open two weeks ago, but with "She Had to Marry" failing to open at the Vine Street last Monday, only two houses were tenanted this week. El Capitan and the Hollywood Playhouse are holding the fort.

At the El Cap Henry Duffy and his wife continue drawing very well, collecting over $7,000 for the third week. By a curious turn, both houses open last week are operated by Duffy, whose production death knell was supposed to have been tolled some six months ago when he came a cropper financially.

"The Bad Man" on its second and last week at the Hollywood Playhouse did a nose dive to $4,600, about two g's less than the previous week. Blame for the slip was laid at the closed doors of the Bank of Hollywood, which tied up some of Hollywood's cash.

Civic Repertory at the Hollywood Music Box opened "Peter Pan" Monday. Draw is expected from the youngsters, who will be in on cut rates.

Estimates for Last Week

"Michael and Mary" (El Capitan). Third week. Originally in for two weeks, returns have prolonged the run to four, $7,200 last week, good.

"The Bad Man" (Hollywood Playhouse, 2d final week). Folded to $4,600, about average. Theatre dark for 12 days, with "Stepping Sisters" opening Christmas night.

Seattle Stock Clicking, Does $6,800 with Alice

Seattle, Dec. 16.

The second week of reorganized Bainbridge Players, under banner of Bainbridge-Bostick combine, and at the Moore theatre, with guest star policy, set up a record. Gladys Hulette, "Little Belle" with Alice Brady that did the biz. Well publicized with "children under 18" not admitted unless with elders, this held the spot and the week's intake makes it look like the Players will sojourn indefinitely in this benign clime. Estimated at around $6,800.

Management is selling season tickets, $11 value for $10.

Guild as Trail Breaker

San Antonio, Dec. 16.

"Strange Interlude" clicked to a nice $6,000 with one performance at municipal auditorium on Dec. 8 week. $4,000 in audience figured as record legit stand here.

This was first play to try house in several years and successfully smashed doubts about spoken voice not being heard well. Results expected to help draw for "Cherries Are Ripe," Barry-Laltoonge vehicle spotted for Christmas night, and "Flying High," White musical, on Feb. 2.

Shumlin Under Knife

Herman Shumlin will undergo a minor operation for sinus trouble in a few days.

Philly Goes for Shaw, Dramas, While Musicals All Fare Badly

Boston Grosses Hold Up in Pre-Xmas Week

Boston, Dec. 16.

Legit houses here had a good week, considering the season.

"Street Scene" in its new home at the Majestic slid the most. Quercie Smith in "The Street Singer," at the Shubert, held up fairly, though in its third week. Show will remain for fourth week.

Katharine Cornell in "Dishonored Lady" at the Wilbur led the town—nearly capacity biz.

"The Blue Ghost," at the Lyric, got its lowest gross yet.

"Purity" — Plymouth. Second week, $7,000, fair.

"Street Singer" — Shubert. Good, $13,000.

"Blue Ghost" — Lyric. Poor, $5,500. Closed in 5th week.

"Street Scene" — Majestic. Fair, $7,500.

"Dishonored Lady"—Wilbur. Real bright spot; did $17,200. Now in second and last week.

"Green Grow the Lilacs"—Tremont. Good; $15,000. Now in second week.

Philadelphia, Dec. 16.

Philly has first two legit houses open this week, and both of them are offering highbrow dramatic pieces (Shaw and Pirandello). For these three days of this week there will again be only a pair of shows on tap, this time both musical. Two more musicals here in Christmas night, and another current attraction, "As You Desire Me" (Walnut), reopens on that date. Two houses will be dark Christmas and two following days, a most amazing situation here.

Last week saw one musical fold up after a single week on a proposed fortnight's booking, and another goes out to poor biz after splendid first week's showing. The three dramatics fared much better.

The musical that folded was "Sons o' Guns." Word of mouth was favorable and attendance gained steadily all week, but the show had already lost so much on the road and was geared so expensively that it was decided to close, anyway.

"Sketch Book," after hitting over $30,000 in first week at the Shubert, then nose-diving to $23,000 in second, dropped as much again in final week, despite fine notices and generally favorable word of mouth. Hard to figure why $3 top didn't help put it over, with all the talk about the need of lower prices.

The Theatre Guild's "The Apple Cart," led the dramatics, but didn't do anything to cheer about.

Belasco's "It's a Wise Child" held to around $11,000 in third and last week at the Broad. Fairly profitable run, but should have been much better financially with all the favorable attention and word of mouth it received.

"As You Desire Me," rated as an uneven show plenty in need of fixing, surprised by getting almost $12,000 in second week at the Walnut, as the third offering of the Professional Players. Considering notices and weak second act, the fact that Pirandello play bettered first week's figure is about one grand was considered quite an achievement. Sale this week is good, too. Piece closes for three days before Christmas, then reopens for final three days before going to Chicago. This decision was made after opening week's trade was good, management is inclined to be sorry. However, with show on subscription basis, change of mind will be difficult.

No openings this week and only activity is two matinees of Ruth Draper at the Walnut, also under Professional Players' auspices. First one (Monday) was complete and solid sell-out with turnaway.

Next Monday the Erlanger reopens with "Sweet Adeline," length of run indefinite. "Artists and Models" also relights Shubert, dark this week.

Christmas night, new Lou Holtz musical, "You Said It," comes to the Forrest and "Blackbirds" comes to the Chestnut.

The Broad will reopen Monday, December 29, with Bobby Newman's dramatic tryout, "Storm Song." The Theatre Guild's new offering, "Green Grow the Lilacs," comes to the Garrick on the same date, and "Topaze," fourth Professional Players' attraction at the Walnut, will be the third new one.

Jan. 5 "Flying High" is booked at the Shubert and on the 12th "Street Scene" and "Strictly Dishonorable" are reported with "The Gang's All Here" a probability.

Estimates of the Week

"The Apple Cart" (Garrick, second week). Led dramas but not what Guild was used to getting last year. About $16,500.

"As You Desire Me" (Walnut, third week). Despite adverse notices and weak second act, Pirandello play gained in second week, getting close to $12,000.

"The Broad"—Dark this week, got around $11,000 with the third week of "It's a Wise Child."

The Forrest—Also dark, may have reached $18,000 with "Sons o' Guns" which picked up all week. Show was so far in red it was decided to end tour after single week here.

The Shubert, also dark, got very disappointing third week's gross after great start in first week at $32,000.

Pittsburgh Box Office

Pittsburgh, Dec. 16.

Legits had two Broadway hits last week and business, though, fell off due to pre-holiday seasonal depression, fairly good.

Nixon, with "Sweet Adeline," at $4.40 top, claimed close to $30,000. "Berkeley Square" at Alvin had entire week up the superlatives. Original cast drew three nights all week to profitable $12,500. "Bird in Hand" current, with "Sketch Book" Xmas week and "Bird Girl" New Year's.

George Sharp stock at Pitt continued at nice pace with Billie Burke's old comedy, "Jerry." Flock of bowing helped.

Plays Out of Town

MATRICULE 33

(Number 33)

A drama in three acts and 10 tableaux by Alex Manis and Robert Boucard. Produced by Abel Tarride at the Apollo theatre, Paris, December 1.

General Schultz.....Abel Tarride
Cartault (Villard).....Henry-Bosc
Major Kunstler.....Barencey
Major Demlin.....Louis Scott
2nd Lieut. Belagen.....Roger Maxime
The Prince.....Francois de Nerdec
A Prisoner.....Geno-Ferny
Capitan Kraffenberg.....Rene Stern
Holtzer.....Ferdy
Orderly Benoit.....Pierre Feryal
An Extra.....M. de Glyno
Johan.....Goury
Helena Schewerington.....Vera Korene
Jane Cartault.....Madeleine Roland
Tipperary.....Suzanne Dubois

Despite the fact that the war is now more or less taboo, this is a play which takes place in the German Intelligence Service during the struggle. It is doing poorly despite ushers seated in the back row doing claque. Story would probably have been more suitable for the screen than the stage.

Action deals with a French officer representing himself as a deserter entering the German Intelligence Service established in Spain and being of great help to it later in Paris by helping a German prince to escape. This he does in order to win the confidence of the Germans, accompanying the prince to the German headquarters in Belgium. Eventually he is found out, and only escapes because he has won the love of a German woman spy.

M. Boucard, one of the authors, is a specialist in the spy business. During the war he was public prosecutor on the court martial who sentenced to death several well known spies. He has written numerous books on the matter, and has much special knowledge of the question.

There are 10 tableaux, but not 10 sets. Staging is above local average, but in the church scene backstage light should be avoided, which make transparent a linen stone wall. The effect is ridiculous.

Abel Tarride, who acts the part of a German general, head of the intelligence branch, tried three parts before he found the one he liked best, which apparently is his privilege as theatre manager. He acts well, but most of the German officers over-act. Henry Bosc as the French hero and Louis Scott as the French intelligence officer, are fair. On the women's side Vera Korene acts well a part which seems to have been written for Alice Terry, at times reminiful of "Mare Nostrum." Barencey, as a German major, slightly over-acts, but nevertheless is funny. He is enormously fat.

The real trouble with the play is that as an expose of the German spy system it is no longer timely, and on the other hand it can't stand on a love story alone. *Mazi.*

SPRING SONG

Pasadena, Dec. 11.

Drama in three acts by Bella Spewack, starring Vera Gordon. Staged by the Pasadena Community Playhouse under direction of Gilmor Brown on its regular subscription program. Cast includes Jean Arthur, featured; Nadje Gordon, Morris Strassberg, Franklyn Fyson, Fannie Stanley Burgett, Frank Starr, Harold Enfield, Marguerite Hayes, Pearl Winters and Ralph Nell.

Strictly racial play that would probably look much better on the Yiddish stage, where it belongs. For general public appeal it will never do.

As far as is known this is Miss Gordon's first time in an American legit piece. Coming from the Yiddish stage, Miss Gordon established herself as a Yiddish mother character in "Humoresque" (film) some years back. Since then she has appeared intermittently in vaudeville and on the screen. There is a vast difference between a film script or 30 minutes in vaude and a stage interval of two hours.

Why Miss Gordon agreed to play in "Spring Song" after perusing it carefully is puzzling. Although written in English, the play is plainly Yiddish; further, only one of the characters finds the correct inlen in which it should be played. Not a single word or expression in the Yiddish vernacular is uttered by any of the strictly Yiddish characters. Miss Gordon, more than the others, handles her performance with a good deal of repression, failing to hit dramatic punches of which she is capable because of evident fear of overplaying. That note is struck by the other members of the cast, too.

Bella Spewack, who with her husband, Sam, has written some good things, evidently brushed off this one in a moment of reminiscence. Idea isn't new, nor has it a novel twist. On the Yiddish stage it has been done to death. A Ghetto locale in New York; two sisters divided on the morality clause; a Jewish mother fostering orthodox traditions, and the inevitable result when one of the girls follows the call of flesh and selects her sister's fiance to accompany her. At no time during the course of the play is there a doubt about the climax. Errant daughter, forced to marry the man at the sacrifice of her sister, dies in childbirth.

On only one occasion, at the final curtain, does Miss Gordon flash across the stage the dramatic outburst she had been repressing until then. By that time, though it didn't make much difference.

Jean Arthur gives an understandable performance as the wayward sister, although at no time looking the part of the daughter of a typical Jewish family. It's her debut on the stage after two years as a Paramount contract player.

Best characterization is that of Morris Strassberg, who makes his "Jewish butcher" stand out in reality almost without a flaw. Contributing to a real mother-daughter angle is Nadje Gordon, daughter of Vera. She has been with her mother in almost every piece of work Vera Gordon has done on the Yiddish stage.

No picture possibilities can be found in "Spring Song." For the stage it probably would do well on Second Avenue, New York, if done in Yiddish. *Span.*

"A child's troubles are of interest his mother;

"A young man's troubles are of interest to some young lady;

"An old man's troubles are of interest to no one."

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BROADWAY REVIEW

Petticoat Influence

Comedy in three acts presented at the Empire, Dec. 15, by Gilbert Miller; written by Neil (Grant) Helen Hayes starred; Henry Stephenson featured; staged by the producer.

Richard Chalfont.....John Williams
Peggy Chalfont.....Helen Hayes
Bunnett.....Mary Haberden
Reggie Melcombe.....Reginald Owen
Countess of Darnaway.....Valerie Taylor
Lord Algernon Raytoun.....Eric Cowley
Earl of Darnaway.....Henry Stephenson
Talbot.....Henry Vincent

A smiling little comedy from London is "Petticoat Influence." It is a dialog play handled by smart players. Its lines may not be brilliant, but they are pleasant and diverting. Show should make the grade in a modgrate way for its appeal is distinctly to class patronage.

First act not up to the later going, but has Helen Hayes to lighten it. Second and third acts very good, considering that the play is rather a drawing room comedy. The scene between Henry Stephenson and Miss Hayes in the second act was highly amusing, she leading him on and he believing he was capturing a new love.

"The saddest thing in life is when a clever man makes a mistake," said the Earl of Darnaway (Stephenson) of the British cabinet and he makes that mistake. When his wife returns from the winter sports at Fels, Switzerland, the Earl is sure she has gotten herself a lover. The question is to find out who. He never discovers it is his secretary, Reggie Melcombe, and suspects it is Dick Chalfont whose cute little wife attracted his attention at a houseparty or two.

Chalfont is anxious to be appointed governor of Arda, a small British island in the Pacific, where he had spent seven years. Darnaway selects Algy Raytoun, uncle of his wife. Loving her husband and feeling how keen is his disappointment, Peggy Chalfont visits the Darnaway home to see the earl.

The old boy is delighted and in drawing conclusions that her husband is his wife's lover, he becomes a bit ardent in making love to Peggy. She giggles and permits his attentions and even kisses him adieu—anything to get that appointment for Dick, in a nice way.

Darnaway stages a foursome, a prelude to dinner at the Embassy Club. He has visions of a double divorce and perhaps a double wedding. He announces that Chalfont is to get the Arda post, but when he hints at an intimacy between Dick and his wife at that Swiss place, there is an explosion from Chalfont. The earl is convinced that he has made an error and being a diplomat, he gracefully withdraws and the situation is smoothened over. At the curtain he remarks that when a man suspects his wife and makes a mistake, he should not make another guess but keep silent.

Miss Hayes is a most pleasant little Mrs. Chalfont. She can take her stage assignments seriously or otherwise with equal grace and her Peggy in the new play is creditable.

Stephenson is one of the most adroit of the polished stage leads and is well spotted here. Most of the short cast is English and standing out among the other principals is Reginald Owen, as Muriel's careful lover and secretary to the earl. Once or twice he did not wait for laughs and had to repeat the subsequent line. Valerie Taylor played Lady Darnaway, who didn't get found out after all. Eric Cowley as the a. k. uncle of Muriel scored with nearly every line. John Williams okay as Peggy's husband ambitious for the Pacific island.

"Petticoat Influence" comes in at the dullest time of the season; but this week should attract some attention. *Ibee.*

Report Universal Behind Lew Cantor's New Show

Universal is reported backing "The Devil Is a Lady," legit show starring Olive Borden, picture actress, which Lew Cantor is producing. Show opens out of town next week.

Piece, written by Garrett Fort and Garnet Weston, will give U first call on the picture rights, of course.

Cantor returned from the coast a few weeks ago, where he worked for Universal. Miss Borden has also worked for the same company.

ANOTHER NO. 2 OFF

Road show of "Up Pops the Devil," announced recently by Shuberts, has been held up and reported tabled indef.

Trouble in getting Raymond Hackett, brother of Albert Hackett, who wrote the show, given as paid reason for the change of plan.

Lole Bridge Co. Goes South

Kansas City, Dec. 16.

The Lole Bridge Players stayed only five weeks at the Globe this time, closing a week earlier than intended when they opened. They go South for the balance of the season.

Inside Stuff—Legit

(Continued from page 48)

stroy her late husband's original idea for the play. She refused to allow any changes of this nature.

As though a leading legit actress had not already made enemies enough among newspapermen, she proceeded to gum the works further at a party last week. Guests were practically all newspapermen and columnists in New York.

One of the first things the legit star did was to have a violent verbal altercation with one of the columnists. Later on she actually indulged in some fisticuffs with a young man. This time, however, an actor.

A London estimate of the legits in a recent "Variety" gave "Psmith" at the Shaftesbury, $8,000, terming it a disappointment to the house. The show, written by P. G. Wodehouse, did $13,500 that same week, according to its box office statement.

Probably the toughest billing problem ever given to a legit producer, was handed Ray Goetz on his "New Yorkers." He finally settled the problem by listing Frances Williams, Charles King and Hope Williams on the top line, Ann Pennington, Richard Carle and Marie Cahill on the second; Waring's Pennsylvanians on the fourth and the Durante trio on the bottom line.

Goetz is calling his stars a "billion" dollars worth of entertainment.

The only theatre in the country supported by monetary contributions made between acts by the audience, is in swing again. It is the Butler Davenport theatre, on 27th street and Lexington avenue, with Davenport operating the theatre, playing the leading roles and doing the direction.

Davenport's place seats a little over 50. Admittance to the theatre is free, but between acts Davenport steps out, tells of the effort of himself and his supporters, and asks for contributions. The Davenport aids then make the rounds of the theatre taking collections.

Company which takes part in the Davenport plays work gratis, the collections being used by the Thespian to pay off other expenses. They do it in for the sake of experience and in the hope of a break through that medium.

Davenport changes the performance each week and sometimes every other week.

When Edward Robbins passed up his job as Equity official, in charge of the casting agent permit division, to return to the stage via Sam Harris's "Oh, Promise Me," most of his colleagues figured him a chump. None could get the idea of Robbins tossing away a steady job to speculate on a show in these hectic times.

"Oh, Promise Me" seems to be doing all right, Robbins has a fat part which brought complimentary reviews and if the show lasts a season Robbins will have earned by his stage salary four times the amount of his stipend at Equity.

Sam Colt has succeeded Robbins in the Equity post.

Spicy shows are out entirely with the stocks especially in outlying districts. Producers of the permanent companies are passing up "Mabel's Room," "Not Tonight," "The Rubicon" and boudoir atmosphere pieces in favor of mystery chillers and inoffensive farces.

Femme patrons who formerly supported the sexy bills in the stocks are now getting their sex stuff via the magazines, according to a veteran stock operator. The thumbs down attitude on sexy bills has also removed opposition from local clergyman and other reform bodies which had more or less hurt business.

Everywhere the Ford Motor Car units travel from now on offering their transient shows plugging the Ford cars, the I. A. locals will be there in an effort to have them unionized. Reason of all this is that the Ford units are using a tent for the shows which includes pictures and a demonstration of Ford car products which requires the services of two operators continually.

So far the Ford outfits have gone along with non-union men, but the I. A. home office believes it will be straightened out within the near future.

When a play is produced here by a foreign born producer, which is not an infrequent occurrence, the American cast rather authoritively takes upon itself the direction, correction, and general handling of the play at rehearsals. The actors even hark back to the days of "Uncle Tom's Cabin" for precedents.

"Since the days of 'Uncle Tom' things have been done this way," they say. The producer often listens to his actors, and if he does he's licked.

"Well of Romance," the rights to which had been assigned to two unknowns by Preston Sturges, will not reappear as a Paramount stage unit as the new owners had hoped. "Well" did not play on Broadway for three weeks and the music still remains the property of Maurice Jacquet, who wrote it and didn't sign it away.

"Well's" production was backed entirely by Sturges, who put in nearly $45,000 of his "Strictly Dishonorable" earnings.

Although Tom Kilpatrick's new show will bill Anita Hart as the author, the stage version was entirely rewritten from Miss Hart's script by Russell Medcraft, who receives no program credit.

It's reported Miss Hart refused to allow the producer to bill this credit, although script was rewritten by Medcraft, who is sharing in author's royalties.

Owners of a New York legit theatre are said to have laid aside $500,000 to produce plays, the only way in which they can get shows into the house, as it is listed among the "jinxes."

If they finally get a hit, it's debatable whether it will earn what the theatre has cost so far, plus money spent producing.

When Ernest Cook died recently he left a number of notes made payable to him by a number of men in theatrical producing circles.

His widow has started steps towards collecting on same. One is for $5,500.

Price for William Harris, Jr.'s, legit comedy, "Circles Had a Word for It," announced as sold to Samuel Goldwyn for Norma Talmadge, was $100,000.

A small town stock troupe that cleaned up last year in the west has closed out, apparently for good. The producers put considerable of their dough into dressing up the house, but it seems they also bought themselves some high hats. That attitude didn't make a hit with the burghers and when a peeve at the local dailies was voiced from the stage the antagonism grew acute with the townspeople siding with the papers and giving the house the cold shoulder.

Concerts

By Sallie

The "floor show" arranged by the Woman's Civic Organization for the dinner dance for Mrs. Roosevelt and Mrs. Curran, at the Commodore Tuesday evening (9) was a classy show.

Josephine Bernhein and Franklyn Graham of the Club Montmartre danced in graceful fashion. Miss Bernhein's frock of accordion pleated white chiffon, worn with silver slippers and a smart bob head-dress, was good Senor Radaelli of the Scala, Milan, sang two arias to great applause. Mauriene Ann Norda, danced a Spanish number, wearing black velvet V-cut, with long earrings and red pumps. She is a very unusual type.

Many other artists contributed to the entertainment.

The American premiere of Lattuada's "Le Preziose Ridicole," took place at the Metropolitan Opera House, Wednesday night. It is a fascinating, refreshing work. The Met. gives it a beautiful stage set. Mme. Bori and Gladys Swarthout were the women leads, and Pinza and Ludikar, the men were supported by the large chorus. This opera is fashioned after Moliere's idea of many years ago, of erasing snobbishness and affectation. Two girls, Madelon and Cathos (Bori and Swarthout), refuse the attentions of the beaux of the town. The men servants of their father's home masquerade as high-brow, wealthy aspirants for their hand; finally they are discovered and the girls are sent to a convent.

Miss Bori never looked more beautiful. She wore a gorgeous creation, bouffante, of white satin with underdress of ecru lace and fashioned with large trailing bows of pink satin ribbon. Her tiny bodice held a clasp of jewels and for a headdress a high lace effect with pink roses. Miss Swarthout's costume was of the same type in green. The chorus wore dainty frocks of the same period in various shading. The maid of the home (Pearl Besuner), looked dashing in black taffeta with lace frills at the elbows, apron and cap.

The "Fair at Sorotchintzy" also was given. It is in two acts and many scenes and is the bill this week. Tokatyan is replacing Jagel, who in an automobile accident and has not recovered yet. The largest audience of the season filled the house.

White ermine, black velvet and crystal jewelry, by the way, are much in evidence at the opera.

An artistic recital was given at the Barbizon Plaza by Povla Frish, Danish soprano. That she has been missed was made obvious by the spirited reception and by a capacity audience. She has much beauty of tone and her group of "Biblische Lieder," by Dvorak was well interpreted. Her vocal range is wide and her voice is even, her phrasing excellent and diction good. She was charmingly gowned in white satin, long and trailing, and her audience was the last word in fashion.

The distinguished German pianist, Walter Giesecking, appeared in Carnegie Hall for his final recital this season, with a program devoted to Bach, Schubert, Schumann, Debussy, and others. The art of this virtuoso is such that repeated hearings were well attended as a proof of his great talent.

Marvine Maazel gave a recital of romantic music in Carnegie Hall, his programs including Beethoven's 32 Variations in C minor, besides selections from Chopin, Brahms, Rachmaninoff, Debussy, Strauss' "Run Down Music Box" and Melmeister's "Humoreske."

Maazel plays with much delicacy and sincerity but, lacking in color and polish, his dynamics are limited and his scale very often uneven. Still, his playing is light and sparkling, and his audience displayed enthusiasm for his stimulating program.

Lyden Divorce Fails

Omaha, Neb., Dec. 16.

Marjorie Anne Lyden, New York, is charged with desertion and isn't contesting the suit of her husband, Pierce W. Lyden, stock actor, who can't divorce her here because he hasn't legal residence, District Judge Rhoades has ruled.

Lyden filed suit when he thought he had residence as a member of the Brandeis Players, but after that did some traveling when the stock company closed and now he can't carry on his suit.

Original Screen Story May Become B'way Play

Jed Harris, New York legit producer, is reported trying to get the stage rights to "Doorway to Hell," Warner film original, titled "Handful of Clouds" and written by Rowland Brown.

Brown has notified Warners that he retains stage rights to the piece.

Auditorium Managers Accept Femme Members

Chicago, Dec. 16.

Auditorium Managers' Association, which met last week at New Orleans, has decided to allow women controlling or managing buildings to become members. Up until this meeting the femmes were taboo.

New officers in the Association are: H. J. Getchell, of St. Joseph, Mo., president, replacing M. J. Pickering of the Arena, St. Louis; L. J. Brumleve, Jr., of Cincinnati, 1st v-p; Chas Hall, of Chicago, 2d v-p, and C. T. Seator, of Birmingham, 3d v-p. Donald Murray of St. Paul remains as secretary.

Association embraces about 30 large coliseums over North America.

"New Yorker" Casualties

Frances Williams was out of "The New Yorkers" at the Broadway for two days last week, returning on Saturday. June Schafer of "Three Girl Friends," also of the show, substituted.

E. Ray Goetz, who produced the "New Yorkers," spent most of the week after the premiere in a hospital, under treatment for an infection of the leg. He was discharged Monday.

Cantor Ghost Producer

Jack White is financing Lew Cantor's forthcoming production of "The Devil Is a Lady," with Cantor reported having 50% of the production for management.

Cantor is posted on the list at Equity for salary claims on previous productions. When "Devil" went into rehearsal under Cantor's auspices Equity hopped in, but found that Cantor was merely ghosting for White, who has never been in show business before.

WOODS HIDEOUT TRY

New Britain, Dec. 16.

"Poor Little Church Mouse," by Paul Frank and Lasislaus Fodor, given try-out Capitol (stock) and well received. Produced by A. H. Woods, via the Anhalts, lessees of the theatre. Reported readying for N. Y.

Howard Hull Gibson has joined the company.

"PEOPLE" CALLED OFF

"We, the People," which had been scheduled as Chester Erskine's next for the Frohman Co., has been sidetracked indefinitely.

Piece had been scheduled for rehearsal last week but was called off by Erskine after conference.

"SEX" GETS BY

Indianapolis, Dec. 16.

The English relighted with Mae West in "Sex" last week. Although the play was well pressagented by Joseph Flynn, business is too poor to make attendance good.

The gang rushed in on first night fearful of a cut, but rest of week was spotty.

COAST "GOOD AS NEW"

Hollywood, Dec. 16.

Arthur Greville Collins has secured Coast rights to the Thompson Buchanan play, "As Good as New," now playing in New York.

He plans production early in January at the Biltmore, Los Angeles, and the Columbia, San Francisco.

Scott Leaves $951,000

St. Paul, Minn., Dec. 16.

Inventory of estate of L. N. Scott, late owner Minneapolis and St. Paul Metropolitans, legit houses, revealed he left $951,000, mostly in high-grade stocks and bonds.

Widow is beneficiary and now operating the two houses.

IATSE Self-Employment Among Stock Closings

Los Angeles, Dec. 16.

Three western dramatic stocks folded the past week.

Gordon McCleod's troupe in Victoria, B. C., wound up last Saturday as scheduled, after four weeks.

The IATSE experiment in production at Sacramento gave up Tuesday (9) in its 10th week. A similar attempt by stagehands and musicians' unions to make work for themselves flopped in Denver last spring.

Thursday (11) the Cailis-Baker Players resigned at El Paso. The company had a prosperous year last season, and this summer spent some dough fixing up the Texas Grand theatre with expectation biz would continue. It didn't, with some local antagonism developing. The outfit is probably quitting for good.

Ben Atwell Ahead of German Opera in Chi

Chicago, Dec. 16.

German opera will return to Chicago for four days beginning Feb. 25. Will use the Civic theatre, the small house adjoining and in the same building as the Civic Opera.

Ben Atwell, former p. a. of the Chicago Civic Opera, is doing the press work.

Zieggy Must Pay

Supreme Court Justice Shientag has decided that Flo Ziegfeld has no defense to the suit by assignees of Schneider & Anderson Co. for a balance of $17,488 due on costumes aggregating $138,794 furnished for Ziegfeld productions since May 1927, and has entered judgment against Flo for that sum.

In opposing the applications for summary judgment, Ziegfeld said said that he and Charles I. Schneider were good friends, called each other "Charlie" and "Flo," and that the costumes for "Show Boat" and "Whoppee" were sold to Rio Rita, Inc., and not to him personally and that he wanted his day in court to prove this.

Grid Star in Play?

Hollywood, Dec. 16.

Arthur ("The Great") Shires, ex Chicago football player, pugilist, wrestler and a couple of other things, may make his stage debut out here shortly in "Punch Drunk," prizefight story.

Tom Reese and Edward Hart are promoting the legit venture for Shires.

ENGAGEMENTS

Frances Dale, Florence Shirley, Robert Blackwood, "Dr. X."

Arthur Sinclair, Marie O'Neill, "The Rale McCoy."

Paul Muni, "Rock Me, Julie."

Reginald Owen, "Petticoat Influence."

Max Hoffman, Jr., "Ballyhoo."

Francine Larrimore, "Storm Song."

McKay Morris, "Colonel Satan."

Charles Barnes, Leslie Stowe, Bert Matthews, Jack Stillman, Jack Cameron, Dorothy Kane, Singers' Midgets; "Babes in Toyland."

Billie Burke, Ivor Novello, Phoebe Foster, Viola Tree; "The Truth Game."

Claude Cooper, Dorothy Gish, Romney Brent, Eruardo Ciannelli, Eugene Powers, Frank Conlon, Lina Abarbanell, Edward Rigby; "The Inspector General."

Don Tompkins, Andy Rice, Jr., Colby and Murphy, Max Hoffman, Jr., Jeanie Lang, Floria Vestoff, Slate Bros., George Djimos, Neil Moore, Rialto Four, Ted Black orchestra; "Ballyhoo."

Jean Fullerton, "Truth Game."

Jeanne Aubert, "Success."

Lee Patrick, Isabel Irving, "Rock Me, Julie."

Lillian Foster, "With the Tide."

Mary Morris, Alan Davis, Doris Covert, William H. Barwald, Hanaki Yoshiwara, James K. Rogers, Edward Pawley, Helen Shipman, Betty Linley, "Life Is Like That."

Inez Courtney, Gus Shy, "Success."

Frances Upton, "You Said It."

Mary Ellis, Basil Sydney, Donald McDonald, Ralph Morgan, Erskine Sanford, Frank Milan, "Strange Interlude" (London).

Curran P. A. Shift

Hollywood, Dec. 16.

Ken McGaffey, publicity head for Behsco Curran theatres on the coast has resigned, with Fred Calvin of the Curran theatre, San Francisco, succeeding him.

Guild London "Interlude" To Do U. S. Trial Heat

Unusual preparation is being given the London production of "Strange Interlude" by the Guild. Play will be rehearsed and broken in here, leaving for London only in time for opening date there.

Phillip Moeller will direct, with Basil Sidney, Mary Ellis, Donald MacDonald, Ralph Morgan and Erskine Sandford in the cast. Play is expected to open at the St. James Theatre London, about Feb. 1. Before leaving for London company will play one week each at the Broad Street, Newark, and Riviera, New York.

Fail to Settle Legit Jam in Minneapolis

Minneapolis, Dec. 16.

Despite efforts of the local Civic and Commerce Association to prevent conflicting legitimate road attractions at the Metropolitan and Lyceum theatres here, the situation continues unchanged.

New Year's week, while Nazimova with the Theatre Guild company is playing at the Lyceum in "A Month in the Country," Madge Kennedy in "Michael and Mary" will provide opposition at the Metropolitan.

It will be the third time that the two theatres have housed counter attractions.

Kaufman with Hopkins

S. Jay Kaufman is now general manager for Arthur Hopkins, having succeeded George Nicholai at that post. In addition to having turned producer recently he handled the premiere of "The New Yorkers" in the distribution of tickets to first nighters.

"The Lottery," which Kaufman had in the try-out spots, was brought back for revision. Leon Cunningham, who committed suicide last week, originally adapted the play, the script now being rewritten by S. K. Lauren. It is due for presentation later.

No. 2 "Hotel" Waits

Herman Shumlin has called off his proposed duplicate company of "Grand Hotel" until after the holidays due to casting difficulties.

Despite the acknowleged vast army of unemployed actors Shumlin claims after having interviewed hundreds of the walk-arounds could find no suitable leads for his second company.

"McCOY" BACKER RETIRES

"The Rale McCoy," Irish play announced for production by Sam Lowett, has bumped up against backing trouble. Piece was to have had backing of Dr. Louis Sunshine, but the medico changed his mind.

Cast was headed by Arthur Sinclair and Maire O'Neill.

STOCK NOTES

Providence, Dec. 16.

The Carlton Theatre Stock Company folded here last week. Company had the backing of Edward M. Fay and lasted about ten weeks.

Easton, Pa., Dec. 16.

George R. Meeker, who in September organized the Players' Guild Stock Co. at the Orpheum has left the company. Members of the company are now operating the theatre on their own account. Business has not been good.

Cast Changes

Joanne Roos succeeds Anita Kerry in the Theatre Guild's "Elizabeth, the Queen" at the Guild, New York. Miss Roos will appear in the Guild's forthcoming "Much Ado About Nothing."

AHEAD AND BACK

Sidney Harris, manager of "The Gang's All Here."

Charles Gettler, ahead; Victor Kiraly manager, "Ripples" (road).

George Weatherspoon, advance; Freddy McKay, back, "Berkeley Square" (Chicago).

Wallace Ham, p. a. for Tom Kilpatrick.

Aaron Singer replacing Keyes Porter as p.a. for "Schoolgirl."

Theron Bamberger, p. a. for "Babes in Toyland."

YIDDISH UNIONS GIVE GROUND; PEACE NEAR

With all concerned in a more receptive mood after a week's layoff, the six unions involved were meeting with the managers of the nine Jewish theatres of New York yesterday (16) for arbitration of their troubles. It seemed certain that an agreement would be reached before the night was over and the theatres reopened by tonight (Wed.).

First real advance was made when the stage hands, who previously had refused to budge, agreed to allow staff cuts in five of the nine theatres. Managers had argued that they were forced to hire more stage hands than actually needed in running of their houses.

Stage hands offered Jewish Theatre Managers' Association a cut of two men at the Public, National, Molly Picon, and Jewish Art theatres in Manhattan, and one man at the Rolland, Brooklyn. The other houses involved, the Odeon, Manhattan; Prospect, Bronx; and Lyric and Hopkinson, Brooklyn, they insisted must be manned as at present.

At the same time the Hebrew Trades Unions, comprising the actors, doormen and ushers, and chorus girls, offered a 10, 15 and 25% cut, according to salaries received. Managers held out for 40, but were said to be willing to go half-way.

Peace Forecast

Maurice Schwartz, spokesman of the Managers, explained that a cut as offered really meant an average of about 14%, which was insufficient to meet bad business situation, he added.

"At the same time," he said, "I am certain that we will very quickly come to terms now. We, the managers, are not interested, at the moment, any way, in making money from our theatrical investments. But we want to protect ourselves from further disastrous losses. The actors, we are sure, are aware of this, and now that we are all together discussing the situation, a quick solution is certain."

Par and M-G After David's Short-Run Play

Both Metro and Paramount are negotiating for the talking screen rights to Benjamin David's production "An Affair of State." Show closed on Broadway a week ago last Tuesday (9), after running the three weeks necessary for a picture buy.

Deal with one or the other of the film companies is expected to be closed the end of this week.

Absorbed by Parenna

Berlin, Dec. 6.

"Parenna," the German Statesowned artist's agency, will take over by Dec. 15 the well known agencies Spadoni and Kohnke in Berlin, Herzog in Hamburg, Kaulitz in Duesseldorf and Koerber in Kassel.

The principal men of these agencies shall be given leading positions in the "Parenna."

Jones Back as Stager

A. L. Jones, partner of Morris Green and part owner of the 48th Street theatre, is expected to make a return to legit producing shortly, having taken "These Gay Romans," by Guido Nadza, for production.

"Romans" had previously been announced by Clark Painter and is the first show for Jones in several seasons.

SOUTH ON BUSINESS

Don Lanning and Pierce and Harris withdrew from the Shuberts' "Artists and Models" in Newark last Saturday night (13).

Lanning goes to Miami to stage a new floor show at the Coral Gables Country Club, opening Christmas Eve.

Pierce and Harris are going vaude.

Connelly Staging

Marc Connelly has been signed by Green and Gensler to stage the book of the new Ted Healy musical, "The Gang's All Here."

Went into rehearsal this week.

LITERATI

Foreign Reading in Demand

While book sales have fallen off to an alarming extent, and numerous mags have dropped in circulation, sales of foreign-language publications here are on the increase. No one can explain it.

New York shops handling the foreign-language books and mags report excellent business. So much so that one of the principal importers recently vacated an upstairs loft in the Forties to move into an enlarged street-level shop.

German-language publications now reported as most in demand, displacing French reading matter, the former leader. This particular shop gives the best display space to German books. An upper-Broadway dealer in French publications only will shortly change the name of his shop because he contemplates the addition of German reading matter.

Next to German and French, Spanish-language reading matter most in demand. Little call for Italian stuff, and hardly any at all for Russian and the Scandinavian languages.

Of the German books, very little demand for fiction, call being mostly for political treatises and biography. Reverse true of the French, greatest demand being for fiction.

Silent on Air Programs

Further Canadian newspapers of importance have shut down on the publication of radio programs because of their competition with the theatres which regularly use the dailies as an advertising medium. The three Vancouver, B. C., newspapers first decided to discontinue all radio broadcasting publicity and the same step has now been taken by the publisher of the "British-Columbian" at New Westminster and by the "Star-Phoenix" at Saskatoon, Sask.

The Tribune" and Manitoba "Free Press" at Winnipeg have also eliminated all free radio publicity, including programs. Since this decision the Winnipeg radio station has been paying advertising rates for the publication of its programs and the space amounts to 300 lines per week in each daily.

Hersey-Macfadden Report

Harold Hersey's Good Story Magazine Company has taken over another one of the Bernarr Macfadden mags, "Model Airplane News," and they are again saying that the Hersey organization is controlled by Macfadden. It follows the recent acquisition by Hersey of "Dance Magazine," also a Macfadden mag.

Hersey, until becoming a publisher on his own, was editor-in-chief of the Macfadden mags, with reports at the time that Macfadden was setting him up in business. No denials by Hersey, and the report strengthened with Macfadden throwing him a mag every now and then.

Contributors aren't sorry, though. Hersey is the kind of an editor who gives a decision in 24 hours, reads all the stuff himself, or it is read by his wife, and pays promptly for accepted material. They don't work that fast at the Macfadden offices.

Fawcetts in Hollywood

Capt. Billy Fawcett and his wife, Annette, are off on another foreign jaunt, first spending a couple of weeks in Hollywood, where the publisher hasn't seen his local offices for two years. Then they go to Australia, New Zealand and northward into the Far East on a big game hunt. The publisher is a noted sportsman and showed some films he made in Africa before the Wampas at their dinner in his honor.

The Fawcetts are being widely feted, lunched, dinnered, etc., while in Hollywood.

In Paris last winter Mrs. Fawcett conceived the idea for the newest Fawcett publication, "Mystic" magazine, featuring astrology, mitt-reading, etc.

Crouse's Hobby

They so like the job Russel Crouse, the "Evening Post" columnist, did on his "Mr. Currier and Mr. Ives" book, he's to be given a testimonial for it. The affair will be at the Hotel Martinique on Friday night, sponsored by the Art Director's Club.

"Buck" Crouse is supposed to know more about Currier and Ives prints than he knows even about poker, and as guest-of-honor they expect him to reveal some things about the makers of the famous old-time prints. Would be a sweet job for Crouse except that a few of the people who worked with Currier and Ives will be on hand. However, Crouse will eat first and talk after.

Checking Texas

Writers of western stories and producers of horse opera films will have to check their data on the west Texas cow country soon. West Texas C. of C. is preparing corrections for new geographies. Macmillan Co., publishers, sent on an agent to gather the new dope.

Country, which has furnished locale for hundreds of he-man short stories, has changed considerable, and ranchers object to writers and screen depicting the ranges as barren waste lands. For example, there are no more of the famed Texas rangers, rustlers, and cowgirls. And ranchers wear Kuppenheimers and drive straight eights.

Scribes and scenarists have to dig in libraries or interview the few remaining "old timers" to get the dope on the two-gun days.

Limited Edition Gags

Limited editions thing growing, with numerous small publishers springing up all over to get in on it. Many regulation publishers trying it, too.

Idea is to issue a book with an obviously limited appeal in fancy binding and printing. Ordinarily, sales would be limited, anyhow, so there's nothing to lose. But in the fancy makeup, and often in the case of living authors, containing the writer's autograph, they catch fancy prices.

All of the limited edition books selling well, because they dress up libraries. Then, too, many are sexy. That's that.

Johnny Black Dies

Johnny Black, 42, veteran Pittsburgh newspaper man and former theatrical press agent, died there last week in the Allegheny General Hospital of pneumonia.

Black first entered newspaper work with the now defunct "Gazette Times," later transferring his talents to the theatre field. He advanced "Honey Boy" Evans, the minstrel, for several seasons. During the last couple of years, he devoted his time to promoting auto races in and around the Pittsburgh district.

1,130 Front Pages

Charlie Einfeld's news item on the signing of Bobby Jones, golf champ, to a film contract to make 12 shorts on golf, hit the front page of 1,130 papers as far as could be traced, and drew editorial comment from over 600, besides Will Rogers in his syndicated daily article and from the Prince of Wales, in his Thanksgiving Day address in London.

The Prince mentioned the British people's admiration for Jones and particularly the graceful way Jones retired from the golf area. The Jones film series is to be known as "How I Play Golf."

Benchley's Fund Gift

Bob Benchley's new book, "The Treasurer's Report," is being marketed with an announcement by Harper & Brothers, the publishers, that 10% of the author's royalties and 10% of the retail price of the book will be given to Actor's Equity for the Actor's Unemployment Relief Fund. Benchley says the matter by saying he is doing this because, as a dramatic critic, he probably threw many actors out of work.

About Aimee

Series of articles about "Aimee and the Boys," written by Jose Rodriguez, former local newspaperman and now publicity director for station KFI in Los Angeles, is to be published as a book by Vanguard press.

Phil Davis Adapter

Phil R. Davis, Chicago attorney, has been commissioned by Howard Vincent O'Brien, literary editor of the Chicago "Daily News," to dramatize "An Abandoned Woman," O'Brien's novel (Doubleday-Doran). Davis, known through his legal activities in the theatrical world, was one of the several who worked with Bart Cormack on "The Racket."

Buck-a-Book Floppo

Dollar book seems to be going floppo in earnest, with Farrar & Rinehart, one of the pioneers in the buck-a-copy having finally come to the decision that it doesn't work. After the first of the year the firm's books will go to $2.

Doubleday, Doran still standing pat on the dollar book, but conditions different with this house as it has its own printing and binding plant.

Clarke's 5th Novel

Vanguard is readying "An Impatient Virgin" for early publication. It is Don Clarke's fifth novel. One of the most prolific of modern day writers, Clarke, who is a member of the Metro home office publicity staff has at least three successful novels to his credit. He is former newspaperman. Two of his novels, "Louis Baretti," and "Millie," have been made into films.

Femme Mags Prosper

"Dellneator," the class women's mag, will show a profit of over $1,500,000 for 1930, making it the leader in point of gain of any mag published in this country, not excepting the "Satevepost." Publishers' statements will show, also, that practically all the class women's mags held up the past year, despite the business slump.

10c Rivalry

George F. Delacorte, Jr., who issues "Modern Love Magazine" through the Kress & Kresge chain stores, has discovered that it is being confused with the "Illustrated Love Magazine," the Woolworth mag. Delacorte has accordingly changed the title of his mag to "Modern Romances."

Medbury's Confessions

John Medbury, now broadcasting and writing his Hearst column from Hollywood, will do a special set of Sunday features for "King Features" based on a burlesque of "True Confessions." This will not interfere with his regular Sunday column, "Mutter and Mumble."

Book Conviction Stands

Philip Pesky, New York book store clerk, has been denied permission by the Court of Appeals at Albany, N. Y., to re-argue the case, which resulted in his conviction for selling what police described an indecent book, "Hands Around," by Arthur Schnitzler.

Ad Bunch's Papers

Number of advertising people have acquired "Tide," the weak sister of the "Time" and "Fortune" string and have taken along Dexter Masters, of "Time," to edit.

Raymond Rubicam, of Young and Rubicam, the advertising agency, heads the new group in possession of "Tide."

Remarque's Sequel

The new book by Erich Maria Remarque, "The Road Back," is a continuation of his first book "All Quiet on the Western Front." It describes the return from war to peace and a new future.

The same comrades are again the characters.

Life's Like That

Stuart Morrison, who published "The American Poet," monthly poetry mag, though he never wrote a line of poetry in his life, has ceased to be a publisher to try his hand at poetry. If he can't find a publisher for his poems, he will revive "The American Poet."

Action and Romance

New mag publishing house is the Crescent Publishing Company, with offices in New York. Will get out two fiction mags as a starter, one of western stories and the other sexy love tales.

Rose M. Shipman will edit both.

Swint Quits "News"

Curran Swint, drama editor of Scripps-Howard "The News," San Francisco, injured in an auto accident six months ago, has resigned

(Continued on page 68)

European Runaround

By Frank Scully

Oslo, Dec. 8.

"Six" among the skijumpers is "sex."

Even the French were never able to get sex into mathematics, giving them one up on the world.

That gives 'em all the more reason to burn when you send them bad pictures. They sent cave men ("The Vikings") and got back "Cohen on the Telephone."

And a Cohen whose voice was so far behind his actions it looked like a burlesque of a trans-Atlantic telephone call. Hebe humor, ten frames back— Phooey!

"Eskimo" a Lapskaus

No wonder the skijumpers went into making their own talkers. That their first, "Eskimo," got the worst panning of any picture in years means nothing. It only shows what hard-boiled critics they have up here.

Lesson in this for everybody. Trying to please Swedes, Danes, Norwegians and Finns, the producers split the cast many ways. Result was a bad lapskaus which nobody could eat.

Goofey Garbo Greta's Bro.

Sven Garbo, Greta's brother, playing in "When the Roses Bloom," latest Par released product to make the fjords, doesn't seem likely to cop title of "The Greater Garbo."

Critics rate him goofey in fact.

How Monocles Get That Way

"Oslo Illustrerte" bills Jeff Dickson, ex-vauder and now current Rex Rickard of Paris, as "the leading heavyweight contender from Australia."

Posed in shorts he's holding a pair of boxing gloves and wearing nothing much else but a monocle.

Oslo explanation of monocle is that somebody threw a water bottle after one of Jeff's fight fiascos in London and a bit of it stuck in his eye.

Anything for a gag.

Chance for Jack's P. A.

All Norway is nuts about Whispering Jack Smith. Swedes and Danes too. Have been for years. They don't need to know what he's saying, but they love the way he confides it.

Give a Norse gal a disc of "Me and My Shadow" and you have an option, with renewals, on her heart, till Shaw shuts up.

Levine's Jam

Charlie Levine, jailed in Vienna for counterfeiting, on the level about making those French coins as "calling cards," with his pan on one side of other people's money.

But what was he doing with those gambling chips of "C. D."? Those were from Casino Deauville.

Paul Koretz, attorney for Fox Films, told the Vienna cops Levine wanted the coins for a publicity gag in connection with his "large metallurgical interests in America."

Come to think of it, Charlie was in the junk biz, wasn't he?

French Money for Poker Chips

Counterfeiting small coins seems like a mugg racket, hardly in keeping with Levine's character.

Rex Taylor, Warner writer, took home sacks of French coins last year—5 centimes, 10's, 25's, etc.—for poker chips. About three of those big copper coins are worth a penny.

Maybe Levine had a similar gag in mind. In that case, he should have bought the coins, not made 'em.

Femmes Muscle in Gig Racket

Femme Gigs latest Parisian contribution to commercialized entertainment. They exist so far in only a few class spots, notably the Lido.

These dames are not to be confused at all with Demies or Mayas. They dress in evening clothes and park behind dead champagne bottles. There they wait to be asked to dance.

After dancing they go back to their tables—alone. Any two-timing is out.

The house pays them to entertain stags, or husbands of wives who are bunyon-conscious. With wife looking on, if it's oke with her.

This place also pays its male gigolos, hoping thus to take the label off the refined racket.

Idea is that lot of people like to dance without heavy overhead or extra-curricula necking.

Just nice clean fun, in fewer words.

Germans Like French Farces

French farces may flop in London, but they click in Vienna.

Abgemacht-Kuss ("Kiss Me, Kid"), which is translation of Tristan Bernard's "Embrassez Moi," is a smash chiefly due to Eugene Klopfer's ad-libbing.

It's five years since Klopfer tried this nouveau riche kind of necking role in Vienna. He's been touring South America and Germany in Shakespeare and Pagnol.

He made as big a hit with "Topaze" as with "Embrassez Moi." London seems the only town in the world almost that didn't go for "Topaze."

Klopfer will do Rostand's "L'Aiglon" in Paris when the Bernard bit folds, which won't be for a long time yet.

Craig and Cochran Pals Now

Gordon Craig, Ellen Terry's son, is saying nice things about Charlie Cochran and naughty things about Shaw.

A year ago he was sloughing Cockie too. But now he and Cockie are going to get in a huddle and put some of Craig's production and designing ideas over in a big way. Craig has a chuckle coming to him for using the Hollywood formula so successfully. It's rare in London that you can steam a guy into recognizing your genius.

Nice Place for Ethel Barrymore

One of the reasons why censors are sure of their jobs in England is because the critics seem scared stiff of theirs.

Curados, writing in the "Sunday Referee" of Edgar Wallace and "The Mouthpiece," is typical of this pusillanimity.

"Certainly," writes the critic, "he was not in his usual keen-eyed vein in his casting. Margaret Bannerman, warmly welcomed back to the London stage, was, of course, in every way fitted to enact the beautiful heroine. And equally, of course, Mabel Terry-Lewis was A1 as the scheming mother. Likewise, Emyln Williams made a little hit as a German police officer. Also Grosvenor North, Agnes Somerset and Dora Lennox scored in minor character parts, and James Raglan was good (but not quite the thing) as the pretended lover."

Study that. He says Wallace's casting was all wrong, and then goes on to prove the opposite by showing each player was just too wonderful for words.

Even Wilson, who is "not at all suited for his role," is "too good not to play 'any' part well."

A sobbie, disillusioned by her favorite film actor's vulgarity, couldn't write more muddled than that. It reads as if he were not angry really, just a little hurt.

Foreign Language Disc Sales

Polish, Bohemian, Lithuanian, Turkish Big—Irish-Jewish Divisions Off

Chicago, Dec. 16.

With the regular American market for phonograph records taking the slump, the foreign language discs are becoming more and more important. Estimated that the sale of foreign records will hit a new high percentage this year, rating as much as 38 percent of the total record sales.

Leader in the foreign field is the Polish disc, which is running almost three times more than its nearest rivals, the Bohemian and Lithuanian discs. Following them are the German, Mexican and Turkish records, the latter getting its play mainly from the immigrant Greeks. Towards the bottom in foreign sales come the Irish and Jewish records.

These last two have shown a tremendous slump in the past years, having fallen off steady each year since the start. The reason for the slump is due to the remarkable speed with which these two nationalities become assimilated and Americanized. One generation is enough to do the trick. The Polish group, on the other hand, remains the higher scorer because of the slowness by which the transplanted Poles become nationalized.

Foreign Radio

Sales of combination phonograph and radio outfits are confined almost wholly to the foreign groups, the dialectians out-buying the English-speaking group about nine out of 10. American buyers are satisfied almost completely with the radio music, but the foreign element must depend largely on the records for any of their native music. Though this ratio is decreasing as the number of foreign talk hours on the radio keeps increasing.

Two Bit Home Music Gag New Robbins Promotion

Making a direct bid to sell songs to the folks in the hinterlands, Jack Robbins (Robbins Music), has formed the Home Music, Inc., which will provide "Home songs for home folks." New firm started business this week with three songs published under M-G-M copyrights.

All the songs will be plugged outside of New York and the key cities by a separate staff and will retail at 25c. a copy.

Here and There

Don Felice replaced his brother, Don Albert, as conductor of Loew's Paradise orchestra. Albert reported going to Europe to do some intensive studying.

Cal Hiller, Fred Fisher's general manager, has gone to Chicago to open a branch office.

Roy Ingraham and orchestra open at the Peabody Hotel, Memphis, Tenn., Jan. 26.

George Myers and orchestra now playing bi-weekly via WMCA.

Fletcher Henderson and band signed a two-year contract with CBS.

Gene Fosdick and band open at the Embassy Club in Miami, Fla., Jan. 20.

Pearl Headick and Pennsylvanians booked for an indef engagement at the Washington Arms, Danbury, Conn.

802 Relief Work

With many musicians of Local 802 (A. F. of M.) feeling the pinch, the $10,000 set aside by the local for the Relief Fund is now being distributed each Monday at the local's headquarters, 210 East 86th Street, New York.

The local in its effort to help its unemployed has granted permission for concerts, dances and midnight performances to be given for the benefit of the idle when properly sponsored.

Contented Depositor

Larry Spier had some money in the Bank of United States in his kid's name and doesn't know how to tell the kid the money's tied up. So youngster doesn't know about it yet.

He is one year old.

SONG RIVALRY AGITATES NBC

Trouble between NBC and publishers is brewing again because of NBC's alleged favoritism to the songs published by Radio Music, NBC's subsidiary.

About six months ago things reached a climax when Warners withdrew their songs from all NBC programs. NBC then is said to have agreed to an adjustment.

Publishers Squawking

Now publishers report NBC is again plugging its publisher subsidiary's songs but less aggressively than before the Warner clash. It was understood a notice was posted on the 13th floor studio of the NBC building, to the following effect: "That on all sustaining programs, R.M.C. tunes must be played."

Publishers also claim artists on commercials are being urged to use a certain number of R.M.C. tunes on each program.

Most R.M.C. plugs are put through in the morning and afternoon when sustaining programs primarily make up the broadcasts. During these programs, the percentage of NBC songs is said to sometimes reach as high as 75% of the total.

Indies Show Teeth

Majority of complaints against NBC at present are from the indie publishers who are not powerful enough to battle NBC as Warner did.

"Pansy Club" Now With Racket Getting Bolder

With Karyl Norman, the "Creole fashion plate," as its feature, the Pansy Club, formerly the Picardy, opens Dec. 19. Room is on 48th street, New York opposite the Everglades, where Francis Renault, another female impersonator, heads the floor show. With the new entry in the nite club field, five lizzie spots will be operating in the Times Square sector.

Invitations to the Pansy Club's opening sent out to the regular list of first nighters around New York are printed in lavender ink.

Musicians' Election

Lively contest impends over electing the new Governing Board of Local 802 of the Amalgamated Federation of Musicians when the New York body meets to cast its annual ballot from 10 a. m. to 8 p. m. Dec. 18. On the list of nominations there are 34 names. Four will be elected for the board.

Also will be contest in the naming of nine members of the Trial Board, with 60 men nominated.

Two delegates to the A. F. of M. convention will be chosen, as well as one delegate to the Central Trades and Labor Council.

Pianist Buys In on WJBK

Detroit, Dec. 16.

Carl Rupp, who joined the Fisher theatre orchestra as piano soloist after leaving station WJR, has bought an interest in station WJBK. He assumes active charge immediately.

Fla. Floor Cast

Miami, Dec. 16.

Frolics cafe opens Dec. 22 with a floor show consisting of Tommie Harris, Byrnes and Swanson, Reene Pring, Dot Adams, Helen Davis, Jack Irving and 18 girls.

Frolics is under the management of Hugh McRay.

R.M.C. in Deal to Handle Boosey-Hawks Contracts

Contracts are in negotiation whereby Boosey-Hawks, foreign publishers, will come under the wing of Radio Music Corporation. The agreement will provide for reciprocal representation with the London firm probably handling all of Radio's product abroad.

Before any signatures are attached to the final document the status of contracts between Boosey and a number of music publishers, some of them members of R.M.C., whom it represents in Europe, must be determined.

AFM Meeting to Relieve Musicians' Unemployment

American Federation of Musicians has called a special closed meeting in New York for tonight (16) to consider the best and quickest means of alleviating destitution and present unemployment among musicians of Greater New York.

Three special committees, one appointed at a recent meeting of Local 802, which will represent the union at large, the second a delegation from the governing board of 802, and the third composed of men now working in theatres, hotels, restaurants, symphony orchestras and at the Metropolitan Opera House, will plan definite steps to afford work for local men.

Conquest of Jazz

Amsterdam, Dec. 16.

Jack Hylton, in for a nine day engagement with his band at the Carlton hotel here, has made known that his organization has been engaged to play a date at the Paris Opera starting Feb. 15 next. The Paris Opera has never admitted a jazz band before.

The band is in the Carlton for the week on the extremely high figure of $5,000. In order to make it pay, the spot is raising its tariff to $1.50 for a cup of tea and $4 for supper.

N. Y. Par Grill Show Intact to New Haven

New Haven, Dec. 16.

In an effort to bring some metropolitan night life to this city, the New York Paramount hotel people have taken over the management of the Beacon Nite Club. The grill is operating a chain of nite clubs and will present the same revues here that are played in New York.

Opening tonight (16) brings Dave Gould's "College Capers" with Allan Walker as m.c. and Ted Eddy, Bud Burston, Georges and Diane, Kay Shelbey, Versatile Collegiates orchestra and a Dave Gould girl line. Revue comes here from the Everglades, New York.

Policy will be two shows nightly, with no cover charge at any time.

CUMMINS' CINCY H. O.

Cincinnati, Dec. 16.

Bernie Cummins band's engagement has been extended to January 8 at the Gibson. It is a repeat date for the orchestra, originally set for four, ending Dec. 13.

Cummins returns to the New Yorker hotel, New York, Jan. 10.

VALLEE GIVES BOYS A REST

To give his band a rest from the pace of multi doubling, Rudy Vallee is appearing at the Brooklyn Paramount this week (12) without his own boys. He is working with the pit band.

Abe Olman Quits Forster

Abe Olman is severing his connections with the Forster Music Co. after 15 years. He will open his own music house Jan. 2.

Al Garry, manager of the Crooners, has replaced Eddie Joyce, Charles Hathaway and Paul Roy with Val Rich, Paul Smith and Seth Solly and will open his new combination at the Jungle Club, Dec. 15.

Paul Sabin and orchestra signed for the dinner music at Manhattan Towers Hotel, N. Y. The band formerly toured as the dance unit of the A. and P. Gypsies.

Music Catalogs Song Slash Launched by Three Big Firms At Retail Price of 25c Each

Best Sheet Sellers

Six best sellers for the week ending Dec. 13, listed by Plaza Music, were:

"Three Little Words" (Harms).

"When the Organ Played at Twilight" (Santly).

"You're Driving Me Crazy" (Donaldson).

"Sweet Jennie Lee" (Donaldson).

"Moonlight on the Colorado" (Shapiro-Bernstein).

"Little Things in Life" (Berlin).

25-CENT DISCS BY BRUNSWICK

Chicago, Dec. 16.

Brunswick is the first of the big-three disc companies to go into the market shortly with a double-faced disc to sell at 25c.

Plate is called the Melotone. First list includes 17 discs, all popular hit tunes and all by name bands.

Policy of Melotone will be the biggest song, to be delivered as cheaply as possible. No literature or advertising campaigns; cheap nut, quantity sale is the goal.

Dubbing Name Band's Music in Col's "Dance"

Hollywood, Dec. 16.

With the title "10 Cents a Dance" okayed by the music publishers, Columbia out here is building up the formerly labeled "Roseland" picture with musical trimmings.

For one thing, a name band, probably Abe Lyman, will synchronize the syncopation. The titular song will be dubbed into the picture generally.

Check and Double Check

After Arthur Krauss, band booker, announced he would sue Bernie Foyer (another band booker) alleging misrepresentation, came a statement from Foyer he intends via his attorneys, Miller & Miller, to enter a counter suit.

Foyer stated Dec. 13 his suit will be for defamation of character and $25,000 damages. The whole thing, according to Foyer, developed from his booking Jackie Taylor band at the Level Club Nov. 29, when he did Krauss a favor and delivered the original band intact at the Masonic Club at a salary that gave him no profit. After doing Krauss the favor, Foyer claims he (Krauss) turned on him with the suit claiming the original band was not there but used substitutes. Foyer says this is not true.

LUTZ BROS. IN POP. TRADE

Charles and E. Darcy Lutz, operating the Photoplay Music Co. for 19 years, are now in the popular publishing biz as the Lutz Brothers. Photoplay Music handled only standard pieces and music cued to pictures in silent days. Sound cut the biz down and the brothers decided to get into the popular music trade. Photoplay will be continued with the old catalog.

HELP CANADA BANDS

St. Thomas, Can., Dec. 16.

Breaking an old custom of hiring crack American orchestras for the annual New Year's ball, the Brotherhood of Railway Trainmen of St. Thomas have engaged three St. Thomas orchestras for this year's event.

Reason given is due to lack of work for local orchestras.

Carl Edwards orchestra opens at the Royal Palm Hotel, Pinewald, N. J., Dec. 12.

First drastic move of bringing about the adoption of 25c as the retail price of sheet music for the industry was put into effect Dec. 15, when Radio Music, which controls Leo Feist; Davis, Coots & Engel and Carl Fischer, slashed their prices on their popular catalogues.

All three publishers adopted the wholesale price of 14c for the first 30 days (introductory price) and 16c per copy after 30 days. This price is on their popular catalogue only. It permits all their pop songs to be sold retail at 25c, with a substantial profit to the jobber. Also inaugurating a new policy in popular sheet music, the price "25c" will be stamped on each number.

For Feist this is a cut of 3c. per copy from the former price which was 17c. per introductory, and 19c. per thereafter. For Davis, Coots & Engel, it is a cut of 4c per, all Davis songs previously being sold to jobbers for 18c.

Class C Songs Have Increase

However, Radio Music has increased the price on Feist's Class C songs or production numbers, 2c per copy. The price cut on the popular catalogue also went into effect Monday (15), while the increase on Class C tunes will not be adopted until Jan. 1, 1931.

Feist's Class C songs now sold for 24c which after the first of the year will jump to 26c, keeping the retail price the same as now but giving Feist more profit.

Reason for the increase in songs which have a higher royalty attached was explained in the announcement Feist's sent the jobbers, as follows: "As of January 1, 1931, the prices of our publications will be as follows:

Class A and B—popular songs—retail price 25c; Class C—standard, operatic, talking pictures, foreign and other songs carrying a higher royalty than on popular songs—retail price 40c.

Retail price will appear on all copies. This means a reduction in price on popular songs and an increase on those songs which carry a higher royalty.

This production song increase will also be adopted by Davis, Coots & Engel when it publishes them.

Fischer's price on standard music remains the same, the new policy effecting only their popular catalogue of 6-8 songs.

It was stated by R. M. C. execs the price slash in pop songs was purely in the belief it will increase sales. With all sheet music having its price stamped, it is expected that it will be sold for that price everywhere. Syndicate stores, said the R. M. C. exec, would not undersell the small dealers owing to the price marked on each copy. Syndicate stores usually undersell the small dealer anywhere from 5c to 10c.

Some Doubts Arise

Rest of the trade has some doubts about Feist's price innovation, stating the introductory price of 14c meant little since it cannot be told in that short time whether a song will be worth stocking up on the shelf or not. Dealers usually buy big after song shows tendencies of good seller which cannot be shown in 30 days.

This move by R. M. C. to bolster sales may start a few indie publishers doing the same. With the larger publishers, the Warner group, for instance, the prices remain the same.

R. M. C. new price policy is for jobbers only and for retailers who buy in lots above 100. Those dealers buying in odd lots, less than 100 at a time, will pay the old prices.

W B Song Plug Plan

Warners plan to plug their own songs wherever possible and see that their songs are properly used in talking shorts.

Sam Serwer, WB publicity man, may go on the road shortly to confer with divisional managers with this end in view. Orchestras will be requested to use songs that are the plug tunes of the Warner publishers.

Same idea will be attempted in shorts.

Inside Stuff—Music

Squawks Over 10 Best

"Politics" is the squawk made by some music publishers over "Variety's" 10 Best Sellers among pop sheet music. The squawks do not come to "Variety" alone, but to the compilers of the list.

Each bawling publisher tries to make himself and others believe his song or songs should be among the 10 best, although he and all of the others know what is selling among the toppers. Publishers, like managers, are fully aware of what they have got and what it is doing.

The best sellers as printed in this paper are taken from the sales sheets, the only reliable information "Variety" has been able to locate, as most of the publishers themselves can not be relied upon.

But some publishers are not that way. For instance the story in "Variety" last week of the Donaldson firm leading the trade in profit was given to a "Variety" reporter by a competitor, who seemed pleased the Donaldson group had gotten the break. He told about their low overhead and four sellers in a row. Mose Gumble confirmed it, and Mose was truthful, too. When asked how much the Donaldson firm had gone in the hole for before the turn, Mose said he didn't have the figures but thought between $75,000 and $100,000.

Leaders Taking Song Cuts

Orchestra leaders with a regular radio outlet are spending most of their spare time signing contracts which cut them in on songs in exchange for their consistent air plugging. One leader, spotted in a hotel, was declared "in" on five songs last week, openly boasting that he had thereby established a record.

So anxious are the publishers for radio plugs that some are paying for special arrangements made by some member of the orchestra. Others are making a practice of paying the leaders $10 each time their songs are in a radio broadcast.

In direct competition with the song creators the orchestra leaders is also plugging his own songs, thereby excluding other members with commercial possibilities. The result, according to music publishers, is that radio and some of its chiselers are making chaos of the music publishing business. Some blame it on conditions with the band boys out to nail all they can get by simply stating, "you take care of me, and I'll take care of you."

Claim Dealers Won't Help

Publishers who have reduced music prices to permit the dealers a greater margin of profit state they get no co-operation from the dealers.

About six weeks ago one of the main indies cut its price from 20c wholesale to 18c. Letters were sent out asking the dealers to display these songs prominently and to plug wherever possible. Dealers wrote back commending the publisher for the cut, stating it was what the industry needed and adding that they would be glad to co-operate if the publisher worked on it and made it a hit song.

This burned the publisher, who stated that with a hit song he could get any price for sheet music and wouldn't have to cut, and that he had only cut to help the sales of his catalog, figuring the dealers would co-operate. Now the publisher regrets the cut, stating he would have sold as much music at the old price as at the new.

Famous Pays Off

Considering the state of the music industry during the year 1930, the financial status of Famous Music, jointly owned by Warners and Paramount, and operating but one year, is enlightening.

Famous has paid back to both Warners and Paramount the original investments in the company, which was a nominal sum. However, besides this, Famous has paid a dividend of $12,500 to both Warners and Par, for the year 1930 and has kept enough working capital to continue operations independent of the financial help of either Warners or Paramount.

A year ago the present Famous Music was formed by combining the smaller Famous Music company, which Harms operated for Paramount, with Spier & Coslow.

Needles Flop

A city not far from N. Y. which has not had a traveling band locate there in years, recently was the scene of plenty of scullduggery on the part of the local musicians union which tried to drive out the traveling band that had located there. Officials of the union openly stated to the band leader that he was to be driven out. The method tried was to bring up charges against a member of the band, who happened to be a local union member, on the importation of a band without consent of the local union board.

Man was innocent, which was a foregone conclusion, but the local union was desperate. Wires burned to the A. F. M. with the result that the local union came out second best. The band is still in the town, and working.

CBS' $1,000,000 Bureau Buy

CBS' purchase of seven of the largest musical and concert bureaus in New York, announced last week, involves over $1,000,000, although CBS refuses to confirm actual price.

CBS consummated the deal on short notice and hasn't completed details regarding future use of bureaus. How Par-Publix, which owns 50% in CBS, makes no comment concerning names managed by the bureau but most likely have first call on them.

Bureaus bought and brought together in one group by CBS under the presidency of Arthur Judson are: Concert Managers, Arthur Judson, Inc.; Metropolitan Musical Bureau, Wolfsohn Musical Bureau, Evans & Salter, Haensel & Jones, Community Concerts and the Judson Radio Program Bureau.

It's the Catalog

A. S. C. A. P. declares that the number of current hits means little when it comes to raising a publisher to Class A. It's the number of years that the publisher's catalog has been available to the Society that counts.

Some of the publishers now Class A members have been in the Society for 16 years. DeSylva, Brown & Henderson hold the record for the quickest Class A membership. Firm was so elected after being members of the A. S. for but three years. Society says this was due to the company's consistently strong catalog.

Knapp's Next Book

Clarence H. Knapp, author, parodist and lawyer, whose "Sob Ballads," first appearing in "The New Yorker," were recently published in a volume by Putnam & Co., is now delving into some of the historical phases of his native heath, Saratoga Springs, in preparation for his next book. The tome will deal with gay social life of the Spa in a more virile past.

He has one of the largest collections of sheet music in the country, having collected this sort of popular stuff since his undergraduate days at Cornell University. In "Sob Ballads," Knapp parodies the lachrymose type of song.

Music Jobbers Have Reasons

It appears the music jobbers have a motive in desiring to popularize 20c and 25c sheet music beside that helping sheet music sales. They will make the same profit with the cheaper sheet music and with less expenditure. Jobbers now average about 3c profit on each piece of sheet music, buying it for 18c and 20c and selling it for 21c and 23c respectively.

They would secure the same margin of profit with the cheaper sheet music, buying it at 15c and selling it at 18c, if the 15c price were adopted, and would be able to save 3c to 5c on sheet music expenditures.

Osborne and Bosch Bands Chosen

Every name band in N. Y. sought the title of official Army and Navy band in conjunction with the big ball given after the game Saturday nite (13) at the St. Regis hotel. Two lucky bands chosen were Will Osborne to play on the hotel roof, and the Bosch Radio band in the Egyptian room of the hotel. The latter was brought from Springfield, Mass., just for the one night's engagement.

The Capitol orchestra under Yascha Bunchuk was also chosen to play a half-hour concert from 10:30 to 11 at the St. Regis.

Donaldson-DeSylva Old One

Jack Mills is commencing to work on the one and only co-written song by Walter Donaldson and Buddy DeSylva. Titled "I Can't Realize You Love Me," this tune has been on the Mills shelf for years without any work being done on it. It was written and accepted by Mills shortly before DeSylva teamed with Brown and Henderson.

With Donaldson's songs riding a crest, four of them being current sellers, Mills thought it ripe for a re-issue of the DeSylva-Donaldson item.

Jerry Vogel's Fund

Music trade's yearly charity donations, through the medium of Jerry Vogel of Plaza Music, totaled $3,760 this year. That's more than $1,000 over last year.

For four years Vogel has been raising Thanksgiving Funds for the poor. This year he spread the money in Central Islip, every State hospital and every county T. B. hospital in New York.

Tribute

Certificates of membership in the American Society of Composers, Authors and Publishers are bordered on three sides by a strain of music which, unknown to most of those who prominently display these certificates, is the melody of Victor Herbert's "Kiss Me Again."

It was chosen as a tribute to the country's foremost composer of musical comedy and light opera.

Finally Lands

Theme song of the new Gaynor-Farrell, Fox picture, "The Man Who Came Back," being directed by Raoul Walsh, will be "I Found My Way to You," by De Sylva, Brown & Henderson.

It is advertised as especially composed for the talker team's reunion but was actually written more than two years ago and since kicked around the office.

Radio Editor's Song

Nick Kenny, radio editor of the New York "Mirror", has placed a song with Davis, Coots & Engel, using the pen name of Prince Duval.

Song is titled "I Wonder Whose Loving You Now" and was written in collaboration with the Delivery Boys, Joe Schuster, and Johnny Tucker.

Firms' Spiff

There is some feeling between E. B. Marks and Donaldson, Douglas & Gumble over a claimed resemblance between the Marks' song, "Song of the Islands," and Donaldson's latest, "You're Driving Me Crazy."

Marks admitted claiming a resemblance between the two songs. The Marks' tune, "Song of the Islands," is not owned by Marks. Song was composed, copyrighted and published by Charles King, of Honolulu, with Marks' acting as American representative for the song.

Helping a Pal

Hollywood, Dec. 16.

Abe Lyman will most likely follow George Olsen into Olsen's roadhouse at Culver City, the latter having a Florida proposition which may take him east.

Lyman and Olsen are great pals, and the former will double as substitute, from the Carthay Circle theatre into the night club.

Al Friedman With Bloom

Al Friedman goes with the Harry Bloom Music Co., today (Wednesday). Bloom goes on the road for a six weeks' trip and Friedman will be in charge while he's gone.

Friedman was an indie publisher for just one month.

Paramount Grill's Kid Dancer in Jam Again

James ("Duke") McHale, 15-year-old specialty dancer, formerly of the cast of "Princess Charming," is in the custody of the Children's Society while his mother, Margaret McHale, 34, of the Hotel Vendig, is out on bail of $1,000 for permitting "Duke" to do his stuff at the Paramount Grill.

"Duke's" father, James McHale, produce dealer, was arrested some time ago by Joseph McCarthy of the children's Society on the charge. Magistrate H. Stanley Renaud freed him when he promised that he would return "Duke" to Providence, their home city.

The Children's Society learned that "Duke" was at the Paramount Grill earning $100 a week dancing and arrested his mother.

Magistrate Dreyer was angry when he learned that the McHales had broken a court's promise. He raised the bail. "Duke" will have a hearing this week together with his mother.

Chinese Trio's $250,000 Chinkery in Cleveland

Cleveland, Dec. 16.

New chop suey joint, known as Lotus Gardens, will be built in the theatrical section at reputed cost of $250,000 by Chinese owners of Bamboo Gardens, one of the town's most successful cafes.

Lotus will be next door to Warners' new Lake theatre, on 18th and Euclid avenue, with a seating capacity of 1,000 and two banquet rooms, occupying two floors.

Spot has been leased for 15 years at a total rental of approximately $500,000 by Thomas Kan, Charles Tend and S. H. Yau.



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(Brunswick Records)
Featuring Ills and Gone Rose's
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Television Via WX9AP Daily Brings Flood of Fan Mail Pans, With Kiddies Worst Squawkers

Chicago, Dec. 16.

World's only two steady working Television broadcasters are having plenty of grief with their "public." The two are Ransom Sherman and Russell Pratt, known as "The Two Doctors." They dish 30 minutes each day over WX9AP, the "Daily News" commercial Television station here. Boys have been before the mikes for eight years.

After Television came in sufficiently strong to be labelled a success the lads switched to the sound-and-see mike. Previously all their fan mail had been most complimentary. Now most all the letters are the burn up kind.

Fans, in Peoria, Ill., want to know why Pratt always has to wear a bow tie.

Bloomington wants to know why the boys don't shave now and then.

Other towns come through expressing great disappointment at the two because, after hearing them for some years, without having to

(Continued on page 63)

JESSEL TO COP PAY FOR STUNT 'TWEEN ACTS

George Jessel will receive big pay as guest star on the last of a series of 13 "Radio Follies" which have been sent out Fridays over 40 stations in a CBS coast-to-coast network.

The hour, handled by the Milton Blow Agency, is sponsored in New York by Finlay Straus and in each of the other cities by local jewelers and will return to the air next spring for 26 weeks with the possibility that Jessel will be permanent master of ceremonies.

Jessel will play the air date between the first and second acts of "Sweet and Low," in which he is appearing at the Chanin.

ROXY AND GANG WILL GO ON 6 WKS. TOUR

Roxy and his gang are about to take a trip around the country on a flock of one-night stands. Rothafel plans to take the entire outfit that has been broadcasting with him for the past two years. They will likely play theatres, halls, auditoriums, etc. Trip will start around Jan. 1.

According to present plans, the gang will go out for about six weeks or so, working in conjunction with NBC in each spot. Roxy is officially due to join the radio interests the first of the year.

Panico on Network

Chicago, Dec. 16.

Louis Panico orchestra at the Canton Tea Garden is the next band plug for the N.B.C.

Has been getting only a local outlet through KYW, but next week starts out over the Blue network.

Taking over Wayne King's Wednesday night broadcast from 11:30 to 12 p. m. for two weeks, and then will be switched to his own weekly hour.

NEW NBC LINK

Cleveland, Dec. 16.

WGAR, Cleveland's new radio station, opened Monday (15) as latest link in NBC Blue Network chain, with John F. Patt as manager.

Through the new station Cleveland hereafter will get New York NBC features direct instead of relayed. Angelo Vitale will head the orchestra at WGAR.

JUNE COLLIER'S BRO.

Hollywood, Dec. 16.

Bud Collier, 19-year-old brother of June Collier, screen player, made his radio debut on the coast over KNX.

Young Collier is said to own an okeh crooning voice and plays the banjo.

Newspaper Scrap for Sole Fight Broadcasts Finally Settled by NBC

At the request of NBC, Scripps-Howard voluntarily gave up its option to sponsor all fight broadcasts over NBC.

This resulted from protests by the other newspapers which claimed NBC was showing partiality in permitting Scripps-Howard to have the sole rights to the fight broadcasts. NBC could not invite any other newspaper to take over the broadcasts because of the option held by Scripps-Howard. NBC informed Scripps-Howard of the resentment of the other papers and declared the radio system wanted no battle with the dailies and asked Scripps-Howard to turn in its option which it did.

Scripps-Howard first started its NBC fight broadcasts three years ago last summer with the Dempsey-Tunney fight in Chicago.

Since then Scripps-Howard has sponsored every battle held by the Madison Sq. Garden Corp. and broadcast over NBC excepting the Singer-Canzonneri fight. That night NBC lost $15,000 by broadcasting it under station auspices as that was the amount S-H would have had to pay. Last Friday the Kid Chocolate-Bat Batalino fisticuff, held for charity, cost NBC $10,000.

A.S.C.A.P. SCOFFS AT SINGLE SONG ROYALTY

Royalties from radio will never be able to be collected on a per song per time per station basis. That is the answer of the American Society to the story printed in Variety last week stating that publishers believed the income from radio would be increased if the per song per time per station basis were adopted instead of the present collective system.

A.S.C.A.P. declared the "per" basis is impractical and impossible to adopt. The American Society claims all songs could not call for the same royalty tax, since some hold more worth than others. A song like "The End of a Perfect Day" or the Herbert melodies could not be placed in the same category with some of the current pops which are heard today and forgotten tomorrow. Therefore, it was stated, a different tax for each different type of song would have to be fixed.

The claim also made that every program played on the radio stations in the United States would necessitate continuous checking.

A.S.C.A.P. now collects $900,000 annually in radio royalties. When the radio royalty tax was first adopted by the American Society, in 1925, it collected $100,000 for the first year. American Society asserts the increase of $800,000 over a period of five years shows radio royalties are ever on the increase.

WTAM Bans Song

WTAM (Cleveland) has prohibited broadcasting of "Oh How I Cried the Morning After the Night Before With You," claiming the lyrics are suggestive.

When Rudy Vallee used it on an NBC coast-to-coast hook-up WTAM dropped off the air while it was being used.

Radio Notes

Welcome Lewis, soprano, has signed a year's contract to broadcast for the RCA Radiotrons over WEAF.

Julian Woodsworth has organized a new band to broadcast over WOR every Thursday.

Sherman-Pratt Deal

Chicago, Dec. 16.

Ransom Sherman and Russell Pratt ("The Two Doctors") signed a year's contract with Fleischmann Yeast here for 20-minute daily broadcast over Columbia.

Program will not conflict with the Vallee period.

"Radio Studio" Units for $1,500 Single Broadcast

Raymond V. Knight has assembled a 14-person revue for NBC to single and split-week dates in the east at $1,500 a performance. Contracts which individuals in "Microphobia," hold with regular broadcast periods limit the touring area of unit which is so arranged it may run either two or three hours.

Fraternal societies are expected to book unit for a full evening's entertainment. The set is a "radio studio" and entire broadcast is travesty on what happens behind the mike.

With Knight in the revue are Countess Olga Medolago Albani, Nicholas Vasilieff and the Russian Cathedral Choir, Elsie Mae Gordon, Walter Preston, Carolyn Gray and Joe Rines and orchestra.

RADIO DEALERS CUTTING TO UNLOAD

Chicago, Dec. 16.

Midwest towns are on the edge of the greatest price-slashing war since the start of radio. Radio companies are finding themselves heavily overstocked and are beginning to unload and at a rate and price that's causing plenty of insomnia among the smaller dealers who are already loaded.

Estimated that the factories have turned out an excess of 1,500,000 radio sets this year, figuring production at annual rate of 3,500,000, and with consumption at 2,000,000.

Edison radio company last week delivered a carload of radios to Mandell Bros. dept. store that caused a panic among the dealers. Public is buying this cabinet job at $112.50, far below even the regular wholesale price. Regular retail figure on this job is $268. Other companies are also dumping overboard at such tremendous cuts, including Clarion, Kennedy and Zenith. Zenith is being sold at such cuts at several dept. stores, with a ban on the use of the radio name in all advertising. Merely being named as a "prominent radio set."

Slash Prices

Cabinet sales are at botom, with the public going only when they are such tremendous bargains. Illustrated by the general buy for the Edison sets at Mandel's, where, it is understood, more than 500 cabinets were sold on the opening day of the sale.

Such reductions are in order all down the line, with only the midget sets holding to the regular list price.

November and December turnover, even accounting for depression, according to retailers, reached a record low.

Salaries paid by retail stores to their managers have dropped lately from $75 weekly plus commissions to $30 straight salary without commissions. Radio manufacturers are said to be loaded to the ears with sets and no buyers around.

Chicago NBC's Many Changes

Chicago, Dec. 19.

Local NBC offices did some switching about here last week. Out of the melee A. W. (Sen) Kaney, announcer, was appointed program manager; Don Bernard, for the past two years program manager, has been made program advisor, with Alex Robb becoming assistant program manager.

Hugh Ernst, who has handled the orchestra bookings, has been pushed up and given the title "NBC Artists' Service" manager.

Robert M. Kendall is to have charge of the radio bookings, with R. H. Sanders, a newcomer, taking over Ernst's post.

Other changes have all the dramatic auditions coming under the direction of the program manager.

Neal Golden's Double Broadcast

Neal Golden's new contract with the Herbert Jewelry Hour places him in the unique position of broadcasting twice weekly over both WABC and WGBS for that firm.

His orchestra is also heard nightly over WGBS from Aker, Merrill & Condit restaurant.

$11,000,000 Next Year for Radio Programs on Discs?

Chicago, Dec. 16.

Electrical recordings for radio broadcasts continues to increase in importance, with more and more important programs changing to the disc method. It is believed by the men in the industry that within the next two years, 75% of all radio broadcasting will be by recordings.

Grigsby-Grunow, the Majestic radio and refrigerator company, has appropriated $1,000,000 for coming radio broadcasts, with all of the money understood to go for electrial recorded programs. Other nationally known organizations now broadcasting by this method include the National Refining company, Chrevolet, Chrysler.

Disc advocates have dozens of reasons why the method is a sure winner; naming the removal of the personal equation and eliminating possibilities of errors, the easy transporting of programs to various localities, and running them off at the same o'clock all over the country.

16-Inch Size

Discs being used at present are large 16 inchers, which running at slow speed, encompass an entire 15 minute program.

To the public it is announced, not as a disc reproduction over the air, but gets the classy handle of "electrical transcription."

Big record companies, who have been wailing loudly since the radio came in to bust up the record sales, are now seeing in radio the comeback of their industry. The disc men have about decided to quit trying to force discs down the throats of a reluctant public. Instead they have decided to devote more time to the radio field.

Statistics hounds estimate that there will be about $$11,000,000 of radio electrical contracts signed in the next year. Understood that Columbia is set to open a complete recording in Chicago within the next three months to satisfy the demands of Chicago and midwest companies for local radio talent.

1,000 Idle Radio Sets Burn Up Vera Cruz Fans As New Station Looms

Vera Cruz, Mex., Dec. 16.

Construction begun on XETF, new station here. Broadcaster result of unique situation for coast town. During rainy season, four months, listeners can't get Mexico City, 200 miles away and during dry season, six months, they can't get anybody.

There are 1,000 receiving sets in town, plus 4,000 more in neighboring territory.

STATIONS ALL MIXED UP OVER EINSTEIN

Prof. Albert Einstein's broadcast upon his arrival Dec. 12 on the Belgenland via both NBC and CBS, proved a costly station flop. Both systems had to pay heavily to Einstein and his frau's favorite charities, and even then they had to run all over the ship after the prof before they could get him to broadcast.

First of all each system thought it had an exclusive on Einstein's broadcast, CBS having made the arrangements through Mrs. Einstein and H. H. Van Loon, who accompanied them, and NBC having arranged through Einstein's Zionists' society in Germany. CBS agreed to pay $500 to Mrs. Einstein's charity for the right while NBC agreed to pay Einstein's society $300. CBS announced that Einstein would be heard CBS exclusive the night before his arrival.

When he arrived in port there was plenty of confusion between NBC and CBS as to who should broadcast. Reported "Skeets" Miller (N.B.C.) chased Einstein all over the boat. When it was finally explained to Mrs. Einstein and Van Loon that NBC had made their arrangements with her husband's Zionists society, it was agreed that the prof would broadcast over both networks but N.B.C. was to contribute $500 more to Mrs. Einstein's favorite charity, to which NBC agreed.

NBC's 2d Cleveland Spot Goes on Blue Network

Cleveland, Dec. 16.

With the opening of WGAR, Cleveland's newest radio station, NBC has added another link to its chain. Owned jointly by NBC and a Detroit Co. headed by Leo Fitzgerald, it gives the chain two stations in Cleveland, the other being WTAM.

Chief advantage is that the new station will get Amos 'n' Andy direct, instead of being relayed to WTAM. New station will also carry most of NBC's Blue network stuff.

Located in the Statler Hotel, WGAR made its bow Monday night (15) with a banquet and celebration program in which stars from four other stations in town participated.

SPITALNY ON YEASTFOAM?

Chicago, Dec. 19.

Yeastfoam program over N.B.C. is in the market for a new band.

At present dickering with Phil Spitalny and the Wayne King outfits. Has been using Harry Cogan, studio orchestra, for the broadcast.

Rush Hughes at UBC

Los Angeles, Dec. 16.

Rush Hughes, adopted son of Rupert Hughes, is writing continuity and announcing for United Broadcasting Co.

He came from Columbia in New York.

Boris Is White Not Colored

It was inadvertently reported Joseph J. Boris recently arrested and held in $1,000 bail on charges of forging names of radio announcers to fictitious contracts, was colored. Boris is white. Boris claimed connection with the Harlem Broadcasting Corp. of 307 Lenox avenue.

RADIO AUDITION ROOM IN NEW MORRIS OFFICE

A sound-proof audition room for radio artists is being equipped in the William Morris agency's new quarters in the Mayfair theatre building, New York. The other auditions are given and controlled in this room and can be received, as over the air, through sets in the exec offices on the floor above. This is a unique departure for a booking agency.

Morris office is moving this week. It has taken two floors in the Mayfair.

KDKA Radio Announcer Keeps Up Law Practice

Pittsburgh, Dec. 16.

Louis L. Kaufman, senior announcer at Station KDKA, doubles in brass as a practicing attorney-at-law.

Last week he obtained a divorce for a member of Don Lestor's band, whose programs from the William Penn Hotel Kaufman announces daily.

TEXAS STATIONS' AIR OPERA

Dallas, Dec. 16.

WFAA, (local), first in southwest to try studio broadcast of complete opera, with idea clicking big. Popular native warblers in "Cavaliera Rusticana" program by Dallas Power & Light Co. Directed by Alex Keese, former pit conductor for Publix-Palace here.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

ADMISH CUTS NEXT YEAR FORECAST

Chicago, Dec. 16.

In line with the general price cutting policy of all amusements the Ringling circuses will likely appear in 1931 with a new scale.

Sells-Floto, Hagenbeck-Wallace and Al G. Barnes circuses will probably get down to 50c. for the blues, with the Ringling, Barnum & Bailey outfit retaining 75c. as the lowest figure. Prices are being worked out on the basis of the various shows' overhead, with it figured the R. B. & B. trick can't operate under 75c.

Matter is still under advisement. Mentioned figures are the lowest, with better seats to be scaled accordingly.

XMAS SEASON CARNEY CLEAN-UP IN MEXICO

Mexico City, Dec. 16.

Yuletide has a queer effect on Mexican show business. Santa Claus days are poor ones for legit, burlesque and film theatres, but fine and dandy for carnivals.

There is always a slump in box office receipts these days, for the Republic's traditional and nine-day Yule jollifications (starting Dec. 16 and winding up Christmas Eve) make the public care more for home parties and a variety of diversions, which are cheap. Prolonged Xmas blow-out brings carnivals and tent shows to the big towns in force, for these are their dividend days.

Country's traditional Christmas celebration has a public phase which converts all large public parks in the cities and big towns into scenes like those associated with country fairs in the U. S. A. Parks are filled with stalls for sale of all kinds of edibles, things that folk buy to give away and even clothing and household articles. Each park has a replica of the old-time "pay streak."

In tents and improvised theatres, strolling companies of players dispense vaude, burlesque, melodrama and even drama. Ten shows a day, 20 minutes each, at the equivalent of a dime per customer, is the schedule for these actor folk. They garner the coin, even more of it, this time of year, than do showmen with fixed stands and high overhead. Now and then is encountered an act in these shows that is well worth a look.

A. F. Woodson Shot

Galveston, Dec. 16.

Bystanders probably saved the life of A. F. Woodson, of Kansas City, advance man for the J. George Loos shows at Mercedes, Texas, Nov. 14, when J. Van Zandt, tractor man, began shooting at Woodson after an argument over wages.

Woodson was shot in the arm and leg. Van Zandt, caught and jailed, had been using a tractor to move the circus wagons.

McELROY'S CAN. PLATFORM

Ottawa, Can., Dec. 16.

H. H. McElroy, manager and secretary, Central Canada Exhibition, Ottawa, Canada's second largest annual fall fair, elected president of the Canadian Association of Exhibitions and Fairs.

He has promised direct co-operation with exhibitors in opposing further moves on the part of the Canadian Performing Rights Society to collect any form of a tax on copyrighted music.

JESSIE TAYLOR'S BAD FALL

Toledo, Dec. 16.

Mrs. Jessie Taylor, trapeze artiste, fell 30 feet during the opening performance of the Dookey Circus here last week and received several broken bones in her ankles and feet.

COREY'S 25TH

Des Moines, Dec. 16.

A. R. Corey, Des Moines, at the recent annual meeting was named secretary of the Iowa state fair board for the 25th consecutive year.

Bank Sues Gruberg

Times Square Trust Co., New York bank, has instituted action through Rubien and Bregoff against Ruben Gruberg, onie owner, for $700. Bank charges Gruberg with failure to pay a note for that amount, due some time ago.

Gruberg owns the Rubin and Cherry shows.

Ducking the Taps

Chicago, Dec. 16.

Things are tough socially with the carnival general agents here.

It's so bad the boys who have rooms at one hotel have instructed the clerks to tell all and sundry who ask for them they've left.

Idea is to steer clear of the many touches.

Naylor's New Post

Chicago, Dec. 19.

Fred Naylor, last season advertising solicitor for the Sells-Floto circus, has been put in charge of all western advertising for the Ringling offices.

New post has Naylor securing program ads for all Ringling circuses.

FREE GATE DISCUSSED AT IA. FAIR MEETING

Des Moines, Ia., Dec. 16.

Fair Managers' Association of Iowa just closed its 23rd annual meeting here. More than 200 attended to discuss plans for the more than 80 county and district fairs to be held in Iowa in 1931.

Free fair gate was important subject of discussion. Association also declined to seek additional legislation for state aid for county fairs.

Chute Jumpers Hurt

Dallas, Dec. 16.

W. P. Henderson and wife, carny chute jumpers, were seriously injured at Breckenridge, near here, when a ballroom burst, dropping them into crowd of spectators. Accident occurred during Xmas ballyhoo tie-up.

Henderson got a bad face cut from a knife he carried in his hand, while his wife suffered a fractured spine.

SAN ANTONIO'S 200TH

Dallas, Dec. 16.

Historic celebration, marking the 200th birthday of Texas, will be held at San Antonio March 5-7.

Inside Stuff—Pictures

(Continued from page 48)

used in a theatre. The electric has yet to find some process which will cut into present extreme costs of acousticizing.

Seldom has a single story gotten as much attention as "The Maltese Falcon," by Dashiell Hammett. As a result, WB is now much interested in this literary property which was acquired by or for Warners as a matter of course.

Being in no special hurry to do it, four offers from other studios to buy it has finally caused Warners to get hot on the mystery piece. Paramount first put in a bid for it as either Bancroft or William Powell material; Metro wants it for John Gilbert; Universal for Lew Ayres, and one other studio is in the market.

Less than two years ago one of the Paramount officials was taken by a "Variety" lad to see a German actress in Berlin. The exec sat through the picture, announced it had nothing and that the girl had nothing.

Another exec of the same company, a few months later, saw the picture, and signed the girl, Marlene Dietrich.

The girl is appearing in two pictures on Broadway, Rialto and Rivoli, and is getting the benefit of one of those extra heavy publicity campaigns.

"Whoopee," with Eddie Cantor, the United Artists picture, is landing in the big money. Its gross is figured at least $2,500,000 with a good percentage of that from the foreign sales. Despite Cantor's fame unknown in the hinterland over here, the picture pulled heavily, with Al Lichtman, the U. A. gen. sales mgr. forcing "Whoopee" into popularity through demanding extended playing dates on the splits. This brought them in after the opening and accounts for considerable of the huge gross for these days.

Bob Ring, picture critic of the Newark "Sunday Call," has a new system of scoring pictures, giving his readers his rating of a picture at a glance in case they don't care to read the review. He uses playing cards instead of the star method.

At the head of his column, Ring, says: "Photoplays, like cards, are a gamble. Ace signifies excellent, king is good, queen is fair and jack is tame." Each review is marked with a reproduction of one of the four playing cards.

Harry Gribbon, for his short, "Hollywood Theme Song" (Pathe), explains that he actually did the vocalizing, though admitting that it looked artificial.

This is explained by Pathe's desire not to transport an orchestra out to the woods on location, compromising by having Gribbon making a wax record in a studio and then "canning" his own recording to synchronize on actual location. The lapses in perfect synchronization made it appear phoney.

Everybody on the Coast is "Blue Angel" conscious. Studios are calling Par to send over a print for projection room o. o. of the Ufa-Pommer-Jannings-Dietrich-Von Sternberg production. Primary interest is in Miss Dietrich, with a strong secondary concern about Jannings' stuff in English.

From advance reports, if Jannings can get away with a minimum of English dialog, especially if it's in character, as he does in "The Blue Angel," he will be in demand again in Hollywood.

Planning to generously sprinkle future programs with pictures carrying kid appeal, Paramount's policy will be to attempt to pick material that will also hold strong attraction for grown-ups. "Skippy" is next to be done with this in mind.

A half dozen features a year from Par directed at juvenile fans, but attempting to retain something for elders, is said to be probable in future.

Don George waited until the eve of the release of the picture, "Sit Tight," in which he plays a bit, to win the world's wrestling championship. So Charlie Einfeld had all his typewriters, including his secretaries, changing the lead story in the Warner press sheet Monday morning.

Paramount has hooked a mess of publicity for its "Confessions of a Co-ed," booming the picture as a rewrite of an authentic diary of a real gal.

Story actually was whipped up by Sam Speewack, Par staff writer, and Marion Dix, continuity scribe.

Chester Morris' asking price per picture these days is said to be $65,000, although the young actor doesn't actually do the asking. It's Roland West, the director, for whom Morris clicked in "Alibi," who established the turning-out figure.

For a time Morris left West and was on his own. When he also clicked for Metro and others, West exercised his contractual privileges with Morris.

Somebody doing a Schoedsack with his camera ambushed, took a picture of Greta Garbo while she was enjoying a sun bath. Picture was soon thereafter seen around the studio in inside quarters and the owner of the plates, now in the east, is said to have been made offers to keep the photos out of circulation.

Identity of the photographer is withheld, but it's said he took his pictures after Garbo had refused to grant an interview.

When Warners acquired Brunswick it also got a laboratory, research department and 10 scientists. The latter, especially, are being pointed to with pride today by Warnerites.

Abel Carey Thomas, Warner lawyer, was referring especially to the activities of these 10 wise men when he told the stockholders a week ago about Warners and television.

Applying a dose of psychology at the right moment, one of the heads of a West Coast studio got out of a high priced contract with a director without suffering any loss.

Aware of the director's high pitched temperament, the exec got into an argument with him. Director in a fit of temper said, "Let's call it off." Exec had the release all ready and it was signed pronto before the director cooled off.

Bayard Swope is reported constantly present at the R-K-O board meetings. Swope, former managing editor of the N. Y. Morning "World," is said to be absorbing the show business from this angle.

Story printed some time ago is repeated through these appearances that Swope is being shaped for an important exec spot in the Radio group.

James Whale, the Englishman who didn't know the difference between a hi-jacker and a jackpot when he came to this country, has been assigned to direct Tiffany's gang yarn, "X Marks the Spot."

To fit himself for the task, Whale is reading every novel and book on the underworld he can get. He has already read 35.

Just how seriously some states are regarding that 10% ticket tax on film theatres may be indicated by present conditions in Idaho. There civic and educational bodies are already competing with each other on how it shall be expended. The school system, especially, expects himdom to give the teachers a raise and the students new desks.

Obituary

WESLEY HILL

Wesley Hill, 55, Negro actor, who had been playing Gabriel in "Green Pastures" since it opened at the Mansfield theatre, New York, last February, was struck Wednesday morning (10) by a taxi at Eighth avenue and 127th street and died on the way to Suydenham Hospital.

Hill's body lay in the hospital two hours before it was identified.

The impact of the cab hurled the actor against a pillar of the Sixth avenue elevated.

Hill was born in Baltimore and started his stage career 40 years ago as a barker with a medicine show. He went on tour as a Kickapoo Indian boy and did a dancing specialty with the show. Next he was with an "Uncle Tom" show. Later he played in "Old Kentucky," "Old Tennessee" and "South Before the War." He was in "Shuffle Along" during its New York engagement and was in the original "Porgy." He went with the last named to Europe.

He belonged to the Negro Masons and Elks.

F. RICHARD JONES

F. Richard Jones, 36, picture director, died in Hollywood, Cal., Dec. 14, at the Queen of Los Angeles Hospital, where he was confined for a month with a lung ailment.

Jones started his screen career with Keystone as an electrician. He advanced to a cutter, then director, and finally became supervising director for Sennett. He left Sennett to be come director-general and vice-president of Hal Roach, Inc. He remained there two years and was then engaged by Douglas Fairbanks to direct "The Gaucho." Jones was also a feature director for United Artists and Paramount. Shortly after his last picture, "Bulldog Drummond," he developed tuberculosis.

Jones and the late Mabel Normand were a Sennett ace team for three years.

He is survived by his wife, Irene Lentz, Hollywood fashion designer, and a 15-year-old daughter by a former marriage.

EMMETT B. DODGE

Emmett Benjamin Dodge, 79, died recently in Woonsocket, R. I. When 11 years old Ben Dodge left his home in Battle Creek, Mich., to join a minstrel show. For more than 30 years he toured the country as a minstrel, circus clown, vaude actor and even as an Indian medicine man.

He formerly was director of entertainment at Rhode Island fairs and also conducted a show at Crescent Park for several years. His daughter survives.

PROF. JAMES P. WEBBER

Prof. James Plaisted Webber, 52, for many years teacher of dramatic literature at Phillips Exeter Academy, Bath, Me., died Dec. 7. He formerly had played parts with the Stuart Walker Players in Indianapolis and prior to that had acted in Shakespearean roles in the Old Vic Theatre, London.

He had also appeared with Walter Hampden in "Cyrano." He dramatized "Falstaff," which was produced by the Coburns in New York in 1929.

MRS. ELIZABETH WILSON

Mrs. Elizabeth Wilson ("Jollie Dixie"), 54, circus fat lady, died in Joliet, Ill., Dec. 11. For a quarter of a century she had been a featured sideshow attraction with carnivals and circuses in middle west. She weighed 510 pounds. She is survived by her husband, two sons and two brothers.

IKE BLOOM

Ike Bloom, 65, born Isaac Gitelson, died Dec. 15 in Chicago.

Bloom was a pioneer night club man of the town, starting as operator of Frieburg dance hall. He was the first to gain political control of the notorious 22d Street district, long before the age of Capone. Bloom moved from Frieberg's to the Arrowhead Inn at Burnham and later sold out to Jim Colosimo, moving to the Midnight Frolics and later to the Loop Deauville.

Widow, brother and sister survive. Burial at Waldheim cemetery.

JULIUS G. HANSEN

Julius G. Hansen, one of the pioneers in the picture business in Reading, Pa., died of injuries sustained in a recent automobile accident.

He was president of an automobile body manufacturing company with a plant at South Temple at the time of death, and was prominent in Masonic circles.

Mrs. Gertrude Hurst Schworm (Oliver), former hostess at the Keith-Albee theatre, White Plains, N. Y., and divorced wife of Daredevil Oliver, high diver, died Dec. 6 of appendicitis in the White Plains hospital.

Edna Butler Towner, 42, broadcaster and sponsor of many radio dramas over Stations WHAZ of Troy and WGY of Schenectady, died at Leonard Hospital, Troy, N. Y., Dec. 7. Interment in Waterford (N. Y.) Rural Cemetery.

Grandfather, 78, of Estelle Taylor, died Dec. 9 in Wilmington, Del.

Carl Shackleton, 43, musician, founder and director of the Louisville Male Chorus, organized in 1914, died recently in Louisville. His widow and five children survive.

The mother of David Curley Ross, indie vaude agent, died Dec. 14 in Chicago.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

R-K-O recently added Sport Zeno as stage doorman. Sport trouped for 52 years, so he should know everybody.

Tuesday night previews continue to lead the neighborhood in business, with the Empress (burlesque) and two straight picture houses in same section feeling the pull of the Englewood on that night. The latter have tried counter attractions to offset the capacity houses drawn by the 10-act vaude show.

This week's offering got away with Chamberlain's Dogs, a routine poodle act of hurdling, high jumping and barrel rolling by 12 canines; good opener. George D'Alma, single banjoist playing grand opera airs and "The Anvil Chorus," effective, but it remained for the pop tunes to carry turn over.

Perry and Covan (colored) in third spot displayed some neat footwork and tossed in some songs for good measure. Master Gilbert pleased with hoofing. He requires the ripening of years.

Joseph B. Stanley and Co. with an elongated girl, an extreme short one and Mr. Stanley in a smart cracking act present day fans like. Turn needs smoothing. Stanley and femme partner dig the laughs with Stanley's dance and song combination a neat piece of vaude. Tommy Wonder and Sister on sixth brought with them that something called "stage" which pulled this dancing and singing turn out of the ordinary and made it lead the evening. The sister's singing went big while Tommy's dancing wowed 'em.

Dave Manley, doing a single lecture turn spiced with wise cracks about Chicago, prohibition, love, men and women, elicited many laughs. Bedalli-Jean Revue, a four girl ballet well costumed and with special scenery, use all the stock angles of revues. There seemed to be nothing in the 15 minutes to pull this turn out of the drear routine so familiar to vaude.

Irving and Billy, two lads doing a hoke turn with a school examination setting as a background, grabbed a few chuckles that grew later into laughs as the act progressed.

The Kitchens, a casting turn from the circus world, managed to hold the bulk of the house until the end.

"Brothers" (Col) on screen.

Regal

Acts on showing nights both here and at the Englewood have been ruining their own chances by trying to do too much. Agents and bookers have to sit through 10 acts on these nights with the show running as high as three hours. Yet these acts continue, week after week, doing from 20 to 30 minutes. In an effort to impress, they do everything they know, and at such length that the boys in the back of the house sour on 'em and scrim in the middle of the turn and go out for a cigaret. The acts would be much better off if they sliced their act on these nights, getting over the big punch in as few minutes as possible, and then exiting.

This was the trouble with Jackie Malielez, colored femme, who clicked solidly with this house in her first 15 minutes. But she insisted on sticking and coming back, until she sank herself. Three Inkspots, colored comedy boys, also remained long after they had gotten across nicely with their early song and gag bits. Frank Shaw came down from College Inn and is singing a couple of comedy songs. Shaw depends almost solely on smut, and even if the song is outwardly clean, he manages to dirty it up with a "kotch on" and a leer.

Wade and Ware present iron-jaw work with tables and chairs, the man half of this team mouthing the furniture and tossing it around for a click here. Old-time vaude for the most part, but it can be used around the midwest in certain spots. Carvel Sisters are for presentation houses only. Sing and dance, look nice and perform gracefully. Have picture house possibilities.

Les Nichols started out as a ventriloquist and finished a whistler. Bird imitations are excellent, but whether this can still be classed as entertainment is doubtful. Runyon and Bell, two-man comedy, were weak. Tried hard, but couldn't do anything with their poor material. Top Speed, five-person dance flash, will do for the smaller vaude houses, but is not intended for picture house stages. Songs, tap dance, Russian acrobatic make up the bulk of the turn, and all good enough.

"Lillom" (Fox) feature. Business good.

Fire last week destroyed the Gaiety, Ottawa, Ill. House operated by Gregory Bros., was one of the best mile vaude stands in the midwest.

Al Lichtman here Sunday (14) for a sales conference with the midwest United Artists exchanges.

Continental Cinema Equipment Co. (Warner subsidiary) opening offices here to handle the midwest Warner service besides regular theatre service outside of their own circuit.

Engagements for the Harry Minturn stock at the Temple, Fort Wayne, include Margie Williams, Mr. and Mrs. C. J. Davis, Earl Jamison, Ed H. Fitzgibbons, Gwendolyn Delonoy, booked by the A. Milo Bennett agency. Willis Hall goes in as assistant director.

Godino Sinmese Twins are going into the northwest Patio on a percentage date, with placement by Tommy Sacco.

"House of Fear," which recently completed its first showing at the Loop Playhouse, has been leased for a week stand for the Kedzie stock, opening Jan. 1.

Architect A. S. Craven's design for a new theatre in Davenport, Ia., has been okayed by R-K-O. There will be a hotel in the building, together with a 2,700-seat house, to be ready next September. It will be straight pictures. Present R-K-O house, the Capitol, plays vaudfilm.

Gold Coast Theatrical Guild has revived "The Drunkard," a moral drama of 1840, produced some years ago by Macdonald Street Playhouse, New York.

Fritz Blocki, ill with arthritis in an Evanston hospital several weeks has gone to Hot Springs to recuperate. His duties as assistant dramatic editor of the "American" assumed by Hazel Flynn, film scribe.

"Smokescreen," once a prize sketch on the Orpheum circuit, has been expanded to a three-act play by its author, Robert Kaspar and presented at Hull House Little Theatre.

Ernest Tausk leaves Balaban & Katz to become head artist for R-K-O, succeeding Robert Todd.

Business merchants' association (northwest district) working for a new theatre on corner of Lincoln, Weston and Lawrence. Several companies are interested with two sites under consideration.

WASHINGTON, D. C.

Fox—"Oh, for a Man."
Metro—"Captain Thunder."
Rialto—"Extravagance."
Palace—"Passion Flower."
Earle—"Divorce Among Friends."
Columbia—"Grumpy."

First time this season all legit houses are dark. The next show is Christmas night at the Shubert-Belasco when John Drinkwater's "Bird in Hand" opens a 10-day stay.

WOL celebrated its sixth anniversary Dec. 10 with old fashioned birthday party. Leroy Mark, manager, received 16,000 letters of congrats.

Corbin Shield, manager, R-K-O-Keith's since it opened as a picture house, has resigned. His place is taken temporarily by C. Harry Schreiber, assistant manager.

Washington claims to have a natural successor of John McCormack. He is Alfred O'Shea, an Australian, who came here unheralded, gave a recital in a local hotel and dragged out most of the diplomatic corps, and the music lovers in other circles. It resulted in a return engagement in a bigger hall.

DETROIT

By LEE ELMAN

Michigan—"The Payoff."
Fox—"The Dancers."
Fisher—"Only Saps Work."
R-K-O Downtown—"Boudoir Diplomat."
United Artists—"Lady of Morals."
Paramount—"Klaxon."
State—"Tom Sawyer" (2d week).
Shubert Lafayette—"Young Sinners" (5th week).

"June Moon" comes to the Shubert Cass Xmas Day.

The Wilson goes dark this week and will probably stay dark till the 28th when a mystery play comes in.

The Shubert Detroit stays dark indef.

Tracy and Duncan lobby act at the Michigan theatre, now vacationing, resume there Xmas Day.

Lou Kosloff going to the coast with his wife, Florence Allen. The latter was formerly in pictures.

PORTLAND, ORE.

Broadway—"Remote Control."
Paramount—"Morocco."
Orpheum—"Big Money."
United Artists—"Hell's Angels."
Rialto—"Only Saps Work."
Music Box—"Matrimonial Bed."
Dufwin—Dufwin Players (stock).

Bill McCurdy, Dufwin stock manager has hooked May Robson and Leo Carrillo for guest star dates in next few weeks.

V. L. Granville, English actor here one week on Ellison-White Celebrity series, lecture circuit.

Glen Reiche now virtually operating head of Fox theatres here. Reiche is assistant to J. J. Parker, president of Fox Portland Theatres, Inc.

SARANAC LAKE

By "HAPPY" BENWAY

Everybody here looking forward to the big Xmas event, decorations galore are installed, special Xmas eats, music and singing pragramed for the day.

Grace Howard, mother of Dorathy Hurvard, here at bedside of her daughter, who is slightly ill.

Tony Temple, Doris Moore, Julia Kalos, Mae Armitage, William Holly and Benway himself all have pleurisy.

Those getting an okay to go home for Xmas are Ethel Clouds, Constance Reeves, Frisco De Vere, Chris Hagedorn, Fred Rith, Jack Lewis, Fred Buck, Vernon Lawrence and Andreas Erving.

Nola (Madcap) Edwards abed with a slight setback. During the past year she painted many beautiful pictures in oil which are suitable Xmas gifts. If you are interested write her at the N. V. A. San.

Christmas sure good to us, out of 60 patients only two in danger zone. C. A. Zellinger, St. Albans, Vt., sends magazines to the San monthly . . . The Friars ditto . . . Eddie Voss, plenty busy hand-tooling leather billfolds, wants to thank all sending in orders . . . Special Xmas show given to all showfolk patients at the Pontine theatre here, A. B. Anderson managing . . . About two months ago Mike McNamee was in a very bad condition but today Mike is a much okay man . . . Ruby Franklin gained 30 pounds. Why? Nothing to worry about . . . Since the "guy" has been selling apples in front of this San, our three doctors left for a vacation.

Write to those that you know at Saranac.

BRONX, N. Y. C.

Adolph Goldberg has landed a backer and has acquired the Windsor for Sunday classical music concerts. Goldberg plans to put on the top-notchers in the musical line at fancy prices, hoping thereby to make the Bronx a new cultural center. Starts in January.

Local managers watching the "Early Bird" matinees inaugurated by Louis Gans at the Boston Road theatre. If successful, most of the picture houses will try the idea.

Fox Park Plaza resumes vaudeville Saturday on a split-week. House played pictures and vaude until last summer, when it went film grind.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"In the Meantime."
Alvin—"Bird in Hand."
Pitt—"Daddy Dumpling" (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Penn—"War Nurse"; stage show.
Stanley—"Cat Creeps"; stage show.
Aldine—"Grumpy."
Warner—"Outward Bound."
Harris—"Fourth Alarm"; vaude.
Fulton—"Madam Satan."
Enright—"The Dancers"; stage show.
Sheridan Sq.—"Madonna of the Streets."

Leneta Lane replaces Pauline MacLean as leading woman of George Sharp stock shortly.

"Made in Hollywood," Brock Pemberton's latest by Donald Davis, set for the Nixon New Year's week following opening in Atlantic City. Piece will go from here directly to Avon, New York, replacing "Strictly Dishonorable" there.

Ezzi Covate's band opened this week at Nixon cafe indef.

Eddie Klein, who operates the Villa in summer, reported taking over the Plaza cafe, name band policy, opening with Will Osborne.

Peggy Bernier with Ed Lowry now at Stanley following her four-week engagement with Paul Ash in Cleveland.

Wild Oscar, Penn organist, leaves next week for Buffalo and will be succeeded by Dick Leibert.

Victor Hyde here from Loew production department, N. Y., staging "Juvenile Minstrel Follies" with cast of 200 for Penn's Christmas week attraction.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
Community Playhouse—"Alice in Wonderland."
R-K-O Palace—"Boudoir Diplomat" (vaude).
R-K-O Temple—"Dancers," "Seven Days in America Thirst."
Loew's Rochester—"Remote Control."
Capitol—"Scarlet Pages."
Eastman—"Morocco."
Regent—"Whoopee."
Little—Metropolitan Opera Co. (special performance).
Strand—Change.
Family—Change.
Piccadilly—Change.
Victoria—Change.

Truman Moulder, former assistant, Regent, is manager of newly reopened Piccadilly. Howard Cohen shifted to the Regent.

Questionnaire distributed in Family theatre (grind) showed 51% of men in audience unemployed. Ten per cent. had received wage cuts and 12 per cent. working part time.

Edmund Query and Susan Tompkins, "Old Timers" radio entertainers, have returned after three years in Bermuda.

Eastman School of Music orchestra goes on weekly schedule over NBC network Jan. 6. Mondays 5:30 to 6 p. m. including WHAM in hookup.

BROOKLYN, N. Y.

By JO ABRAMSON

Flatbush—"Life Is Like That."
Jamaica—"Steve."
Majestic—Dark.
Paramount—"Morocco"; stage show.
Fox—"Lightnin'"; stage show.
Albee—"East Is West"; vaude.
Strand—"Life of the Party."
Loew's Met—"Outward Bound", vaude.
Oxford—Stock burlesque.
Star—Burlesque (Mutual).
Gayety—Burlesque (Mutual).

Bookings for legit houses certainly tough at this time. Flatbush (Brandt) has "Life Is Like That," new play by Jo Milward, produced by Curtis W. Emery with Betty Linley, Helen Shipman and Edward Pawley. Majestic dark this week and looking forward to a new Shubert tryout next week, "Meet My Sister." Bettina Hall heading.

Olive Borden (screen) is in "The Devil Is a Lady," legit tryout at the Boulevard Christmas week. Lew Cantor producing. Cast also has Frieda Inescort.

Starting Dec. 25 at the Flatbush (legit) "Hell's Angels" comes in for an indef run. Same film slated for the Boulevard (legit) starting Dec. 28.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

BRONX	61	LOUISVILLE	62
BROOKLYN	61	NEWARK	62
BUFFALO	62	NEW ENGLAND	62
CHICAGO	61	NEW HAVEN	62
CLEVELAND	62	PITTSBURGH	61
DALLAS	62	PORTLAND, ORE.	61
DENVER	62	ROCHESTER	61
DETROIT	61	SARANAC LAKE	61
INDIANAPOLIS	62	SAN FRANCISCO	62
LOS ANGELES	62	SYRACUSE	63
		WASHINGTON	61

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Franc Dillon, syndicate chatterer, elected president of Screen Women's Press Club; Rosalind Shaffer, vice-president; Daphne Marquette treasurer; Ivy Wilson, secretary; Shirley Moorman, auditor; Eleanor Packer and Ida Koverman, directors.

International Adventurers presented its medal for the year's outstanding achievement among its members to W. S. Van Dyke, director of "Trader Horn."

Leo Landry of the College Inn has taken over the Jack and Billy Cafe on Hollywood boulevard.

Paramount's Sumatra picture, made by Ernest Schoedsack and temporarily titled "Jungle War," becomes "Rango," in a handle change.

Laurel and Hardy comedy, "Girl from Pittsburgh," is now "A Pip from Pittsburgh."

"Peter Pan," currently at the Civic Repertory, will probably be taken to Frisco by Homer Curran. It will go into the Curran there if Harry Green will move his "Shyster" to the Geary.

The following assignments were made at the coast studios last week:

James Cagney, Robert Allen, "Night Nurse," WB.

John Miljan, "Gentlemen's Fate," Metro.

Genevieve Tobin, Dorothy Peterson, Frederick Burt, Frank McHugh, Betty Jane Graham, Freddy Burke Fredericks, Aileen Manning and Louise Beavers, "Fires of Youth," U.

Winter Hall, "Girls Demand Excitement," Fox.

Erie Mayne, "East Lynne," Fox.

J. M. Kerrigan, "All Women Are Bad," Fox.

David Worth, "Land Rush," Fox.

Charles LaMont to direct sixth George Sidney-Charlie Murray short, U.

Gene Lewis direct dialog "Mother's Millions," Liberty.

John Goodrich to write original for Tiffany.

Victor Varconi, "Doctor's Wives," Fox.

Edith Fitzgerald, dialog, "Five and Ten," Metro.

Louise Brooks in "Windy Riley Goes Hollywood," Educational comedy.

G. P. Huggie, "Madame Julie," Fox.

Victor Schertzinger direct "Madame Julie," Fox.

Charles Lamont, direct Sidney-Murray short, U.

Theodore von Eltz, "Victory," Pathe.

Lew Ayres, "The Iron Man," U.

John Moffitt, untitled tabloid newspaper story, U.

Mitchell Rhein writing shorts, U.

Regis Toomey, Robert Elliott, Richard Barthelmess, untitled newspaper story, FN.

Arthur Caesar adapting "Red Hot Sinners," WB.

Myrna Loy, "Sadrons," Fox.

June MacCloy, Thelma Todd, "June Moon," Par.

CLEVELAND
By GLENN C. PULLEN

Hanna—"Berkley Square."
Ohio—Kreutzberg and Georgi.
Play House—"Mask and Face."
Brickert—"Feard of Great Price."
Columbia—"Silk Stocking Rev. (burlesque).

Pictures

Stillman—"Lightnin'."
Palace—"Scarlet Pages"; vaude.
State—"Sea Legs"; Paul Ash unit.
Hipp—"Africa Speaks."
Allen—"Follow the Leader."
Cameo—"Eyes of the World."
Keith's—"Morocco"; vaude.

Carlton Brickert and Sam Manheim, owner of Columbia burlesque house, planning to send Cleveland production of "The Captive" on road to Chicago.

Paul Ash last week did biggest biz since he opened engagement at State, grossing $24,500. Ash hit by dangerous attack of flu, but managed to stick it out on stage. Local contract has been extended several weeks.

Erlangers have donated Ohio for Christmas charity performance of "Thirteenth Chair," to be staged by Sam Bradley.

Robert McLaughlin, Shubert district manager with headquarters at Hanna, now looking for houses in Chicago and Philly to inaugurate his stock system originated in Cleveland.

Kinsman, neighborhooder, to start policy of Soviet-made movies this week with "Old and New."

Club Madrid to have the highest New Year's Eve cover charge, soaking the umpchays $12.50.

Ralph Walsh, former manager at Hipp, appointed district manager of Warner's Ohio theatres, with headquarters in Cleveland.

Warner's new Lake theatre, previously known as Cinema, to open Christmas-day. Willott M. Warren, manager.

Benny Darrow, R-K-O publicity man recently let out, now undergoing operation for appendicitis.

Albert Palda reopening Moreland with new sound equipment.

Dorothy Barber, Cleveland's only woman theatrical manager, has left the Knickerbocker and bought a share of the Manhattan, which she is now operating. Louis Zwee succeeding her as manager of Knickerbocker. Ed Cole transferred to the Savoy and W. J. Banks to Royal.

SAN FRANCISCO
By WALTER RIVERS

After the dark Xmas period the first legit to open will be the Geary with "The Shyster," starring Harry Green. It opens Dec. 27.

Solly Belasco, brother of David, 40 years a letter carrier in the San Francisco postoffice, retired last week.

R-K-O Orpheum here last week used the ticket selling campaign using unemployed men in a house to house canvas.

Promoters of the Walkathon, which cleaned up here recently with their marathon dance contest in Golden State ballroom have opened a second contest.

Election of officers of Musicians' Union Dec. 13 promises a bitter fight. Candidates campaigning hard and considerable bitterness said to be involved. Candidates are: President, Walter Weber, Joseph Walker; Vice president, Frank Borgel, Jack Hayward, Ceasar Brandt; Secretary, Al A. Greenbaum, Elmer Slissman.

LOUISVILLE, KY.

Alamo—"The Dancers."
Brown—"Big Money."
Mary Anderson—"Only Saps Work."
National—"Rose Garden" (F. & M. Idea), and "Ladies Must Play."
Rialto—"The Derelict."
State—"The Lottery Bride."
Strand—"The Cat Creeps."
Savoy—Happy Ray and Co. (Stage). Films.
Columbia Auditorium—"Street Scene," Road Show.
Memorial Auditorium—Darrow-Bazell-O'Brien-Welch Debate.
U. of L. Playhouse—"The Goose Hangs High" (Stage).

Ben Greet Players gave "Twelfth Night" and "Hamlet" at the Memorial auditorium Dec. 12; grossed $1,900.

Sam Hyman is out as p.a. at the National.

Charles Dornberger and orchestra opened at the Brown hotel Dec. 12 and have tied up with WHAS.

Triangle club of Princeton University presents "The Tiger Smiles" here Dec. 30 at the Memorial auditorium.

The grand jury, Dec. 9, indicted William C. Tarrant, 21, employe of the Savoy theatre, on a charge of converting $286.57 of the houses's funds to his own use.

NEW ENGLAND

The Fox Plaza, Worcester, will reopen with Mutual burlesque Dec. 22 with "Record Breakers." Robert W. Portle will manage the Plaza.

Dr. J. J. McNamara, Lowell, Mass., of the board of health, is making a rigid investigation of health conditions resulting from attendance at theatres in the city.

No sooner had Brookline, Mass., voters approved establishment of theatres in America's wealthiest town than the community's 12 Protestant ministers asked the Board of Selectmen to prohibit Sunday shows.

Joseph Josack, Jr., has succeeded Joseph Stilofsky as manager of E. M. Loew's theatre, Worcester, Mass. Latter transferred to Loew's Capitol, Lynn.

Theatres in Salem, Clinton, Quincy and Methuen, Mass., admitted hundreds of children Saturday when toys and clothing for needy people were the only admission price.

NEWARK
By C. R. AUSTIN

Broad—"The Inspector General."
Shubert—Dark.
R-K-O Proctor's—"Madonna of the Streets," Vaude.
Loew's State—"Way For a Sailor," Duke.
Newark—"Ex-Flame," Vaude.
Branford—"The Widow from Chicago" Stage Show.
Mosque—"Madam Satan."
Little—"Ein Schiff Kommt Herein."
Fox-Terminal—"The Princess and the Plumber."
Capitol—"The Life of the Party."
Empire—"Big Fun Show."

Gene Dennis has been re-engaged for a tieup with the Ledger. The last time here, the Ledger received over 100,000 letters. She is now with Warner's and will be at the Branford shortly.

"Check and Double Check" didn't do well playing the Warner neighbs.

The Branford succeeded in billing "The Widow from Chicago" without any mention of Alice White. Only names used were Robinson and Hamilton.

"Ballyhoo," listed to open this week at the Shubert cancelled suddenly and the house is dark. At the Broad, Jed Harris's "Inspector General," billed to open Tuesday, was postponed until today (16).

NEW HAVEN
By H. M. BONE

Shubert—Dark.
Paramount—"Only Saps Work"; Publix Unit.
Fox-Poli—"War Nurse"; F. & M. Idea.
Roger Sherman—"Truth About Youth"; "Dixiana."
Fox-Bijou—"Brothers"; "Heads Up."

First regular Yale Drama School production, direction of Prof. Baker, will be "Steel," a drama by Harold Igo, a student in the school.

Mrs. Sarah Towers, mother of the late John D. Towers, who was Publix-Paramount film manager for Connecticut and Western Mass., died here last week. Her death was hastened by grief over the death of her son, two weeks ago.

Theatrical ad lineage in local papers is more condensed these pre-Xmas weeks than parking space for an Austin. Mgrs. are crawling into an economy hole.

Sir Philip Ben Greet is bringing to Connecticut next month a group of English players who will present "MacBeth" and "Everyman."

"Sin Takes a Holiday" opens the renovated Fox-College Xmas day.

Edward Dean Sullivan, former New Haven newspaperman at present assisting in the production of "X Marks the Spot," will have his play "Platinum," produced by James Cruze Productions.

Roger Sherman is using the dull week prior to Xmas to unload several mediocre films with a heavy return to Grade A pictures Xmas day. At that time, "Sunny," which has been plugged several weeks ahead, opens to be followed by "Hell's Angels."

DALLAS
By RUDY DONAT

Majestic—"Up the River"; vaude.
Palace—"War Nurse"; stage show.
Melba—"Billy the Kid."
Old Mill—"Good News."
Capitol—"Renegades."

Sam Hefley sold partnership in Parkway, local suburban, to Ed. Morse. Morse new manager with Hefley devoting time to politics.

Stuart Erwin, Par comedian, booked for personal at Palace week Dec. 19.

Truly B. Wildman, former head of Warner Exchange here, transferred as manager theatre department at New Orleans and Memphis.

"Night Work" so weak at Capitol it was pulled and replaced by "Dancers." Worst flop since house was taken over by R-K-O in Oct. "Tol'able David" held up until after holiday slump at R-K-O Majestic.

First m. c. in three years as b. o. magnet here is Jimmy Ellard, rotating on Publix's from Texas de luxes.

Jack Beall, former dramatic scribe Times-Herald; p. a. for newly formed polo club.

Little Theatre set for three month production including "Hotel Universe," "Androcles and the Lion," "Borned in Texas" and "The Man Who Married a Dumb Wife," with "Hotel," opening Dec. 15.

INDIANAPOLIS
By EDWIN V. O'NEEL

English's—"The House of Fear."
Loew's Palace—"Hell's Angels" (2nd week).
Circle—"Derelict."
Indiana—"Along Came Youth"; Publix unit.
Lyric—"Man to Man"; R-K-O vaude.
Apollo—"Oh, for a Man."
Ohio—"Life of the Party."

Three Illinois street burlesque houses having tough sledding. Just two too many for the town.

"Chicago" next presentation of Civic Theatre, Dec. 27.

Broad Ripple (neighb) installed sound.

J. C. Gillman, R-K-O travelling representative, stepped out of his auto into the living room of a farmhouse nearby. Failing to make a sharp turn on State Road 56, his car dashed through the wall. No one injured.

BUFFALO
By SIDNEY BURTON

Buffalo—"Life of the Party."
Hipp—"The Cat Creeps."
Century—"Sunny."
Great Lakes—"Oh, for a Man."
Lafayette—"The Squealer."
Hollywood (Little)—"3 French Girls."

Buffalo picture houses catering strong to special children's performances Saturdays. Most neighbs running special mats at 5 and 10c. The Great Lakes (downtown) has opened a special tap dancing school conducted by Lew White Saturday mornings, 25c admission, which includes attendance to first regular theatre performance at 11.

The Hollywood (Little) has special Saturday afternoon programs which are being endorsed by local women's clubs.

"Bad Girl" (Ruth Easton leading), originally scheduled to open at the Teck Christmas Day, opens Dec. 22 instead.

The Erlanger reported in for siege of grand opera by touring companies about Jan. 15.

DENVER

Aladdin—"Tol'able David."
Denver—"Follow the Leader" stage show.
Paramount—"Sunny."
Rialto—"Billy the Kid."
Tabor—"Scotland Yard."

State license fee bill for billboards will be introduced in legislature in January.

Fox will build houses at Longmont and Sterling, Colo., and Sheridan, Wyo.

State Little Theatre tournament first week in April, 1931.

David R. Hokreich, gen. sales mgr. Gen. Talking Pictures, was here and placed his product with Sheffield Film Exchanges, also in Salt Lake, Seattle, Portland and Butte.

J. R. Grainger was here Dec. 15-16 on his way to Frisco.


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SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Danger Lights"; vaude.
Loew's State—"The Lottery Bride."
Paramount—"Sea Legs."
Warners' Strand—"Man to Man."
Fox-Eckel—"A Devil With Women, 1st half; "Outside the Law."
Dewitt—Newsreels.
Syracuse—Vaudfilm.

Fox-Eckel, only local de luxe house without a modern cooling plant, will replace its antiquated equipment with a refrigerating system before spring. Other improvements to the house are planned. At the present time the outer and inner lobbies as well as the marquee are being renovated and redecorated. The white tile floor in the lobby is to give way to heavy carpeting.

Charles Freeman, briefly student manager at R-K-O Keith's, has earned his first promotion. He becomes assistant manager, succeeding James McPeek, transferred to the Palace, Rochester. Young Freeman is a nephew and namesake of the R-K-O booking chief.

Helen M. Tait, movie editor of "The Post Standard," is ill; it's an appendicitis attack.

Babette Belloff, Syracuse musical comedy and vaudeville actress, spending the Christmas period at home, sings tonight (Tuesday) at a Chanukah festival cabaret dinner-dance given by the Temple Brotherhood of the Society of Concord.

Keith's intact unit shows are to all intents and purposes five acts, with Ken Sparnon's original overtures qualifying as the fifth. Sparnon's pit band goes in for vocal numbers, for occasional guest soloists on the stage and for trick effects and costumes. Carefully produced, the overtures have a running time of the average opening act, and click consistently with the audiences.

New York State Fair next year will eliminate the afternoon vaudeville show as grandstand entertainment between the Grand Circuit races in favor of a rodeo. Frank Wirth will be in charge.

A novel auction, with "shekels" for currency and Victor radios as awards, will be conducted at Keith's here Monday and Tuesday evenings, Dec. 22-23.

The first issue of "shekels" are being distributed to persons attending the theatre. A person receiving one may obtain 100 more by calling on any of the 12 local Victor dealers co-operating, and registering. One hundred additional "shekels" will be given to every person who furnishes any of the dealers with the names and addresses of other residents and information as to the type of radio they own. Two thousand "shekels" will be given to every person who furnishes any of the dealers with the name of a prospect who purchases a Victor radio before Dec. 23.

At the nightly auctions at Keith's radios will be knocked down to the highest "shekel" bidder in the audience.

VARIETY BILLS

(Continued from page 39)

Hippodrome
Maid of the Mts
NEW CROSS
Empire

STRATFORD
Empire
Aladdin
Empire
Royal, Italian Cir

PROVINCIAL

NEWCASTLE
Empire
Gracie Fields
Selbit & Glyn
Laurel Bros

The Prontos
Fields & Russini
Al Marshall
Pitt Girls
Bitt Girls

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch

Beaux Arts
Katherine Parsons
Roger Pierce
Glodya Ivanova
Wilma Cox
Martinez Orch

Central P'k Casino
Ethel Merman
De Marcos
Leo Reisman Orch

Chez Madrid
Joe Lewis
Kahl
Anne Bolan
Al Jackers' Orch

Club Abbey
Jean Malin
Lester Lamont
Billy Reed
Jerry Freedman Or

Club Argonaut
Texas Guinan
The Crooners

Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Epps Orch

Club Delmonico
Morton Downey
Jack Pettis Orch

Club Lido
Libby Holman
Moss & Fontana
Bobby Brooks Orch

Club Richman
Milton Douglas
Ted Lewis Orch

Connie's Inn
Aida Ward
Chas. Wilson

Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch

Cotton Club
Isabelle Washingt'n
Maude Russell
Sherman Robinson
Lottie Hill
Mordecai & Taylor
Swan & Leo
Henri Wessels
Duke Ellington Or

El Patio
Ramon & Rosita
Emil Coleman Orch

Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
N T G Rev
Katz Orch

Paramount Grill
Kay Lazell
Hal Leroy
Jackie Miers
P & Perry Kendall
Vilma & Buddy Ebsen
Chas O'Conner
Benny Davis
Flo Richardson Or

Salon Royal
Elizabeth Welch
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch

The Nest
Hannah Sylvester
Lottie Gee
Gwendolyn Posey
Clyde Parks
Mamie Smith

Villa Vallee
Eddie Peabody
Rudy Vallee Orch

ER ODER ICH

(Continued from Page 26)

Piel, however, who years ago commanded sensational and dangerous stunts, now believes in taking it easier. In this picture he masters only somewhat difficult situations, but at the end a mad ride on a bicycle is to be seen which, however, he did in some of his silent pictures.

Piel's elegant appearance reminds of the cheap fashion journals, representing, indeed, the idol of the lower class German public. He is to be taken more seriously as a director. He leads his actors in an inconspicuous manner, and even though he does not incite them to great artistic performances, which the type of his pictures does not require, he nevertheless knows how to create many an interesting effect. In this connection special reference is made to the scenes in the port of Genoa which, also in the way of sound effects are well done.

A number of goo dactors, including Hans Junkermann, Eduard von Winterstein, Hermann Vallentin, Hugo Doblin, Paul Rehkopf and Charly Berger are co-operating with him in a clever ensemble. Only the actresses Valery Boothby, a mediocre type of a vamp, and Oliva Fried, are ineffective and lisping.

Admirers of Piel gave their idol stormy applause from which no doubt may be inferred that this picture will do business, at least over here. *Magnus.*

THE CODE OF HONOR

(WITH SONGS)

Syndicate production. Directed by J. P. McGowan. Story by G. A. Durlam. Cast includes Mahlon Hamilton, Doris Hill, Robert Graves, Jr., William Dyer. Cinephone recorded. At Ideal, N. Y., half of double bill, one day, Dec. 4. Running time, 60 minutes.

Harden, the villain, hitched his soprano voice a notch to make even pitch with Jack Cardington as the latter with the frozen nerve of a cucumber in the watermelon patch colddecked Harden out of the Bradfield ranch deed.

Cardington saved all after a hard ride and several days' illness. So he wins the gal and the picture ends. Fight's a poser. Recording spotty. Dialog cracked.

Photography natural and okay on the double bill it taken with a sly wink.

But this review is too long. *Shan.*

Rogue of the Rio Grande

(WITH SONGS)

Sono-Art production. Released by World Wide. Directed by Spencer Gordon Bennett from story by Oliver Drake. Myrna Loy featured. In cast: Jose Bohr, Raymond Hatton, Carmelita Geraghty, Walter Miller. At Loew's New York one day, Dec. 2, half double bill. Running time, 55 minutes.

Romantic story of the Mexican border woven around the adventures of one of those glamorous bandits who steals from the rich and lavishes his plunder on the poor. This western has lots of action, marked by good performances by Jose Bohr, Spanish actor, and Raymond Hatton in a comedy role, rating as the better half of a twin bill for the daily changers. Story runs in the expected formula.

Myrna Loy, featured, sings and dances, but her contribution to this flicker is of no particular merit. Bohr easily stealing the picture.

Bohr is a Pancho Villa border terror, who robs the mayor of Sierra Blanca and then returns to the town determined to show up the sheriff as an incompetent, since the reward offered for his capture is only 1,000 pesos. Hatton as the bandit's aide, who warns his chief about getting mixed up with cabaret girls, gets laughs by proving to be a chump for one of the smoothest dips in the joint. *Mayf.*

Le Roi des Resquilleurs

("Champion Gate Crasher")

(FRENCH MADE)

Paris, Nov. 28.

Pathe Natan production and release. Directed by Pierre Colombier. Scenario by Pierre Colombier and Rene Pujol. Music by Ralph Irwin and Oberfeld. Starring Milton. Made in Pathe Natan Joinville studios, near Paris. Recorded by RCA. Running time, 105 minutes. At Moulin Rouge, Nov. 21.

The Gate Crasher ..... Milton
Doorkeeper ..... Kerns
Girl ..... Helene Pendrier
Girl Friend ..... Helene Robert
Her Mother ..... Mady Berry

Such a distinct progress in French production it cannot be compared to any other local made. Apart from the fact it is strictly local, savors considerably of the Harold Lloyd comedies, for tempo and timeliness of gags. The one man who gets no credit is the gagman, and he deserves a lot.

The word "Resquilleur" is a slang word of the Riviera dialect, meaning one who tries to get something for nothing, and especially crashes a gate. Overnight it has become part of the Parisien vocabulary, due to the unprecedented success of the film.

Story is that of a smart, suave, acted by Milton, who impersonates a crook, back to the French police by his happy-go-lucky cheerfulness. He is first seen at a prize fight, where he crashes the gates; next in a restaurant, where he beats the bill. He makes the acquaintance of a couple of nice girls, falling in love with one who is the daughter of a formidable woman, the girl friend being the daughter of a bicycle manufacturer. Both girls are sports crazy, which explains their being found not only at prize fights, but also at the six-day bicycle marathon, where the gate crasher would be thrown out if the girls didn't recognize him, and finally at the international football match, which he crashes to the extent of impersonating one of the players. In true William Haines style he scores and wins the hand of his girl.

The scenario is treated in such a local way that it is doubtful whether the film would score outside of France, but for local consumption that local treatment is undoubtedly one of the big assets, as entirely precluding any idea in the audience's mind of a foreign-made adapted for French consumption. Now that the curiosity stage for talkers is over and that there are plenty of French talkers on the market, audiences are reacting very strongly against actors speaking French with a foreign accent, and are also showing a growing tendency to prefer films which show no trace of foreign production, even if remade with a strictly French cast.

The direction is very good, but what makes it stand out from any other French production is the tempo, evenly fast throughout. Also, were the film silent, it would still be amusing, as in no place is the dialog taking the place of screenable action. At all times the production is a picture, and treated as such, whereas one of the frequent mistakes of French talkers is to photograph what amounts to a spoken stage play.

Photography good and so is the sound. No special attempt has been made to do any technical tricks in the way of photographic angles or lightings, nor does the audience get the impression that high-faluting advanced stuff is offered it in place of straight entertainment. The audience begins to laugh practically as soon as the film commences, and it doesn't stop laughing until the final chorus.

Natan's love for shooting paid publicity in his newsreel is also transparent in the production. A breakfast food and a brand of beer are conspicuous; but this is further topped by one of the gags where a wine dealer (Nicolas) is publicized to the extent of the delivery man made up to look like the dealer's poster which is Paris' most popular. Nevertheless, the director must be credited with enough ability to do the trick in such a way that the advertising is not obnoxious.

Milton, the gate crasher, is a popular music hall star, and anything but a juvenile. He does not attempt to act as one. He impersonates a man well in the 30's, and creates a character, which, despite the fact that one form of graft is his weakness, has nothing to do with the gigolo, of which the French are sick and tired, on the stage and screen.

His gags are ably supported by Kerny, who everywhere faces him as the gate keeper. The two girls are fair but merely incidental. The formidable mother is quite a type, strangely reminful of the Mrs. Pasquerette who was a German spy in "Mare Nostrum." Many sequences have been obviously lifted from newsreel; but all nicely blended together, leaving the layman unconscious of the fact.

Film opened at the Moulin Rouge, 2,200-seater—large for Paris. From the first day it has been playing SRO to a success such as has not yet been obtained by any French film and by very few Americans here. It demonstrates the possibility for the French to make productions grossing the maximum in their own market.

On the Moulin Rouge screen picture is shown as a Natan production released by Pathe-Natan, which seems to be a further step in Natan's personal control of the organization. *Mayr.*

The Fourth Alarm

W. Ray Johnson production. Released by Continental Picture Corp. Nick Grinde and Spencer Ralph Bowes. Supervised by Harry Bowen. Jack Richardson in charge. Story by Scott Littleton. Directed by Phil Whitman. R-A Photophone recording. At Loew's New York one day, Dec. 2, half double bill. Running time, 60 minutes.

Glorifying the American fireman once again, this one should get by in the daily change spots, despite the lightweight yarn about a fireman's love for a wealthy girl whose father is a manufacturer of nitroglycerine. Ni's Stuart's father is chief of the fire department. He falls in love with the girl, who races his hook and ladder to a conflagration. Following an accident Dick is promoted to inspector of fire hazards, along the waterfront, the girl's father manipulating the political wires.

When the young inspector discovers the girl's father is making nitroglycerin bombs within the city limits, the usual form between love and duty with the former triumphing over the department.

For a film for the family trade, or the type of audience where explosives were stored, is the blowoff, the inspector coming to her rescue and the grateful manufacturer okaying the romance. Plenty of action, especially during the final reel during a waterfront fire scene, with the firefighters doing their stuff from all angles, should please the kids in the neighbs.

Since reported "The 3d Alarm" is to be remade, with sound, this indie titled so close to it looks to be chiseling two ways.

Television Squawks

(Continued from page 56)

look at them, they can't imagine why they should now look the way they do.

From Neck Up

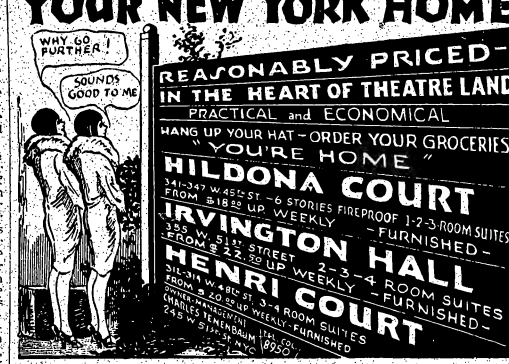
At present the two have only to worry about their face and necklines as the Television doesn't carry any lower. It is possible for WASP to show as far down as the hips but, because of the excessive drain of current required for the operation this is seldom done.

Consequently, Ransom and Pratt spend plenty of time in the barber shops shaving and keeping their muggs shining. To offset the hard working period, when they can be both seen and heard, the boys have rented a room at their own expense in the building. Here, after the Television period the boys flee for rest and recuperation. They have to get with the missives before hitting back again for the straight radio broadcast room, where all they have to do is sing and chatter.

Both lads wear clothes all the time, and keep them on when up before the little black box of the Television set. Here, always in a sitting position, the two hold their chest music out of range of the box and take great care to turn the pages so as to make no rustle. They have to do a check finishing run to be sure and get both their mugs over the wire. Visitors are not allowed at these sessions and hear broadcasts so in this respect the boys don't get to see.

Both bowed out when the broadcast is just to be starting cues with always a final flourish of the hands before they range for the [illegible]

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LITERATI

(Continued from page 56)

because of ill health and is succeeded by Claude La Belle.

A Family Connection

Although the "Saturday Post" is open to all writers, there's one syndicate who can't land that mag. He is the son of George Horace Lorimer.

Featuring Jack Moranz

Jack Moranz, cartoonist, said to be well known in eastern newspaper art circles, has joined the staff of the San Francisco "Daily News." He is being exploited heavily.

Percy Waxman, for some years assistant to Arthur T. Vance, editor of the "Pictorial Review," now occupying the editorial chair for that mag.

Hugo Gernsback, who went bankrupt on the pseudo-scientific story thing and who recently attempted a comeback with "Science Wonder Story" and "Air Wonder Story," finds that stuff just as hard to sell as before. The two mags have been combined as "Wonder Stories."

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AN OPEN PRESS (BOOK)

"The Daddy of All Crooners."

New York "DAILY NEWS," Dec. 9, 1930

NICK LUCAS

"I Thank My Lucky Stars"

★★★★ TIMES ★★★★ AMERICAN ★★★★ TRIBUNE
★★★★ NEWS ★★★★ BILLBOARD ★★★★ TELEGRAM
★★★★ GRAPHIC ★★★★ POST ★★★★ SUN
★★★★ VARIETY (Sime) ★★★★ WORLD ★★★★ VARIETY (The Skirt)

WHILE PLAYING

R-K-O PALACE, NEW YORK

LAST WEEK

Palace, New York, Dec. 8, 1930, "Variety"

"A show-stopper and with second billing (Murray at bottom) was Nick Lucas, who did 16 minutes, and fine. Murray was in his act for laughs, mooching Nick to do his guitar instrumental for three songs. Previously Lucas had done three requests, (new pops) and followed with two reprises, properly placed, then the guitar, and off." *Sime.*

New York "Sun," Dec. 8, Palace, New York

"Mr. Lucas, whose virtuosity with the guitar surpasses even his crooning, stopped the show until he had dished up many of his old favorites."

Evening Graphic, Palace, New York, Dec. 8, 1930

"Nick Lucas, too, crooned himself to hitdom with a half dozen numbers, accompanying himself on the guitar. Lucas sings without effort, and the result is so pleasant that one wishes that there could be more crooners like him. His style is certainly distinctive."

New York "Evening Post," Dec. 8, 1930, Palace

"Nick Lucas also draws sustained applause for his baritone crooning. He obliges with the old favorites, including 'Tiptoe Through the Tulips.'"

New York "Herald Tribune," Dec. 8, Palace, New York

"Nick Lucas can still pick the guitar to perfection and his singing is above reproach."

New York "Telegram," Dec. 8, Palace, New York

"Mr. Lucas sings in his peaceful, wholely ingratiating manner."

New York "News," Palace, New York, Dec. 8, 1930

"The daddy of all crooners."

New York "World," Dec. 8, 1930, Palace, New York

"Hereby report, however, that Mr. Lucas was received with tremendous enthusiasm, that he is a wow, that he is forced to give four encores."

Palace, New York, New York "American," December 8, 1930

"Nick Lucas, the crooning troubadour, returns with his guitar and some new songs and, at vociferous requests from his auditors, some old songs."

"The Billboard," Palace, New York, Dec. 13, 1930

"Nick Lucas had the advantage of a great gab sendoff by Murray, but clicked easily on his own with his crooning and guitaristics. Lucas drew big applause in three numbers before taking the bows and almost wearing out his welcome with encores. Murray came on before the final takeoff to clown adeptly and serve as atmosphere for the finish number. Lucas was in good voice, and the regulars sonsed it."

New York "Times," Dec. 8, 1930, Palace, New York

"Among the other Palace contributors are Nick Lucas, who takes care of the crooning and accompanies his soft-voice harmonies by strumming on an ebony guitar."

DIRECTION LEO FITZGERALD

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 101. No. 2 NEW YORK, WEDNESDAY, DECEMBER 24, 1930 64 PAGES

DEB'S $1,000,000 PARTY

King Otto Lays Egg in Sound Test to Come Back—Muggs Jobbed Yuh, Sire!

Vienna, Dec. 23.

An attempt to employ sound film as a modern method of bringing a ruler back to his empire did a grand flop when Archduke Otto Hapsburg laid an egg in his great moment at a screen test. They say a gang of political muggs jobbed him.

Otto celebrated his 80th birthday at his rented castle in Belgium. During the ceremonies he was cameraed and miked in a blazing address to the patriots of the fatherland. It was probably the hottest manifesto layoff monarch ever delivered to a group of posed hangers-on, and the big idea was to broadcast it all over the home country.

When they ran the record off, like a string of rushes, not a word of the burning speech was audible, and if there had been a supervisor present held have phoned the home office that he wasn't getting any studio support.

Story here is that a Republican ringer slipped in, disguised as a sound recorder. Otto's campaign manager got a hired man with first-rate chest tones to double the king's monolog on the original film. The retake likewise flopped because it wouldn't synchronize, and to stage a kingly comeback you can't fringe dubbed dialog. It makes the peasantry giggle.

So the king has taken up his option on the Belgian castle for another term and Socialists will continue to smear home politics.

Bank Backs Radio Station's News Try, Has Newspaper Staff

Los Angeles, Dec. 23.

Local newspapers will get their first concentrated opposition in news gathering and disseminating Jan. 1 when radio station KMPC, Beverly Hills, starts hourly broadcasts of local and wire news.

Station will maintain its own staff of news and telegraph editors and five legmen. Venture is backed by the Bank of America, though the bank will not receive credit, preferring to remain in the background until the idea proves itself.

Time of each hourly broadcast

(Continued on page 57)

Store's 'Men Only'

Pawtucket, R. I., Dec. 23.

Shartenberg's department store adopted a "Men Only" night to boost Christmas business.

Friday evening all women were banished from the store, even the clerks. Every department was serviced by men. The innovation drew and sales were brisk.

Just Fussy

There's a pansy on Broadway who refuses to get in the bread line unless they served pastry.

DAME FLOATERS FLOODING NITE CLUBS NOW

Female drifters of all descriptions, feeling the pinch of hard times, are now crashing into show business via the cabaret route because that branch of the amusement field seems to be the best entering wedge for non-talented lookers. The glamor of nite life, opportunity to travel and meet people—nice people!—and freedom from definite obligations that cafe work seems to offer is the lure for the type of girls now swarming the offices of

(Continued on page 60)

FAKE BENEFIT DUCATS TOUGH ON REAL ONES

Dallas, Dec. 23.

Cops arrested a chiseler here with 4,000 bogus ducats to a benefit show for the Salvation Army, peddling them at $1 per. Downtown theatre benefits and R-K-O's unemployed sellers have flooded the town with grifters, all taking advantage of theatres' idea of advance ticket sales for benefits.

In most cases they work a few days and skip, but usually pick up anywhere from $200 to $500 with suckers plentiful for the charity gag.

Worst comeback is that it makes it tough for the genuine salesmen of benefit tickets.

Radio Ranks Theatre

Dallas, Dec. 23.

For first time Dallas "News," leading local daily, is placing the radio section before amusement chatter besides furnishing John Rosenfield, critic, with an assistant for the radio stuff. Sunday's radio rates two pages to one for theatres.

Barely three years back radio was limited to column station log.

Precedent breaks set formula for order of sections, based on news value, followed by Texas press.

CAPITAL AFFAIR TO RUN 16 HRS.

Marks Washington Debut of H. L. Doherty's Adopted Daughter — Figure 2,000 Guests — Flying N. Y. Musical Down, Also Cities Service Radio Unit—Six Dance Bands

$500 PER GUEST

Washington, Dec. 23.

Washington, used to all sorts of social stunts, will get a thrill the night after Christmas when the H. L. Doherty millions start to work on a coming out party for the millionaire's adopted daughter, Helen Lee Eames Doherty. It will be the biggest event in the history of social Washington, with 2,000 guests expected.

It means the spending of more than $1,000,000 in one night for entertainment, and the whole first floor of the largest hotel in Washington has been reserved for the affair.

It has been figured out by hotel auditors that $500 will be expended on each guest present. Because Mr. Doherty is head of the Cities Service Corporation, one of the features of the entertainment will be the entire radio unit used over the air weekly for the Cities Service Hour.

An orchestra of 30 pieces, conducted by Rosario Bourdon, will come along with the air hour troupe. This outfit will have to make the trip by plane since it appears every Friday night on the NBC network.

N. Y. Musical Comedy, Too

The head of the Cities Service Corporation, with $660,000,000 in its coffers, plans to bring down an entire musical comedy from New York.

(Continued on page 62)

Gilbert's Personals

Hollywood, Dec. 23.

Metro is dickering with Loew on a personal appearance tour for John Gilbert. Execs figure a stage route will help boost Gilbert with the fans.

The deal calls for 18 weeks.

DARROW'S REPEAT DATE

Due to the success of Clarence Darrow's last three-corned debate for a $3 top in a one-night stand at Mecca temple, the noted Chicago lawyer is booked for a repeat in New York. Date will be some time in February.

The debate at Mecca Temple last month, part of the 73-year-old attorney's current tour, drew a one-night gross of nearly $10,000.

Year-Round Pro Golf on Circuit; Show Methods to Keep Boys Busy

Low Tide

Hollywood, Dec. 23.

After looking conditions over carefully out here, Solly Violinsky thinks this year's Yuletide greetings will be something like this:

"Lend me 10 and Yule Tide, me over."

COAST COLONY FEELS FIRST GUN THREATS

Hollywood, Dec. 23.

Authenticated reports persist that Chicago racketeers are muscling into the studios for "tribute" similar to that levied on the dry cleaning and building trades in Chicago.

Information from a reliable source has it that an important studio exec, recently on a train, was politely ordered to put two men to work at the studio, and he did just that. It is now thought that others will be given studio jobs and that the victims will be execs and players known to be in the money.

"James" Off at Sing Sing; Pro Xmas Show Instead

For the first time in 12 years the annual show given at Sing Sing by the inmates was called off when one of the prisoners, not in the cast, attempted a break for liberty. The man was caught before he had effected an escape but as punishment for the entire prison body, "Little Jesse James," which was in rehearsal, was cancelled.

Today (23) Harry Moss left for Sing Sing with Al King and His Kings of Rhythm, Patricia Dawn, Billy Walters, Willie Smith, Patricia Ryan and the Samuels Kids, Leonard and Rozell, to stage a show.

Burlesque Show Goes Intact Into Road House

A Mutual wheel (burlesque) show practically intact has gone in as floor show at Radio Frank's Rendezvous, Hudson Heights, N. J. The show closed two weeks ago and is spotted in the cabaret as "The Night Hawks."

The lineup comprises all burlesquers of the former show, and includes Lew De Vino, Gertrude Hayes, Jr.; Bobby Bernhardt, Mathison and Cook, Radio Frank's Messengers and Tony Moretto.

Barnstoming golf on a regular route will be the new order of things for the big shot, putt and niblick boys. It starts next spring under the plans of the Professional Golfers' Association.

Elimination of sporadic golf tourneys of the country and replacement with a co-ordinated circuit system is the showmanlike plan. Idea is to keep the pros working in tournaments and so route the contests that there's never more than a sleeper jump between the tecoffs.

Plus the circuiting is the borrowing of other ideas from showdom, such as advance work and ballyhooing.

P. G. A. feels in lieu of the diminishing of tourneys backed by private clubs, the royal and ancient game is now sufficiently everyman's sport to warrant putting it on an entertainment basis and assure the lesser professionals a means of livelihood outside of pro-ing at the various clubs.

Haphazard Arrangements

In the past most tournaments attracting professionals have been a haphazard proposition, no schedules with regard to transportation problems, etc. An east coast event would be followed by a tourney in the midwest or on the west coast, with next in line apt to be anywhere. Long jumps, with the prize money seldom very imposing.

Entrants Limited

With only the top notchers able to afford railroad fares, each tourney has generally been able only to boast of one or two stars plus the territorial entrants.

With the show type of routing sought, plugging through local chambers of commerce for tourneys in cities which have not before

(Continued on page 60)

Hit Town With Troupe in 1913, Stuck for Fortune And Now Elected Mayor

Miami, Dec. 23.

Val Cleary, ex-trouper, was elected mayor of Miami Beach last week by a majority of 157 votes. Cleary came here in 1913 with the Hickett Players and has remained ever since.

He invested his savings in an ocean front lot which cost him $800 and sold it during the boom for $150,000. Today Cleary is reputed to be quite wealthy.

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ALSO 25,000 COSTUMES TO RENT

Spanish Beauts Swamp Tia Juana An Entree for Films, Burns Oldtimers

Tia Juana, Dec. 23.

This town is overboard on entertainers who have drifted in from all parts of Mexico and hope to use the play spot as a port of entry to Hollywood for Spanish picture versions.

Trek here started after it became known that four girls, Nancy Torres and the three Ballstero Sisters, had attracted the attention of picture producers while working at Agua Caliente and who later got Hollywood contracts.

After that almost every cabaret and show girl in the big cities of the Republic felt that her only chance to get into films was by putting on a practical test before the picture mob which comes down here weekends for the wheels and wet goods.

Tobogganing Rates

Scores of girls have come into town within the last month, but with exception of the first four there have been no hops into pictures. Entertainers, mostly singers and dancers, are offering to work for coffee and cakes and less to get the chance.

Result is many have been forced to take spots at the honky tonks where they hope to catch the eye of a straggling director or producer who might go for a livelier and rougher type of entertainment.

Killing Vets' Chances

Most of the newcomers are super class compared with the gals whose jobs they are pre-empting, and it's not causing any good feeling on the part of the veterans. Serious thinking is one thing this town isn't noted for, but withal the mob here is wondering what's going to happen.

As most of the film spot seekers used their last peso to get here, the oldtimers are predicting tough futures for the newcomers.

SCHENCK AND JOLSON IN CALIENTE DEAL?

Hollywood, Dec. 23.

Well known picture and legit personalities, among them Joseph Schenck and Al Jolson, are reported interested in acquiring a controlling interest in the Agua Caliente Corp., of Tia Juana, Mex.

Differences are reported existing between James Crofton, Wirt-Bowman and Baron Long, now in control of the casino and race track.

Stock outside of that controlled by this trio is in the hands of the picture mob. If the Schenck group gets control, Caliente will be practically owned by Hollywood.

Actor Offering Einstein To Studios for Shorts

Hollywood, Dec. 23.

Oscar Carter, actor, is soliciting bids from studios for Prof. Albert Einstein in a series of shorts explaining relativity.

Carter claims he was appointed by Einstein to sell the series and believes that six shorts would tell everything.

JANET GAYNOR'S OPERATION

Honolulu, Dec. 23.

Janet Gaynor has cancelled her sailing on account of appendicitis operation. The Fox film star is reported resting comfortably. She's at the Queen hospital. Her mother is at her bedside.

Santley Settles

Suit brought by the Gresham Realty Co., New York, against Joseph Santley, now on the Coast, has been settled with Santley agreeing to pay the full amount of $900. Realty firm charged Santley with failure to pay rent when he was living in the east.

Santley's first check in part payment was drawn on the Bank of Hollywood the day before it closed. Ralph Bloom represented the Gresham company.

"It isn't easy to apologize."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

City Slicker

Hollywood, Dec. 23.

Welcher on a dice debt pulled such a fast one he hasn't caught up with himself yet. The slicker dropped $100 over his cash on hand to a gambling ship outfit and kicked in with a check on the Securities bank here.

As soon as the bank opened the following day the smart boy transferred his account of almost four grand to the Bank of Hollywood, which went bust that afternoon.

Hollywood Mob Moves to Other Side of Tracks

Hollywood, Dec. 23.

You can pick your spot in Beverly Hills these days. "For Rent" signs on the class residences outnumber the layoffs on Hollywood Boulevard. The amount of water saved on empty swimming pools will guarantee a bumper orange crop next year.

Most of the swell houses now untenanted are former homes of screen players who have moved to Hollywood apartment houses, for as the upkeep for the homes and the chiselers was tremendous. Any Saturday night would kill a couple of cases of Scotch and take the varnish off the piano.

Everybody in pictures isn't broke, but plenty of them are getting smart to the big house racket. Owning a swell place lays others open to any and all grifts both inside and out of the profession.

Hollywood is as provincial as any rural town. It all depends on which side of the tracks you live. Plenty of picture people are finding out that they can live on the other side and fool the grifters.

Picture people were never as conservative with their money as they are these days.

SAILINGS

Jan. 22 (Paris to New York), Mr. and Mrs. Samuel Goldwyn (Europa).

Jan. 7 (London to New York), Tallulah Bankhead (Aquitania).

Jan. 4 (New York to Berlin), Carol Dunning, wife and daughter (Bremen).

Jan. 2 (Los Angeles to Japan), Douglas Fairbanks, John Monk Saunders, Victor Fleming (Bergenland).

Dec. 27 (New York to London), Basil Dean (Olympic).

Dec. 26 (New York to Havana), Mr. and Mrs. Henry H. Tobias (Corinthia).

Dec. 24 (San Francisco to New Zealand), Capt. Billy Fawcett, Annette Fawcett, Grace Moody (Monowai).

Dec. 24 (New York to Paris), Harry Roye and Billie Maye (Paris).

Dec. 24 (New York to Paris), Charles Ember (Paris).

Dec. 20 (New York to London), J. M. Dixie (Aurinia).

Dec. 20 (Sydney to Sourabaya), R. Hatfield (Nieu Holland).

Dec. 20 (London to New York), William Wilson (Cedric).

Jan. 19 (Paris to New York), Mr. and Mrs. John Wilstach (Ansonia).

Dec. 19 (Capetown to London), Norman Sisters, Dunn and Dee, Frank Neil Co. (Walmer Castle).

Dec. 16 (Cherbourg to New York) Mr. and Mrs. Messmore Kendall (Olympic).

ORIGINAL FOR ROGERS

Hollywood, Dec. 23.

Buddy Rogers' next picture will be an original written by Samuel Spewack.

For this picture Paramount is reviving a master of ceremonies part for the juvenile star.

Jake Wilk's West Coast Trip

Jake Wilk, head of Warner Bros.' story department, goes to the Coast the middle of next week to remain there about two weeks.



WILL MAHONEY
on Tour with
Earl Carroll's "Sketch Book"

The New York "Graphic" said, "Will Mahoney, with his Mahoneyphone, is the hit of the show. He is a super-comedian, who panics his audiences from the very first moment he appears on the stage to the last."

Direction
RALPH G. FARNUM
1560 Broadway

CHAPLIN AS OWN EXHIB FOR HIS NEW PICTURE

Hollywood, Dec. 23.

Charley Chaplin becomes an exhibitor of his own picture with "City Lights," having taken the Cohan theatre, New York, for a minimum of 12 weeks, starting the first week in February. Wherever possible, Chaplin personally will make similar arrangements as an exhibitor in the key cities.

At the Cohan, "City Lights" will grind at $1 following a $10 premiere with Chaplin on hand for the opening.

Chaplin has set the record quota of $6,000,000 on his "City Lights." This is just the States and not the entire world. U. A. exchanges have been advised to close contracts on this basis. This means that the film as ordered will be offered nowhere under 50% of the gross, and that's strictly percentage.

In starting after business U. A. thus reverses its plan of last summer. This was to hold off selling "City Lights" until after the film had opened on the coast or in the east. All former contracts for the picture have been cancelled, automatically, since they were made under the old standard agreement around two years ago.

U. A.'s previous plans for holding off on selling plans was on the contention that Chaplin's quota was too high.

With the film scheduled to open soon, U. A. is said to be recalling all the old Chaplins from the market, aside from one-reelers and others controlled by outsiders. It is expected, however, that these may immediately break out after "Lights" opens.

Metro's "Sisters"

Metro has bought "Sisters of the Chorus," stage comedy by Martin Mooney and Thomas Burtis, produced by Ray Payton. Reported price is $12,500.

Transition to a screen musical is mentioned. "Sisters" is now touring after having but a short Broadway run.

NANCY CARROLL'S TRIP

Nancy Carroll leaves next week for Florida, but will return to start on "Up Pops the Devil" Feb. 1.

Two additional features, untitled, will follow later for the film girl, and all are to be made in the east.

Barry Picks Trilby

Hollywood, Dec. 23.

Marian Marsh, 17-year-old actress, was personally picked by John Barrymore out of 60 screen tests for the role of Trilby in "Svengali."

Barrymore has the title role. The tests were screened at the Barrymore home, where the star is still confined by illness.

WYLER'S NEW CONTRACT

Hollywood, Dec. 23.

Universal has torn up William Wyler's old contract as a director, with two years to go, and has handed him a new ticket.

Calls for his services for five years.

If Hoke Is Tossed Out of Pictures Peasants Won't Go--And That's That

Ballad Patter

Hollywood, Dec. 23.

"I just signed a year's contract with a studio."

"Now you can eat."

"Not for 12 weeks. It's a 40-week contract and I start with the layoff."

FILM PLAYERS IN WET FIGHT IRK HAYS

Hollywood, Dec. 23.

Picture people joining the liquid side in the wet-dry issue are disturbing the producers and the Hays office, who fear the reaction in small towns and ultra-dry territories. They are ready with an out, however, that Hollywood is the same as elsewhere, and screen people have a right to personal opinion.

Particularly perturbing the Hays lads is the manner in which picture personalities are aligning themselves with the Crusaders, anti-prohibition organization. Some of the film crowd will go on the air to tell their views, starting after New Year. Jimmie and Lucille Gleason will be first to broadcast against the 18th amendment.

EVELYN LAYE REFUSES $35,000 WARNER OFFER

Hollywood, Dec. 23.

Warners endeavored to get Evelyn Laye to play "Trilby" in "Svengali" with promise of co-starring with John Barrymore. Studio offered $35,000 for the picture plus expenses here and back.

Miss Laye turned down the bid by wire, claiming she favored a vacation in England. It's understood the actress received $50,000 from Sam Goldwyn for "One Heavenly Night" and her contract is believed at the same price for others, but she is permitted to work for outside companies.

Weather

Washington, Dec. 23.

Weather Bureau furnishes "Variety" with the following outlook for week beginning tomorrow (24):

Mostly fair Wednesday. Partly cloudy with light snow over western sections Thursday.

Friday partly cloudy with possible rain or snow over east. Saturday partly cloudy.

Temperature changes will be unimportant.

London, Dec. 23.

The worst fog in years last night and today (Tues) enveloped inner and outer London, entirely disorganizing traffic and doing great damage to the theatre attendance. Special sufferers were the libraries which were left stranded with blocks of seats.

Paris, Dec. 23.

Seasonably cold and should be great for the theatre, but depression counteracts.

Splitting Bebe

Bebe Daniels' five-year Warner contract provides that during the first year Radio Pictures will have an equal claim on her services.

At the end of that period Miss Daniels goes to WB exclusively.

JORDAN-MONTGOMERY RENEW

Hollywood, Dec. 23.

Metro has taken up its options on Robert Montgomery and Dorothy Jordan.

Each have had their contracts renewed for one year.

Dilloway's Fox Contract

Hollywood, Dec. 23.

Don Dilloway has been given a Fox contract.

Hollywood, Dec. 23.

The sophisticated angle won't get much play in the pictures on next year's programs, according to present indications.

Checkup by the producers on the current year's product that got raves from the critics and hit in certain key spots because of the modernistic trend, showed that in the lesser stands the treatment was over the heads of the cash customers.

Producers are trying to effect a happy melding of sophistication with hoke, agreeing that the bulk of next year's output will be drama of the old hoke type somewhat dressed up, and farce comedy. The big money makers of 1931, the picture makers say, will come under either of these classifications.

PUBLIC INTEREST COOLS HOROWITZ CAMPAIGN

Dallas, Dec. 23.

Public interest in Will Horowitz's censorship campaign seems slackening.

It is doubtful now whether the State Legislature, which meets in January, will be hept up either with such pressure as farm relief and unemployment as the main worry.

J. R. Donnell, representative-elect to the next Texas legislature, is preparing a triple tax bill bearing on income, tobacco, and theatre admissions. Donnell comes from Hillsboro, a small town near here.

Idea is that the Legislature will be sorely pressed for revenue and solons are figuring hard just how they'll raise it. With gasoline, autos, tobacco, etc., already dutied, some can't see why film houses should not be obligated too.

Radio Can Serve Author By Mail—$7,500 Suit

Radio Pictures, still trying to collect an alleged $7,500 advance paid to Charles MacArthur for a story which it claims the latter has not written, was granted authority by the N. Y. Supreme Court to serve the writer by mail in a suit which the company has filed against him.

According to affidavits by Radio, MacArthur contracted to write an original for film production and was first given an advance of $3,750 and later a similar amount. Of the second amount, $350 is alleged to have been paid to George Holland, former p.a. for Arthur Hammerstein.

The contract was dated Jan. 2, 1929, and the story was to have been delivered to Radio, according to the later, by Feb. 1 of the same year. In addition to the advance MacArthur was to get royalties of 5% up to a $100,000 gross; 7½% to $200,000; 10% to $300,000, and 15% over $400,000.

Carewe's Garbage Jam

Dallas, Dec. 23.

Construction on Edwin Carewe's garbage plant here was quashed by court order until today (Tues.) when hearing was set. Injunction against the $200,000 project was brought by local Scottish Rite kid hospital. Judge McCallum dubbed the plant as a "nuisance."

Carewe is handling the deal through Biltmore Conservation Co., of which he is head. He got the city's contract during the summer, but got on the courts' bad side when construction was continued on the plant after appeal, filed by hospital for injunction, was officially okayed.

Neighbors object to odors.

CLAYTON SHEEHAN BACK

Clayton Sheehan, head of the foreign department for Fox, returned to New York Monday night (22) from Europe on the Bremen.

Sheehan spent about a month and half touring the Continent looking over production possibilities. As previously reported, he decided that the present was no time to become involved in production away from home.

'NURSERY' CIRCUIT IS COLD

2 B'way Legits Go Film—Republic's Grind 2d Runs; President's Foreigns

Two Broadway legit houses are going pictures. The Republic will show second run films and the President will be devoted to foreign versions.

Walter Reade has taken over the Republic on 42nd street, long a legit stand, and the house (wired) opens tomorrow (25) with second run pictures on a grind policy.

Reade leased from the Hammerstein estate after Oliver Bailey, who has operated the theatre for the past eight years, lost his lease through failure to pay rent for the past six months.

Reade also owns the Astor under lease to Metro, the Gaiety leased to Caddo, and the Mayfair leased to R-K-O, all in the Times Square sector. He also operates the Savoy, a grind house on 33rd street.

It marks the first time the Republic has gone pictures.

President theatre, midget legit on 48th street and now wired, has been taken over by Nick Weiss and Sig Weltner. It opens shortly showing foreign version talkers exclusively at a pop priced grind. House seats 299.

First picture will be the original German print of "Blue Angel" (Ufa), English transcription of which is now at the Rialto.

Weiss and Weltner have obtained a franchise from Paramount giving them exclusive greater New York first runs rights on all Par's foreign versions. Weltner was formerly with Par.

GILMORE 'NOT HIMSELF,' DISMISSED BY RADIO

Hollywood, Dec. 23.

Knocked out three times by his father-in-law, Tom Mix, in a family tussle, Douglas Gilmore's alibi was that he wasn't himself. Now, let out of the cast of "Kept Husbands" (Radio), the reason is the same—he still wasn't himself.

Bryant Washburn took over the part.

Better for Extras

Hollywood, Dec. 23.

Gradually increasing calls for extras brought th. 4,636 placements of the week to only 8% below the 1929 average for the Central Casting Bureau.

The big mob sets were all at Fox, where nine of the coast's current 32 features are in production.

Frank Lloyd used 194 in a Vienna cafe for "East Lynne," calling back most of them for a second day's work.

A mob of 400 worked in the tournament for "Connecticut Yankee" Thursday, and 262 were in the same picture Friday. Seymour Felix wound up the week with a college crowd of 175 for "Girls Demand Excitement."

This week (22) opened strong with 600 in "Yankee" and 300 dress people at Universal in Monta Bell's "Fires of Youth."

Sullivan and Geraghty In Fire-Yelling Rescue

Hollywood, Dec. 23.

Edward Dean Sullivan and Tom Geraghty, film writers who chased stories for the New York Herald together, were the unsung lifesavers of plenty people during a midnight fire in the Toberman Bldg. here last week.

The men were walking up the Boul. to Sullivan's hotel when a newsy called their attention to the blaze. Geraghty and the boy hopped the automatic elevator and rode to the top floor, where they started knocking the tenants into action. Sullivan went to the rear of the place and made excellent use of his voice to the same effect.

Came the firemen, and the writers sneaked off.

Progress

Hollywood, Dec. 23.

Picture actor, a member of the Academy, was giving that organization credit for the standardization of English in talkers.

"The old dispute as to whether 'eether' or 'eyether' is correct will be settled by our efforts," he said.

"Which is correct?" he was asked.

"That," he answered, "will be settled at a meeting soon."

Lonely Existence of De Luxe Barber With Only 5 Exec Beards

Hollywood, Dec. 23.

Like a king without a throne, a man without a country, or even Humpty-Dumpty without a wall, is Bob Matz, a barber with many customers but with a swell job.

As tonsorial artist deluxe, exclusively to five head men of Warner-First National, Mr. Matz comes down from his tonsorial Olympus in Burbank into Hollywood on Highland and Hollywood boulevard and trims the other barbers' hair just to keep in trim.

Mr. Matz, payrolled to WB-FN, feels that the Vitaphone influence and his handsome wage cannot assuage his yearning for the clarion call of "Next!" With only the same five beards and five heads of hair (and not so much hair), they do say he would prefer to get away from it all and return to his less pretentious routine when he was in Hellman's barber shop at the above mentioned H. & H. address (second free adv.).

Those other members of the Barbers' Union who might envy him the dignity, honor, privilege or what have you for trimming the straight whiskers and overlooking sideburns of Messrs. Jack L. Warner, Darryl Zanuck, C. Graham Baker, Hal Wallis and Bill Koenig, are being impressed by Mr. Matz that it's all a case of Vitaphoney.

Thumbs Down on Capone For Any Major Charity Film

Filmdom will not use as a medium for charity or commercialism any notorious character. Long before the Hays Honor Code was adopted by the producers this was an unwritten bit of Haysism understood by every Hays member, it is pointed out.

So Al Capone won't have a chance to do charity work either in a feature or a newsreel clip.

Loff-O'Keefe Troth

Before the winter is over Jeanette Loff will become Mrs. Walter O'Keefe. Miss Loff is on here from the Coast and pictures while O'Keefe is again officiating as head man for Barney Gallants' entertainment in the Village.

Miss Loff is currently seeing New York for the first time. It also O'Keefe's first time inside the library.

Couple met on the Coast last summer while O'Keefe was turning out scripts for Hollywood.

YOUNG KERR'S FILM

Frederick Kerr, young legit actor and playwright, goes with Pathe for "Lost Love," Constance Bennett's next.

Kerr, who just closed in "A Kiss of Importance," is the son of Geoffrey Kerr, who went Radio recently.

KIDS DID NOT GO FOR JUVE POLICY

Failure of Fox's $20,000 Newark Try Is the Convincer — Parents Blamed — Hereafter Film Men Want Petition Guaranteeing Attendance — Publix Opposed and Fox Drops Plans for Kid House Chain Across Country

PUT OFF FOR YEAR

Only a written guarantee and the signatures of parents on a house to house petition that they will send their children at least twice a week, will materialize the industry's intention to launch a chain of "nursery theatres" for children operating under juvenile policies.

The get-the-children-back-to-the-theatre problem, believed solved with the kid-house idea, is out because parents failed to back up the promises of civic organizations in Newark, N. J. While Fox is credited with the child-theatre idea, the entire industry regarded the Newark experiment as a test.

The Newark venture cost Fox $20,000. That went for installing sound equipment and redecorations. When it flopped after three weeks, and after every promise by the industry had been fulfilled, even booking only endorsed pictures, the Fox organization soured on the plan and called off what would have amounted to the opening of a chain of juvenile theatres.

Launched Too Soon

Fox, however, is blamed by fosterers of the plan for having been too eager to launch its program. Had six months been devoted to selling the idea to parents, film

(Continued on page 62)

NO B'WAY SHOWS FOR EITHER AL OR RUBY

It is now unlikely that either Al Jolson or Mrs. Jolson (Ruby Keeler) will appear on the Broadway stage this season. Jolson's appendicitis trouble on the Coast, setting his picture for United Artists further back, with the film now reported as on again, precluded his show chances.

Max Gordon had Jolson set for an intimate revue spot in New York, with production intended for this winter. That's now off indef and won't take place until next fall, if ever.

Miss Keeler is reported to have notified Green & Gensler, producers of "The Gang's All Here," forthcoming musical, that she has changed her mind about going into the show, despite existence of a contract. Producers may try and hold her to the agreement.

Hollywood, Dec. 23.

Al Jolson and Ruby Keeler (Mrs. Jolson) are eastbound on a flying trip to spend the holidays with Mrs. Jolson's family.

For Royalty's Sake

Hollywood, Dec. 23.

"The Royal Bed," which Radio changed to "The Queen's Husband" while in production, may go back to its original title.

Studio thought the new tag might offend English royalty.

BARRYMORE STILL ILL

Hollywood, Dec. 23.

Warners has set back production on John Barrymore's Svengali" for the third time.

Barrymore shows little sign of recovery from his jungle fever attack.

Feted and Dined, Steamed and Wined, Moss Hart Finds Hollywood 'Different'

Hollywood, Dec. 23.

Moss Hart, co-author of "Once in a Lifetime," the Broadway comedy which satirizes Hollywood, confesses a pleasure at not having had too authentic an insight on this here burg. His play (with George S. Kaufman collaborating), might not have been the box office click that it is, he believes, if he'd gotten a local load before taking pen in hand.

Hart, who is alternately harrassed by curiosity interviewers and disbelievers of his actual age (24), confides that he is glad the play is the overdrawn burlesque that it is. Had he injected that note of authenticity which even now, at first glance at Hollywood, he recognizes as being so divergent with the essence of his play, Hart knows the show would have lost the broadness which is what chiefly makes it the mad thing that it is.

Sorta Vague

Just whom he meant in his satirical stabs at the Hollywood studio execs is a frankly vague thing. They were just people he knew by name. Surprisingly enough, those names that he mentions as having been vaguely in his mind, turn out to be not the film studio execs but those

(Continued on page 63)

1c Xmas Cards

Hollywood, Dec. 23.

Several film colony big shots are dodging the expensive Christmas cards this season and sinking the money saved into baskets for the poor.

So their friends won't think they've been passed up, the charitable ones are having plain cards knocked out at one cent each telling where the dough went.

Among the basketeers are Mary Pickford, Bebe Daniels, Mrs. George Fitzmaurice and Mrs. Sam Goldwyn.

Par Director Asks Extra Week to Rid Clara of Complex

Hollywood, Dec. 23.

Rouben Mamoulian, directing his first on this Coast for Par, has been granted two weeks' rehearsal time by the front office. Usual time is only a week.

Mamoulian is to direct Clara Bow and Gary Cooper as co-stars. He asked the extra time because he thinks Miss Bow is suffering a hot case of inferiority which she caught with the advent of talkers. He hopes to snap her out of it.

CLASS FILM CLUB'S CUT-RATE GAMBLING

Hollywood, Dec. 23.

One of the Colony's exclusive dinner clubs has gone for the gambling gag in hope of getting some of the shekels that have been migrating down to Caliente.

Despite the swankiness of the place the games a cut rate in comparison with the clubs which heretofore existed here for lady luck exclusively.

Club is running three games, roulette, black jack and crap. Whereas the low chip in the former Hollywood clubs was $5, the eating and dance spot has them at a buck each. Lowest bet for the wheels is 50 cents.

Cort at Par.

Harry Cort, New York legit producer, has been taken by Paramount to direct. He left for Hollywood last week.

In New York, Cort is partner with Charles Abramson, who will carry on the business until Cort returns. C. & A. expect to produce a play shortly.

Paderewski's Choice

Dayton, O., Dec. 23.

When Ignace Jan Paderewski sought entertainment during the two days he was in Dayton last week he inquired for a vaudeville house.

Finding none, he chose a presentation house and, there being none, he ordered the driver to Loew's, where he sat through "Hell's Angels."

KITTY MOYLAN DROPPED

Hollywood, Dec. 23.

Former Ziegfeld girl, Katherine Moylan, who came out here six months ago for Metro and has done only a couple bits, is out at this studio.

Metro had an option but failed to take it up.

MACGOWAN-GOLDWYN

Samuel Goldwyn has engaged Jack Macgowan to work the scenario for the next Eddie Cantor picture.

Macgowan is a New York playwright.

GEORGE AND BILL ONLY AT $100,000 OR LESS

Hollywood, Dec. 23.

Paramount is negotiating with William Powell on his new contract, present agreements expiring Jan. 1.

Like George Bancroft, Powell is asking for more money with Par refusing. New contracts for both will be signed only by Par. for less than $100,000 per picture.

Julian Saenger Weds

New Orleans, Dec. 23.

Julian Saenger, former head of the Saenger Theatres, was married last week to Mrs. Marjorie Weston of this city.

Long considered the south's hardest boiled bachelor, Saenger finally succumbed. He is completing a new home in the Vieux Carre section of New Orleans for his bride.

VON STERNBERG ON TRAGEDY'

Hollywood, Dec. 23.

"American Tragedy" goes into production shortly at Paramount with Josef von Sternberg directing and Phillips Holmes in the lead.

Von Sternberg and Samuel Hoffenstein are preparing the adaption.

INDEX

Pictures	2-29
Foreign	6-7
Picture Reviews	20-21
Film House Reviews	39
Talking Shorts	21
Vaudeville	30-36
Vaude Reviews	40
New Acts	38
Bills	41
Times Square	42-45
Editorial	48
Women's Page	47-48
Legitimate	49-55
Literati	56
Music	57-59
Obituary	60
Correspondence	61
Radio	58
Night Clubs	58
Outdoors	60
Letter List	63
Inside—Pictures	48
Burlesque	37
Foreign Show News	50-51
Inside—Legit	52
Legit Reviews	54
News from the Dailies	37
Inside—Vaude	48
Sports	45

Of 181 Sound Equipment Cos. Only 3 Have Really Survived, Check Shows U. S. Only 2/3 Wired

From a total of 181 different talker equipment companies which sprung into being at one time or another after the advent of Vitaphone, only three can be reasonably placed as having survived. These are ERPI, RCA, and GTP (DeForest). The figure is from an electric source. This is a period of not quite four years as 1931 rolls around.

If the official wiring figures of the three leading talker equipment firms are a criterion for an estimate, there are still plenty of unwired theatres in the U. S.

Figures taken from the official pronouncements of ERPI, RCA and GTP (DeForest) indicate that this triumvirate altogether have around 12,500 installations. These are divided as ERPI, 7,500; RCA, 3,000; and GTP (DeForest) 2,000. The total number of theatres estimated in the U. S. is given as 20,351. This makes around 7,851 houses left to go talker or about 33½%.

From officially charted figures it's gleaned that the major producer-owned theatres circuits control or operate around 2,505 theatres which are now open. These being assumed to be wired, it makes the only unwired theatres practically all independents.

EXCHANGE MGR. IS A LAWYER IN CHICAGO

Chicago, Dec. 23.

Film men down on the row are becoming trained in legal proceedings as the result of the constant turndowns by the stringent local censor board. Latest appeal to the courts concerns "The Costello Case," Sono Art-World Wide production, being released here through Educational. Max Stahl, local manager, signed the papers.

Stahl is asking for a writ of mandamus, forcing the police commissioner to issue a permit for the picture. Injunction, which was formerly used in these instances, was ruled out some months ago by the Illinois Supreme Court.

Universal won its point against the censors on "Czar of Broadway," unconditionally banned by the board. Court, however, viewed the flicker and advised the censor to issue a permit, stating that if the board refused it would give the exchange the requested mandamus writ. Censor board was then willing to listen to reason; took a couple of minor cuts and let the picture through with a "pink ticket."

COHEN-KEMPNER WILL TAKE EAST-WEST TURNS

Appointment of Louis Cohen to the realty department of Fox Theatres also lists Alexander Kempner as going to the Coast for the firm. This around Jan. 1 when Cohen assumes his new job.

Plans call for Cohen to stay in the east until Feb. 1. After that Kempner will return when Cohen shoots west. Cohen may stay on the Coast until May after which he will return to his permanent headquarters in New York.

FN German Players In U's "Resurrection"

Hollywood, Dec. 23.

German version of Universal's "Resurrection" is on the fire again. First attempt was abandoned when the studio discovered that the players imported for the picture no spik German so good.

This time First National's German players will be used. Picture will not start until after the first of the year.

OFFICE RENTALS HIT BY PASSING OF INDIE PRODS

Hollywood, Dec. 23.

Hollywood office buildings are feeling the disappearance of the independent producer. With their passing, most of the buildings found there was no one around to fill up space.

At one time the Taft building was headquarters of the indie producers. With the exception of Howard Hughes, who has had an office in that building for the past three years, the only present tenants connected with pictures are a few agents. Incidentally, the Hughes office has been closed for the past year, but Hughes retains the space.

Bank of Hollywood recently completed an addition to its building but no producers are registered. Same goes for the Guaranty and Security buildings.

Most of the indie producers left the larger buildings several years ago and installed themselves in the smaller and trickier studio buildings which are spotted all over town. When they signed a lease and occupied a fairly large amount of space they could usually bull the building owner to name the building after their production company. This was always a big asset when the producer was promoting.

Came the revolutionary and more expensive production of talkers, and the indies folded. Behind them they left a flock of deserted office buildings, peculiarly accessible only to doctors and dentists.

Ala. Mgrs. Peeved as Press Backs Special Film

Birmingham, Dec. 23.

Theater men are looking with worried and peeved eyes at the newspapers of Alabama and especially Birmingham. Business at the theaters is off and the newspapers, it seems, are entering the show business.

First two local papers backed the showing of a memorial film on Woodrow Wilson. Business was so good at the first half dozen performances that the film was held over. Theaters called it unfair because the papers were in a position to give it all manner of publicity. Venture was backed by an afternoon and morning paper under the same ownership, "News" and "Age-Herald".

Now comes the announcement that these two papers are taking the film on a tour of the northern part of the state and are joining hands with small town newspapers in publicity. Film is booked for Florence, Decatur, and Huntsville and has already been shown at Montgomery. Some local organization gets a cut of the net after all expenses are paid. Doing better biz wherever it goes than the regular theaters.

Fox Drops Tinsel for "Lightnin'" at Carthay

Hollywood, Dec. 23.

As an experiment, Fox is eliminating the typical premier ballyhoo and $5 tap for "Lightnin'," opening New Year's Day at the Carthay Circle. Picture will start with a matinee scaled at regular twice daily prices.

If satisfactory, the idea may become a regular policy.

N. Y. to L. A.

Harry Cort
Pat Campbell

L. A. to N. Y.

Ernest Pascal
Martin Broones
Carmel Myers
Larry Darmour
Louis MacLoon.
Lillian Albertson.
Charlotte Greenwood.
Cornell Woolrich.
Ernest Schoedsack.



A Merry Christmas from
'The Originators of Tintype"
(CHIC) (ROSE)
YORK and KING
Week Dec. 22:
Orpheum, Winnipeg, Can.
R-K-O Direction LEE STEWART

WITWER - LLOYD FINDINGS DRASTIC

Los Angeles, Dec. 23.

United States Commissioner David B. Head is calling for the immediate surrender of all negative and positive prints of "The Freshman" for destruction, and the submission of the books of Harold Lloyd Corp. and Pathe Exchange for an accounting to Sadie S. Witwer of all profits derived from the production and distribution of the picture.

Lloyd's counsel has until Jan. 17 to appeal to the United States Circuit Court of Appeals from the drastic findings of fact signed by Federal Judge George Cosgrove last Thursday (18). To avoid immediate surrender of the films and books a stop bond covering approximately $1,250,000 involved must be deposited. The appeal, if made, will be pushed by both sides with a decision likely in June.

Findings

Findings signed by Judge Cosgrove, based on his decision that a story by the late H. C. Witwer had been pirated by the Lloyd corporation, are briefly as follows:

From Oct. 10, 1924, to Mar. 30, 1925, the Harold Lloyd Corp. produced "The Freshman" under an agreement of June 21, 1923, with Pathe Exchange, Inc.

H. C. Witwer, who died Aug. 9, 1929, had written a story called "The Emancipation of Rodney" prior to Aug. 27, 1915. This story was published in the "Popular Magazine" for Nov. 20, 1915, copyrighted by Street & Smith. The copyright was assigned to Street & Smith, Inc., on June 20, 1917, was held in trust for Witwer until Feb. 13, 1929, when it was assigned to him.

Picture and other rights had, however, been assigned to Witwer by Street & Smith in November, 1919.

In November, 1923, Witwer was requested by the Lloyd corporation to submit a story. He described "The Emancipation of Rodney" to Harold Lloyd and to William H. Fraser, secretary and general manager of the company. On Nov. 16 he took a copy of the magazine containing the story to the studio by request and left it.

Harold Lloyd related parts of the story to Sam Taylor, director, and in charge of the scenario department.

On June 23, 1924, Witwer demanded the return of the magazine but the defendants refused to return it and never have returned it.

On two occasions, Nov. 16, 1923, and Oct. 10, 1924, the Lloyd corporation considered buying the story.

On Sept. 27, 1924, Witwer went to the studio and related his story to Sam Taylor and to John L. Murphy, production manager.

On Oct. 4, 1924, Murphy called Witwer to the studio for the purpose of averting any action for infringement. He related some of "The Freshman" to Witwer, but not fully. The picture was not then completed and wasn't completed until Mar. 30, 1925.

The Harold Lloyd Corporation "deliberately and wilfully appropriated the story in its picture." It made use of substantial parts of the Witwer story, including theme, plot, story, character, motivation, treatment, climax and sequence of incidents. The matter interpolated in the film does not materially alter the original plot.

The film was first publicly exhibited about Sept. 20, 1925. On Oct. 2, 1925, Witwer notified the corporation of his plagiarism claim and demanded that exhibition cease.

On Dec. 26, 1925, he filed suit for injunction and relief in Superior Court, dismissing it in order to bring the present suit in federal court.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Exhaustive quest is on by Warners-FN for new talent with the aim of establishing a stock company. Rufus LeMaire, new casting director, has set aside two days a week for interviewing prospects.

Plan for building up talent also includes radio appearances and instruction in languages, arts and sports.

Film Row, now midway between Hollywood and downtown Los Angeles, is expected to be moved nearer the colony when Fox-WC takes over the site of the present Fox studio in Hollywood. Exchanges are expected to move with F-WC.

Nancy Kelly has settled with Fox and is going east for the Schwab and Mandel show. Former vaude player has been at the studio six months without doing a scene.

To stimulate biz, Teatro Mexico on Main street has its pit orchestra on the sidewalk with two spielers while the picture is on.

So Marlene Dietrich will feel more at home, Paramount is bringing her husband and daughter here from Germany in February.

Fox renewed Vic Shapiro's contract as head of the studio publicity department on the eve of his departure to New York.

Following the lead of other major studios, Metro will make its visiting rules more stringent.

Return here from Chicago of Mrs. Milton Sills (Doris Kenyon) revealed that she had been there for the reburial of her late husband.

Jack Schlaiffer is making an extensive tour of the west and reports heavy selling of UA product to indies away from Fox West Coast.

Fox is off long contracts for writers. As the tickets lapse the boys and girls are either let go or held on a week-to-week basis. This is also in order for new writers.

Present indie owners will operate Majestic and Wilshire theatres, Santa Monica, under deals by which Joe Schenck acquires 51% interest in each. Schenck has also closed for a house in Pasadena.

Through rezoning of property, Radio will build a film lab here adjoining studio. Film printing will then be transferred from New York.

Fox will give Warren Hymer new contract on winding up his two-year term next spring.

Fox has borrowed Dorothy Jordon from Metro for the femme lead in "Young Sinners."

Nothing doing at Roach's until after the holidays.

Wilson Mizner has been added to First National's writing staff.

Production of "Single Sin" and "Drums of Jeopardy" will be completed at Tiffany by Christmas. Phil Goldstone will then blow to New York.

Illness of his wife will keep Ray Rockett away from Pathe until after the New Year. His brother Al lost his house in the Malibou beach fire.

June, the English dancer, otherwise Lady Inverclyde, is due here for a brief vacation next week, returning to New York in January.

Pete Smith, Metro publicity chief, has had a bad relapse at the Santa Barbara sanitarium where he has been confined for the past two months.

Harry Arthur landed here from the east on Monday, to later switch berths with Oscar Oldknow temporarily.

Martin Broones, former head of Metro's music department and now in production, left for New York last week to direct Lawrence Tibbett in added scenes for "The Southerner."

Tom Mix answered his wife's divorce complaint by denying everything.

Thomas Meighan, current in "Young Sinners" at Fox, is being held over for "Good Gracious Annabelle," with Jeanette MacDonald.

Gloria Swanson is slated to start Jan. 2 on the songless De Silva, Brown and Henderson story at UA. Ben Lyon is also cast.

Carl Laemmle, Jr., and Robert Harriss will leave for New York on a story-buying trip after the holidays.

New ruling of the musicians' union prohibits musicians who get $50 a week or more outside studios from working temporarily in the studios more than one day each week.

New lineup of Fox operation of Publix coast houses has the Publix stage units from the east playing the Fox in Frisco. Granada and Paramount there will be revamped and rescated. Paramount in Seattle will go into a run policy. In Portland F-WC will switch the F. & M. shows from the Broadway to the Paramount.

Fox will make a Spanish "Scotland Yard," and if the story lends itself to further foreignization, will be made in French and German.

Thinking it has a find in Roberta Rey, imported from Paris, Paramount execs are revamping the script of "Up With the Curtain," Spanish musical, allowing Rey a bigger part and more songs.

New Los Angeles theatre now scheduled to open Jan. 15 with Chaplin's "City Lights," two weeks later than originally figured.

Tower theatre, indie operated, will go third run downtown to play Pathe's "Holiday," following its $23,000 week at Loew's State. Fox West Coast will also play second run Pathe's in deluxe spots.

George Naylor, U branch mgr., succeeds J. J. Milstein, Metro exchange man, as president of the local Film Board of Trade. E. F. Benson, UA branch chief, v.-p., and Lola Gentry remains sec.

Pathe handed Marion Schilling a five-year ticket and intends to groom her for stardom.

"Five o'Clock Girl," for Marion Davies, is again reported off. "It's a Wise Child" is slated to start with Miss Davies after Jan. 1, with Robert Leonard directing.

Harry Cort is here from New York as a writer-director for Paramount.

Albert Shelby LeVino switched from the Paramount to Metro writing staff. Working on "Lullaby."

Metro is rushing production on the first Leo Diegel golf short with Cliff Edwards and Anita Page spotted to help.

Radio has teamed Hugh Herbert and Edna May Oliver for an original story now being prepared under Doug MacLean's supervision.

Pathe is again fixing "Beyond Victory," Bill Boyd picture held off some time ago.

Harold Franklin is getting set with a personnel staff while his theatre deals are materializing. Jeff Lazarus, Earl Crabb, besides J. J. Franklin, all former Fox West Coast men, are now with Franklin. Crabb, who was northwest division manager for Fox, holds a three years' contract with Fox. He intends to sue for enforcement.

ARTHUR LOEW AS NATIVE

Hollywood, Dec. 23.

Arthur Loew, in charge of Metro's foreign production, will be located here permanently when he arrives in a few days.

Louise Brooks with WB

Louise Brooks has been signed by Warners for "The Devil Was Sick."

TRICK PHOTOGRAPHY STRIFE

Lower Film Player Salaries; Producers Favor Legit Imports

Hollywood, Dec. 23.

Economy wave which has affected writers and other studio employes in the past few months is being extended to take in the players. As option renewals come up a number of important players have been told that the big boost is off and if they want to re-sign at a lesser figure than that stipulated in the option it's okay. Otherwise, the contract will not be renewed. Same goes for a number of directors.

Talent scouts of the major studios, canvassing the legit stage, have been advised by the studios to approach favorable talent with a one-year contract as the bait instead of the usual inflated picture salary.

So many players from the stage have clicked in single picture performances that the studios feel there is a good chance to get away from national debt figures when talking salary to performers.

Dietrich Case

The reception of Marlene Dietrich has not helped the cause of the seasoned picture star. Studios figure that what has been accomplished with publicity on her debut can be utilized on other players who are unknown to picture-goers.

Several times salary cutting was tried during the silent days, but was never successful. However, with talkers and the experienced stage performance it's different.

Number of featured players today who are getting less than $500 a week is greater than it ever was in the last 10 years. Today a picture player who is in the $1,000 class can be replaced by any number of competent stage players who get less than half that amount.

General impression in studios is that the average feature player will have a salary that will be practically standardized at $500. With the present crop of former stars who are willing to be in support cast, and with the number of featured players continually growing, it is doubtful if competitive bidding will enter into picture casting.

Biggest evil in the salary jumping has always been one studio bidding against the other. Now the studios are laying off bidding due to the availability of performers. And this, too, has an effect on salary revision downward.

But there is still a shortage of women who can "camera" and act.

Stockholders of Pathe File Suit Over R-K-O Deal

Efforts to have the Radio-Pathe combine set aside are being made by three minority stockholders of Pathe who have filed a joint suit against Radio, Pathe and the officers and directors of the latter company in the N. Y. Supreme Court. Plaintiffs are Sol Karp, Rogers Silverware Redemption Bureau, and Charles Nagle, all of whom are given as being of 1600 Broadway, New York.

Service in the case has already been made.

Deal is subject to the approval of Pathe stockholders, who are scheduled to meet Jan. 5 in New York for that purpose. The defendents also have 20 days in which to make answer, which coincidentally falls around the date of the Pathe stockholders' meeting.

Plaintiff Sol Karp affidavits to own 100 shares of Pathe common; Nagle, 1,400 of Pathe "A," and the Rogers Silverware Redemption Bureau, 300 shares of Pathe common.

Among the individual defendents concerned in the suit are George Ornsby, Charles A. Stone, Huntington Sheldon, Jeremiah Milbank, Frank Callahan, Joseph P. Kennedy, Paul Fuller, J. J. Murdock, Elisha Walker, Stuart Webb, E. R. Derr, L. D. Burton, C. J. Scollard and R. C. Hunt.

Another for E. V.?

New Orleans, Dec. 23.

Their 10th child is rumored for the E. V. Richards. The ninth Richards youngster is about 10 months old.

E. V. says he's thinking of starting a brand new school of correspondence as another side line.

Fox May Reduce Number of Films; Grainger on Lot

Hollywood, Dec. 23.

James Grainger, Fox distribution head, arrived here Monday (22) to confer with Winnie Sheehan on Fox's new program. New line-up probably will have less pictures. All studios are more worried about quality than quantity.

Grainger leaves for the east, Jan. 6. Under present plans, Fox will hold its sales convention in Chicago next May.

WB MAKES TRIPLE DECISION ON SHORTS

Warners has reached a triple decision on its talking shorts. Company will continue to make them at the Flatbush studio, they're hereafter to be called "Shorts", not "Warner Varieties," and the one and two reelers are to be booked and released in series.

There was some talk of WB giving up its eastern studio to concentrate everything at Burbank on the Coast. The big western lot will still turn out a certain number of shorts, such as the Bobby Jones string, but most of this abbreviated production is to remain in the east.

On releasing in series the idea is to get away from haphazard reels and to try and reduce the major portion of the work to series, such as the Jones, Ripley, and some of the comedy spools. Hence, in the future when an exhib wants WB shorts he'll book a sequence of spools which will have a connecting link, something on the order of a serial.

Rumor More Trade Papers As Merger Outcome

In the wake of Martin Quigley eliminating the "Motion Picture News", weekly, and taking over "The Daily Review," there is talk of new papers.

The Quigley take-overs apparently have sold several ex-publishers on returning to the weekly field. They are preparing to start such a publication before the end of January. One of the men who figured in the Quigley take-over is credited with having sunk nearly $100,000, and as his "bit" in the buy-out pocketed just $15,000.

M-G Dropping Reicher

Hollywood, Dec. 23.

Frank Reicher, who left Pathe a year ago to join Metro as a dialog writer and director on German versions, will be off the Culver City payroll, Jan. 1.

Studio will not exercise its option.

Marion Marsh in "Svengali"

Marion Marsh, 17, has been picked to play opposite John Barrymore in his next Warner film, "Svengali." It's her first big role. She did a minor part in "Young Sinners" (WB).

HOT FIGHT OVER BASIC PATENTS

Producers Separately Seek Control of Important Composite Film Patents—Now One of Industry's Most Important Phases

MANY SUITS LOOM

Hollywood, Dec. 23.

With composite photography becoming general, and used in almost every picture produced today, bitter legal strife is expected during the year over ownership of basic patents.

As the trick photography situation is today, three or four independent operators control most of the patents so far issued and have other patents pending. Meanwhile some of the major studios are perfecting their own trick work and, according to the independent process men, are infringing on these patents.

Preliminary Skirmish

A series of court cases are anticipated when the Independents get full control of the patents now pending.

First skirmish is now taking place. Papers for a suit have been drawn involving more than $100,000, but present indications are that this suit will be settled out of court. This first legal scrap is between an independent operator and a large picture company. Curious angle is that another major studio is financing the indie in this threatened litigation as part owner of the patents claimed infringed upon.

Patents covering the various trick photography processes were of little value until the advent of sound. Since the industry went talker, the studios have had to depend on the trick stuff more and more, as a necessary money saver and as a means of co-ordinating sound and difficult photographic shots.

Labs Conflict

While most of the studios have called in the independent process men for this work, others have gone ahead with the work in their own laboratories. It is against these studios that court actions will be aimed when the new patents come through.

Composite photography is one of the most important adjuncts to picture production. Within the last year it has curtailed the need for location jaunts almost 50%. Within two years, it is believed out here, location work will be almost entirely eliminated by trick camera work.

Process camera work does not figure in the ban on innovations decided upon recently at a meeting in the Hays office, New York. Execs of all companies reached this verdict.

Process stuff has been found a necessity by the studios as a time an money saver.

U.A.'S 55 SALESMEN WILL DROP SALARY CUT

Chicago, Dec. 23.

United Artists wound up a one-day convention here last Sunday by adding 55 salesmen to the payroll. Al Lichtman, general sales manager, announced that the 10% cut in all salaries, which went into effect Oct. 13, would be rescinded Jan. 3.

Ben Fish, Sam Goldwyn's brother, and H. D. Gold were present and spoke to the boys.

Schlank on Coast

Hollywood, Dec. 23.

Fully recovered from his recent illness in the east, Morris Schlank, one time leading indie producer, is back in Hollywood after a year's absence.

Planning to re-enter production.

B'way Film House Overheads Figure Among Cheapest in Country When Put to Analysis

Just Forgot

Hollywood, Dec. 23.

Preview of an epic film, costing over $2,000,000, saw the picture projected with the third reel completely omitted.

DELUGE OF BIDS FOR FILM STARS

Hollywood, Dec. 23.

Personal appearance thing for picture stars has cropped up again and on a large scale, with major and indie theatre circuits in the Midwest and South turning to the studios for aid in bolstering business.

In the past few weeks film players, from the featured to starring class, have been besieged with offers to make personal jaunts for from one to 10 weeks. Publix has adopted this policy and is most anxious to spot them through the South.

In an effort to obtain as many names as possible for stage appearances, Publix is soliciting other studios than Paramount via division managers in an attempt to check on what players are available at this time or in the future. So far the response has been small.

Indie theatre operators are going in for the same thing, some of them sending representatives to Hollywood to make direct contacts with stars. Agents seem to be getting no recognition with theatres.

Actors Like Idea

One indie theatre man came here all the way from Kansas City to book picture names, and after obtaining a kid actor spent his own money making a trailer for him at the studio.

Reaction of the actors is favorable, most being keen on the idea of picking up extra dough. But the catch is at the studio, where a player under contract finds it tough to get away. Again, there is the squawk from those studios with their own theatre affiliation when a player wants to go to an opposition circuit.

Publix wants Jack Oakie for about four weeks of stage appearances through the South, and Paramount may let the film star go as soon as he finishes the picture version of "June Moon."

Oakie played five weeks for Publix last summer through the East at a salary reported to have been above $5,000 per.

Loew-Roach Trip to Confab with S. A. Exhibs

Dallas, Dec. 23.

Hal Roach stopped here last week en route to Mexico City, where he and Arthur Loew will meet Central and South American exhibs relative to Spanish versions of Metro films.

Figure the exhibs can give them the lowdown on foreign reaction to present films and also what the South Americans want.

Director and exec flew over in Roach's private airplane.

Lapse in Personals

Paramount theatre, New York, will be without a stellar personal appearance for the next five weeks. George Bancroft, in there last week, has no further Publix booking.

Reports that presentations would be put into the Rivoli and Rialto are officially denied.

Broadway is tougher and more of an enigma to showmen right now than at any time since the Indians became realtors and Dutch barns charged admissions. Within just a year smash pictures have been reduced to merely the receipts of a previously normal good film; returns on just good reels are but fair while what used to be rated a moderate program material a year ago is now just red.

The Roxy, Paramount, Capitol, Strand, Rivoli and Rialto are quite capable of doing $325,355 velvet, if all click with solid weeks. The total nut on these houses is around $205,000. Thus, this sextette can get surprisingly low grosses and, still, one or two of 'em must show a profit. But, it is also emphasized, this margin cannot be reduced the same in 1931 as it was in 1930 as against 1929. That's the big worry.

On the surface, Broadway picture men excuse the decline by the jobless. They say that show business reflects conditions the same as all other industries. Underneath, the same spokesmen admit that what is happening to Broadway would have occurred whether the market slumped or the world war reacted on pocketbooks several years ago or ahead.

The fans have become picture-wise. They don't take anything now just because it's illuminated in a Broadway marquee. And several of the pictures which they have slighted in 1930 have been good pictures, which merely adds to the enigmatic side of the street. The fans are waiting for the films to hit the neighborhoods.

Low Overheads

Average cost weekly maintaining one seat in this group of houses is approximately $8.90. Keeping that seat regularly occupied means around $21 turned in by that chair at the end of each week.

The Rivoli, Rialto and Strand have surprisingly low overheads. Several of the legit houses being used occasionally for pictures, with seating capacities of 1,000 and under, equal the overhead of these picture emporiums which total 2,000 to 2,900 in seats. The overhead on the "big three" sites might also surprise in that they're below what the average guess would be. In fact, comparatively speaking Broadway is probably amongst the country's cheapest mainstems as regards picture house overhead in relation to location and drawing population.

Thus, it isn't exactly the wail of red that is worrying showmen. It is comparing 1930 with 1929 and looking ahead to 1931, and that the ace sites aren't making enough to pay off for some of the losers. Meanwhile, there are those who contend a cut in admission scales is the best solution.

GTP GIVES UP ITS FILM PRODUCTION PLANS

Hollywood, Dec. 23.

Production plans of General Talking Pictures have been abandoned, with the company sticking to the manufacture of production equipment. This is according to Al Mannon, president of Tec Art studios, who returned Monday (22) from an eastern conference with M. A. Shlaasinger.

G.T.P. was previously reported preparing to invade the production field next year with Tec Art here as headquarters.

Goldstone Postpones Again

Hollywood, Dec. 23.

Phil Goldstone, of Tiffany, has postponed his trip to New York again until completion of "X Marks the Spot."

Film is scheduled to start Jan. 10.

M-G Seeks Foolproof Dubbing Method For Versions to Cut $40,000 Wkly. Nut

Hollywood, Dec. 23.

Finding itself with a weekly nut of $25,000 for foreign player and director talent exclusive of executive, office and other overhead, Metro is looking for a way to chop down the current cost of the multilinguals made on that lot.

Currently the studio has on its contract list 62 players, writers and directors in the foreign sector, drawing checks every week and averaging around $400 each. With the market for foreigns limited as now, the execs admit they cannot get dollar for dollar back for many moons, if then.

While overhead is the chief obstacle to profits, the execs also are worrying over the problem of keeping their star names, which have proved money-makers overseas before talkers.

With this in mind, the studio is going back to experimenting again with dubbing in Spanish, French and German, which have heretofore featured this studio's direct shooting. First in the return to dubbing will be the German "Daybreak." Instead of waiting until the English version is shot before synchronizing, a foreign director and technician will be on the set while the original is being photographed and have shots made after each scene is finished, with the same players, to better fit into synchronization.

Just One Thought

Should this studio, or any other of the majors, arrive at a foolproof system of dubbing, it is a certainty that direct foreign shooting will get a setback and that a lot of imports now here will be en route home. There's only one thought currently in the foreign production field, and that is: "How can we make them cheaper?"

The total salary overhead for the Metro foreign crew, including artist talent, execs and office help, but not including overhead for sets, technical crews or a share of the general studio nut, is around $40,000 a week, at the present time standing better than $2,000,000 a year. With a proposed slate of 50 multi-linguals for next year it means that every version will start with a nut of better than $40,000, exclusive of story cost, production or secondary or minor casting.

These figures are causing no little concern at the Metro plant, especially in view of the returns from current versions.

'CRACKERS' AND 'JAZZ' GET ACROSS IN PARIS

Paris, Dec. 23.

The Pantheon is showing the original version of "Animal Crackers" (Par) and the Olympic has "King of Jazz" (U) with passages in French interpolated in Hollywood.

Both pictures are doing first rate business, although the general trade is shot by depression all around on top of the pre-Christmas shopping.

Giddy Gals' Hangout Nearly Loses License

London, Dec. 23.

The Super-cinema in Charing Cross road was refused renewal of license on the ground that it was the rendezvous of giddy gals on the make. But the objection has been overcome and the County Council will grant a license under the house regime of Gaumont British.

Theatre was formerly part of a chain of 17 houses owned by United Theatres Co., of which Isadore Schlesinger is chairman. The houses are now under the supervision of British Gaumont.

HAGUE'S U. S. RIVALS

The Hague, Dec. 23.

Two American pictures are opposing each other here this week. First National's "No, No, Nanette," is at the Apollo and Universal's "Marseilles" holds forth at the City theatre.

Latter is in its Holland premiere.

WB BUY "LOVELY LADY"

Warners have bought "Lovely Lady," musical, from Wegener & Kaemper, for picture production. No figure named.

Foreign Actor's Wail

Hollywood, Dec. 23.

Squawks are being made by Spanish imports on the Metro lot, who claim their talent is being blanketed by instructions to mimic the original domestic players.

Three of the imports, big shots in their own tongue and picked because they look like Metro stars, are particularly burned. Kick is chiefly aimed at the directors, who use a movieola on the set for projection of the domestic picture and then instruct the Spanish players to copy the style. Complaint from the imports is that they should be permitted to interpret the scenes as they feel them.

QUEST FAILS OF WORLD LEAGUE

Geneva, Dec. 23.

The League of Nations' council, holding a meeting to name the winner of the scenario contest, aimed to obtain a film story calculated to further world amity, made no award.

Council had examined 18 manuscripts submitted, and decided that none merited the award.

Now, they have doubled the ante, naming the purse as 300,000 francs, and will receive new stories for judgment by May 1, 1931.

VILCHES, M-G THORN, SECURES PAR. RELEASE

Hollywood, Dec. 23.

Paramount will release three Spanish pictures, made independently, with Ernesto Vilches starred and directing.

Vilches, imported by Metro and spotted in several recent Spanish editions, proved a thorn for the Culver City outfit by kicking against taking direction from American meggers.

He will leave that organization at the end of the year and appear in the trio to be made at Tec Art. Some of the Spanish player's money is in the deal. Producer will be John Auer, who has just returned here from New York after selling Paramount on the releasing plan.

Asks 3 "All Quiets"

The Hague, Dec. 23.

Following the uproar over "All Quiet on the Western Front" (U) in Berlin, one of the Dutch papers here suggests that it might be a good idea to screen all versions (three) of the Remarque story and let the public judge.

Editor assumes that each language version has special story treatment.

Viertel Settles

Hollywood, Dec. 23.

Differences of opinion between Fox ex-es and Berthold Viertel over the story and cast of the German version of "Man Who Came Back" resulted in Viertel blowing to Warner's to do the German "Sacred Flame."

Before he left Viertel obtained a settlement from Fox on his three-year contract which had four months to go.

FINALLY GETS A BREAK

Hollywood, Dec. 23.

Maria Alva, Spanish representative in the group of international beauties visiting America two years ago, has finally clicked after doing bits for Fox and Paramount for two years.

She has been given a contract by Fox for Spanish leads, first starting shortly in "Man Who Came Back."

FOX, PAR BUYING RIVALS

Both Extending Holdings in Australia, Is New Report

Sydney, Dec. 23.

Increasing difficulties of circuit operations is giving opportunity for the acquisition of more holdings in this territory by American interests.

Fox already is heavily interested in the Hoyt theatre circuit properties and with the closing of two more Melbourne houses by that circuit, owing to poor takings, it is said that Fox is taking up additional theatre interests in New Zealand.

At the same time reports increase in circulation that Paramount is buying up independent houses all over the island continent wherever they are offered on the market.

What Mussolini's Talk Ban Can Do to Films From U. S. Is Plenty

Milan, Dec. 23.

The San Carlo cinema advertised "Ladies of Leisure" (Col) as "sound," and then cut the dialog to the one thereby wrecking the story as far as possible. Picture here is called "Femmine di Lusso."

Sound effects left were such incidentals as the ticking of a clock, beating of waves on the shorts, and the cry of "Man overboard" in a boat scene. Not enough dialog to make the story intelligible.

Local reaction is that if this is what the government means by relaxed language rules, it would be better to suppress all sound entirely, saving both producers and exhibitors a lot of bother and costing the fans nothing in the general results.

All that saved this picture from disaster was the supurb direction of Capra and the fine acting of Barbara Stanwyck, which the Italian rule couldn't entirely dim. Picture has been packing them in right along despite Christmas, and all shops open on Sundays.

Billing Makes Cinema Seem a Flop-and-Eat

London, Dec. 14.

Phil Hyams and his gang open New Trocadero, at Elephant and Castle (South London district) Dec. 22 without throwing the usual party. Just a plain opening for payees as if the house, which seats near to 6,000, had been running months.

Starts with a home-made, "Bed and Breakfast," about which none of the bookers could make up their minds. So much so, Arthur Jarrett, booking for Gaumont-P. C. T., turned it down except for a few three-day situations, and only took these because it was a Gaumont picture.

Hyams didn't think it so hot either, but it was tried out cold, pushed into a Kentish Town neighborhood house and went over fast, so now they think maybe it's good.

Locals (Trocadero is in a Limey region) think the new theatre is a flop-and-eat dump seeing it billed "Bed and Breakfast," 25 to 30 cents.

COPS MUFFLE FILM

Paris Gens d'arms Can Slough Any Show on Disturbance

Paris, Dec. 14.

Exceptional use has been made by the Prefect de Police of his discretionary power to stop the run of a show. This is "l'Age d'Or," ("The Golden Age"). Film was screened at the Studio 28. The Prefect is empowered to stop a show, irrespective of its moral value, on the simple grounds that it is a cause of public disturbance.

"L'Age d'Or," which decries respected institutions, had already been raided by a party of reactionaries after the censor had arranged for some cuts to be made. The showings had been resumed, but had become a daily fighting ground, and without having to wait for the censor to take any further measures, the Prefect used his power.

NEW BIP CASTER

London, Dec. 14.

Weston Drury succeeds George Allen as casting director British International, Dec. 22.

Allen was formerly a South Wales exhib before going into the studios. Drury was a member of the Zeitlin Agency.

Prominent Foreigns

Broadway is witnessing the unusual feature of four foreign made pictures as box office factors. List includes "Blue Angel," at the Rialto; "The Middle Watch," at the Roxy; "Sous les Toits De Paris," at the Carnegie, and "Zwei Herzen im ¾ Takt", at the 55th Street Playhouse.

Last named two films are in so-called "sure-seat" (art) spots, but the German film has been at the 55th for over three months, and the French made feature started off auspiciously by drawing about all the Frenchmen in the city.

In the case of the Roxy it's British International's first debut in a New York deluxe house while "Blue Angel" (Ufa) is a strong Rialto entry.

It marks the first time a group of foreign made films have become so prominent.

BRITISH FIGURE 150 1931 FILMS

London, Dec. 23.

British talker units are now busy lining their next year's product.

British International leaders of the field plan around 35 features and 50 shorts for 1931, with a standing list of about 10 producers to be developed, and others engaged from picture to picture.

British and Dominions line up around 10 subjects, although their productions are included in the schedule of the Gaumont British corporation, who, between their various subsidiaries, reckon on around 50 features.

Dominions, although not in the combine, release through them. In the Dominions line-up is "The First Mrs. Fraser," talker rights of which have just been picked up.

Subject receiving advance publicity is "The Chance of a Night Time," original screen musical authored by Ben Travers, writer of the Aldwych farces, talker versions of which have proved the best bets leaving the Dominion studios this year.

Present indications stamp British studios as aiming at a picture crop of around 150 subjects next year. Figure is more than that needed to cover the renter's quota. Exhibs look like being able to pick and choose.

Mexico Officialdom at Byrd Film's Preview

Mexico C. y, Dec. 23.

Paramount scored a publicity coup here in an introductory splurge for the Byrd South Pole picture, when the preview was attended by the U. S. Ambassador, Jay Reuben Clark, and President Pascual Ortiz Rubio and his cabinet.

Newspapers went for the incident for page one attention. Picture opens New Year's Eve at Manager Fernando de Fuentes Olympia theatre, the Paramount house here, and scores of notables have been invited to the first performance.

"Florodora" Suit Up

London, Dec. 23.

Suit by owners of the British "Florodora" copyright against Metro for use of the sextette in "The Gay '90s" has been postponed pending a hoped for settlement out of court.

Proposal is payment of $10,000 to the English plaintiffs, which is agreeable on this end, but subject to ratification by other American parties to the action.

Ugast Sailing Again

Eddie Ugast, of the Paramount staff, has been assigned to Paris again. He will leave within a few days.

Ugast has been sent abroad and recalled by the organization five times.

Norma's French Replacement

Hollywood, Dec. 23.

Hugette DuFloss has been chosen for the Norma Shearer part in the French "Strangers May Kiss."

Production will start as soon as Miss DuFloss arrives here.

METRO SEEKING MEXICAN GIRLS

Mexico City, Dec. 23.

While professional actors and lads with thespian aspirations have found but gloom in what Arthur M. Loew, vice-president of Metro-Goldwyn-Mayer told newspapermen regarding chances in Hollywood for Latin picture players, his message has elated all gals on the Mexican stage.

Loew, who is here with Hal Roach, explains that he came to Mexico to get the low down on the Mexican's public's taste in films, particularly talkers. Both have been conferring with President Pascual Ortiz Rubio and other high government officials in regard to Spanish language talkers and silents in this republic.

Loew told newspapermen and they wrote and had published yards about it, that Hollywood, as far as the Metro lot is concerned, has plenty male Latin film players, but that his company is eagerly in quest of experienced Latin femmes for Metro's Spanish version program. One of Roach's chief reasons for coming down here, Loew said, is to give an eye to the gals on the local stage for film possibilities.

Loew denied reports circulating here that Metro plans to establish a studio in Mexico City, pointing out that the swift transport of films by plane here from Hollywood obviate the necessity of a local studio. Said that very probably Ramon Novarro will visit Mexico.

U's Silent Rights to Legit Hit Block Osso In Filming of Talker

Paris, Dec. 23.

Unused silent rights are nullifying talker rights in one instance noted here, which may affect other properties.

Osso holds the talker rights to the legit hit "Business Is Business" by Octave Mirbeau, but cannot make a move to use them because Universal holds the silent rights to the same piece.

U refuses to dispose of its silent privilege to Osso, although Osso asked the company to quote a price and accepted it when it was tendered.

Universal once found itself in a similar position when that company was about to make a talker of "Broadway."

Radio's English Studio Increasing New Program

Hollywood, Dec. 23.

Basil Dean, associate producer for Radio in England, and head of Radio Pictures, Ltd., there, is here for production conferences with William LeBaron.

English company's production will be increased next season. Only two pictures, "The Escape" and "Perfect Alibi," were made by it last year.

On his return to England, Dean will scout talent for Radio.

China Kicks on Soviet Picture Flag Episode

Berlin, Dec. 23.

The Chinese Ambassador here carried a protest to the German Foreign Office concerning the Soviet picture, "Blaue Express," current in Berlin, in which it is charged the Chinese flag figures in a degrading episode.

The Ambassador asked that the sequence referred to be eliminated from the film. The Foreign Office declined to act on the ground that the picture had passed the supercensor and that closed the matter.

NEW S. A. CHIEFS

Buenos Aires, Dec. 23.

Jean Letsch, new Metro chief in the Argentine, has just arrived from Spain, his former assignment.

Guy Morgan is here from New York in the interests of United Artists.

YANKS IN BIG NEW FILM CO.

AUSTRIA URGES 'ALL QUIET' BAN

Vienna, Dec. 23.

The Austrian government yesterday (Monday) decided that if Germany had ruled "In Western Nichts Noues" was an insult to the Germanic people, Austria couldn't take any other attitude.

It accordingly announced that although prohibition of the subject was properly a matter for the provinces to decide, the cabinet regarded the German action as appropriate. Government thus makes an appeal to the provinces to act in the interests of national unity and it is probable they will support the appeal with the probable exception of Vienna, which is a province as well as a city.

Vienna, of course, is the center of film presentation and therefore the real battleground, both for Universal and the Nationalistic partisans, who stand shoulder to shoulder with the German Nationalists.

Promise No Quiet

It is altogether likely that the Socialistic city fathers will permit the screening of the picture, partly because of its anti-war message and partly because they would do anything the Nationalists don't want done. If the film is shown there is pretty sure to be trouble. The Nationalists declare they have just as many stench bombs as their Berlin brethren and that there will be no quiet whatever if the picture is shown.

Nationalist newspapers here ground their opposition to "All Quiet" mostly upon a report of the German ambassador in Washington that he had seen the American version and advised that it be banned in Germany. At a private showing last week those who saw it screened, decided it was a harmless piece of anti-war propaganda, but the Nationalists meet this view with the declaration that the film has been re-edited for Australia and that as shown in the States it was blood thirsty and barefaced anti-German propaganda.

As happened in Berlin, the picture's most violent antagonists are those who have not seen it.

GOLDWYN USES FRENCH VERSIONS FOR COAST

Paris, Dec. 23.

Samuel Goldwyn will produce French pictures in Hollywood beginning in May. A star remains to be picked, but unless present plans are changed he will probably make an effort to build up Lily Damita as a talker star, depending upon the girl's personal beauty to carry her along in spite of the imperfections of her French accent as she comes from the south of France. The director will probably be Robert Florey.

Mr. and Mrs. Goldwyn go from here to the Riviera for a vacation and rest and are due to sail for home January 22, after a visit to Switzerland.

London, Dec. 23.

Samuel Goldwyn has engaged Michael Arlen and Walter Hackett to collaborate on a new story for Ronald Colman to be called "What Fun Frenchmen Have".

Idea may be to give the piece a stage production first, since the story is that the two authors will supervise rehearsals. They sail for the States in January.

This is the same play announced for production by Charles Dillingham in 1926. But it was never put on. At that time Michael Arlen and Winchell Smith were named as the authors.

"Parade" Good in Rome

Rome, Dec. 23.

"Paramount on Parade" had its first performance here at the Barbarini theatre.

It was well received and looks like a strong attraction.

SAILING FOR HOME

Dean-Baker On Way From Coast—Will Leave Gainsborough

Hollywood, Dec. 23.

Basil Dean and R. H. Baker, British financier, have left for England after spending a week conferring with Joe Schnitzer regarding Radio's English production schedule.

For this year's program Dean will make three more pictures in England and will move from the Gainsborough Studios, where the first two were made. Dean will pick young talent in England for his pictures.

FRENCH YARNS BY PARAMOUNT

Paris, Dec. 23.

Following a changed policy Paramount proposes from now on to confine its production energies here to the making of straight French pictures instead of doing French versions of original English subjects.

In line with the new idea, the company has cancelled an arrangement calling for Rex Ingram to make a French version of "Sea Gods." Instead he will start immediately on supervising the making of "Un Homme en Habit," the Yves Mirandes story.

Direction will be by Robert Florey who has just left the Braunberger staff after completing the Sacha Guitry story, "Blanc et Noir."

Berlin Cinema Riots Over Socialist Film Sequel to 'All Quiet'

Berlin, Dec. 23.

Premiere late last week at the Ufa Palast Zoo of the Ufa talker "Floeten Konzert von Sans Souci," precipitated a film and political uproar.

Picture deals with episodes from the life of King Frederick the Great and is interpreted as nationalistic propaganda put out by Hugenberg, owner of Ufa and against the Scherl publications, both of which agitated against the Remarque picture, "All Quiet on the Western Front."

Socialists and Communists tried to break up the performance of the new picture by creating disturbances during its projection and throwing odor bombs. The police moved in and occupied the theatre which was kept partly illuminated so that the disturbers could be identified and dealt with.

Walk-out Bar in Force By Top British Circuits

London, Dec. 15.

Agreement between Gaumont British and other leading circuits here not to employ managers who have walked from one circuit to another has been impressed on showmen by the latest G. B. move in this field.

E. Bunce, staff manager at the Tivoli, West End, was engaged by the Bentley circuit for the new Leicester Square theatre.

Gaumont, who had been losing men to the new theatre, reminded the owners of their agreement, and Bunce was recalled to the Tivoli.

Gaumont has lost so many employees to Associated British and the Bentley circuit recently they decided to exercise their mutual agreement.

Weather or No

Buenos Aires, Dec. 23.

Business is moderate during the increasingly warm weather as the sub-tropic season reaches its height here.

However, it is noted that new releases are going on during the entire summer, putting an end to the familiar summer lapse in this territory.

PRIVATE BRITISH MONEY PUT UP

List of Prominent English Names Behind Venture—Want Full Am. Studio Crews and Some Actors—6 Stages Being Built at Wembley—Arthur Hopkins, M. S. Bentham on Board—Seek H. B. Franklin—R. H. Gillespie Mentioned

$2,500,000 START

The Wembley Exposition grounds, near London, have been bought by a group of English financiers who have formed the Wembley Trust, Ltd., as a holding company which plans to start picture production within the next few months.

Capitalizing Wembley Trust at $2,500,000 are George Roberts, wealthy philanthropist; C. A. Bolton, Samuel Courtauld, silk manufacturer; Claude F. Goddard, Philip Ernest Hill, owner of a number of medicinal drug companies, and Hugh Reeves. The capitalization total is, of course, only a start.

A joint stock company, called Anglo-American Films, Ltd., has been organized to produce the films at Wembley which will call for the services of American supervisors, directors, writers, cameramen, and a certain number of Yankee players. It marks the first time any British film company has moved to obtain American technical help, on this scale, with it understood that this English faction would like to obtain some prominent American executive familiar with Hollywood methods and demands to take active charge at Wembley. It is also rumored that this company will probably branch into the exhibition (theatre) end of the industry on the other side.

The ground secured is being converted into a picture lot with six sound stages now under construction, the original exhibition buildings being remodeled for this purpose.

At the same time Anglo-American Films will arrange to employ British technicians and artisans to understudy the staff from the States until they become proficient and are fitted for executive positions in the company.

Bid for Franklin

Ralph J. Pugh, representative of the interests back of Wembley Trust and Anglo-American Films, who has been on this side for the past few weeks, returns to England today (24) after having attempted to interest Harold B. Franklin, former Fox West Coast head, in an important executive position with the new firm. Negotiations with the former theatre head are still said to be pending through M. S. Bentham, vaude and legit agent, who has been reported co-operating with Pugh in bringing the proposed plans of Anglo American to the attention of American film men.

Three of the seven members of the board of directors of Anglo-American Films will be Americans according to the present plan of organization. Arthur Hopkins, legit producer, is set for a place on the board, the British financiers believing that he will be of valuable service to the company in the selection of plays and players. Bentham, the dean of vaude agents now booking with R-K-O, is also supposed to be set for a place on the board. M. H. Hoffman, well known indie producer, and formerly head of Tiffany, will also join Anglo-American in an executive capacity.

R. H. Gillespie, well known British amusement man, is another mentioned as to hold post.

No U. S. Release Tie-Up

At present Anglo-American has no intention of a hook-up with any American film producer for releasing purposes on this side, having decided to make its productions for release in British countries. The new company also intends to concentrate on foreign versions believing that these can be held down to a minimum in cost because of the proximity of Wembley to continental Europe and the availibility of leading writers and actors in Italy, France and Germany.

For its first production Anglo-American is said to be negotiating for the services of George Arliss, under contract to Warner's.

It has always been the thought that Wembley would eventually become a big picture producing center, ever since the Exposition held there some years ago. The present plan seems to be the first which will carry out the development of this British dream.

Many Obstacles Abroad Discourage Americans From French Investment

Paris, Dec. 23.

The local outlook on American film trade is increasingly inauspicious. French talkers made in Hollywood are not welcome to the French circuits while the gross possibilities of the territory do not justify investment in French studio property and producing equipment. Quickies are now worthless, owing to the improved quality of native production.

Another angle is that there is no assurance that Germany will not legislate against imported product which makes the project of making German versions in Paris especially hazardous, again discouraging investment here.

The result of all these circumstances is that Americans are becoming shy of sinking money far from home on a gambling chance.

A Fox survey just completed reaches conclusions similar to those brought out at the meeting of a group of American commercial attaches from legations in the European capitals brought together for an exchange of views by Dr. Julius Klein. They all advised Americans not to produce on the Continent at this time.

Fox Skeptical

Fox also is not satisfied with the German prospect in the absence of suitable guarantees against legislation adverse to foreign capital. As an outcome of the whole situation, Fox has abandoned the almost completed scheme of European production on the Continent. Instead the company will do French, German and Spanish versions in Hollywood. Concern will probably start importing players who are already under negotiation by Jan. 1.

Universal prefers to handle its foreign versions in French and German using French facilities on a rental basis without investing in its own studios. Its experience with "All Quiet" in Germany probably contributes to this decision. If it finds that it cannot prosper by this system it may even discontinue its own local distribution machine and follow the example of Tiffany by selling its subjects outright on a territorial plan, disposing to French state righters its foreign versions produced in Hollywood.

The lack of American owned theatres is another handicap to the Yankee makers, with the exception of Paramount which owns its own string in France.

ITALIAN QUOTA UP

10 to One Is New Proposal Inspired by Pittaluga

Rome, Dec. 23.

The film contingent question is again under discussion here, backed by the Italian producers captained by Pittaluga, who are urging the necessity of protection.

Understood they are demanding a ratio of 10 to one. Whole question will come up for final decision during January.

LONDON'S FOG DIMS SCREEN

London, Dec. 23.

Dense fog ruined the opening of Phil Hyams' new South London house, the Trocadero, and with capacity of 6,000, the biggest in all Europe.

Opening program made up of Universal's "The Storm" and "Ben and Breakfast," new Gaumont British talker, augmented by a stage show headed by the O'Gorman Bros.

Preview of the Gaumont film was surrounded with difficulties through the fog seeping into the theatre, and making the screen almost invisible. Screening of "The Storm" was abandoned and the program pieced out with orchestral turns.

In spite of the kindly attitude of the audience, the question arose as to the practicability of so vast a house in the fog belt.

HENSON-SHEPHARD SERIES FOR FILMING

London, Dec. 23.

Leslie Henson and Firth Shephard have entered into a film arrangement with Moss Woolf and Michael Balcon, as representatives for Gainsborough, to picturize "Oh Daddy" and "It's A Boy", current Henson-Shephard stage productions. Gainsborough is British Gaumont's subsidiary.

In addition to the two plays mentioned the deal covers for the parties named, the next four pieces produced by the firm. Arrangement also calls for the studio use of the same casts in pictures as appeared in the stage presentations.

Henson thus takes an important position in the talker situation. Producing firm is understood to have received $150,000 advance on the arrangement.

Cameraman's Wealthy Bride

Berlin, Dec. 23.

Axel Soederstroem, who married Clairenore Stinnes, daughter of the late German multi-millionaire, is a Swedish cameraman.

African Circuit Rivals Open New Big-Seaters

Capetown, Dec. 23.

African Theatres successfully opened its new $500,000 wired house in Maritzburg Dec. 15, aided in attracting heavy patronage by its initial feature "King of Jazz" (U). Opening bill had a talker trailer by Ipadore Schlesinger in London. House seats 1,632.

The same day Kinemas, Ltd., opened a 2,000 seater in Pretoria, called the Plaza.

Holland Bans French Film Made by Dulac

The Hague, Dec. 23.

The Dutch censor has ruled against the exhibition of the French picture, "La Coquille et le Clergyman."

Film is the product of the Dulac people in Paris. Frivolous attitude toward the clergy is the reason for the prohibition, censors apparently being influenced by the agitation from the southern provinces against light treatment of church angles.

Clayton Sheehan, foreign head for Fox, returned to New York from abroad on the Bremen last night (Monday).

B'way Fights Annual Xmas Drop; Nothing Big, but Some Spots O.K.; "Danger Lights" $52,800, Nine Days

Broadway picture theatres as a whole just about got by on the slump week. Two houses did nicely. The Mayfair, with the final demonstration of wide film in "Danger Lights," got $52,800 in 10 days, and the second week of "Blue Angel," at the Rialto, hit $45,000.

A flock of new product is being unloaded, even in the $2 houses. At the same time veterans like "The Birth of a Nation," at the Cohan, and "All Quiet" at the Central, are starting another week. Both indicate better returns than either house has enjoyed in weeks. "All Quiet" is looked to do $18,000 at the Central. This is that picture's fifth booking on Broadway, having opened and remained in the Central for 16 weeks at $2, then going to the Roxy, Loew's New York, and Hippodrome.

"The Devil to Pay" (Colman), did a neat $5,700 for its first three days in the Gaiety. "New Moon" (M-G) goes in next door at the Astor tonight (Tues.) to relieve "War Nurse."

"Mother's Cry" and "Viennese Nights" are ready to leave the Winter Garden and Warners, respectively.

Neither the Roxy, Capitol or Paramount were strong. Capitol had John Gilbert's second talker, "Way of a Sailor," and Paramount used George Bancroft for personal appearances. Over the week-end "Tom Sawyer" and the Par only got $36,000. Strand did all right with $21,000 for "Truth About Youth."

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,120; $1-$1.50) (9th week). "New Moon (M-G) here tonight (Tuesday).

Capitol — "Way for a Sailor" (M-G) (4,620; 25-85-$1.50). John Gilbert film couldn't do much for this house; under $50,000.

Criterion—"Hell's Angels" (UA) (800; $1-$2.50) (21st week). Merely waiting for "Reaching for the Moon" (UA) due next week.

Cohan—"Birth of a Nation" (Ind) (1,137; 25-50-75). Did all right over opening week-end; figured close to $3,000.

Gaiety — "Devil to Pay" (UA) (860; $1-$2). Opened Thursday night (18) and in three days took around smart $5,700; well liked.

Globe—"See America Thirst" (U) (1,065; 25-50-75). Not substantial enough, especially for eight days; $17,600; "Charley's Aunt" (Col) here Xmas Day.

Central — "All Quiet" (U) (916; 50-75). Expect this to do $18,000 in first full week on grind here; got $3,000 Saturday and Sunday; this is picture's fifth Times Square booking; probably a repeat record outside of the "Nation."

Mayfair—"Danger Lights" (Radio) (2,200; 40-$1). On Spoor giant screen, last of wide film methods demonstrated here; well regarded for photography; got $52,800 in 10 days; "Hook, Line and Sinker"(Radio) arrives mid-week.

Paramount — "Only Saps Work" (Par) (3,665; 65-85-$1). With personal appearances of George Bancroft up $9,000 from previous week; nothing special about $66,400 but not bad for annual slump week.

Rialto—"Blue Angel" (Par) (2,000; 40-65-85-$1) (2d week). Second week of $45,000, excellent; decline of $16,000 normal considering pre-holiday period.

Rivoli—"Morocco" (Par) (2,200; 40-65-85-$1) (6th week). Faded to $22,300 after holding up on strong money run; "Royal Family" (Par) succeeded last (Monday) night at $5 premiere.

Roxy—"Free Love" (U) (6,205; 50-75-$1.50). Little better than preceding week, but not good at $71,700.

Strand—"Truth About Youth" (FN) (2,900; 25-50-75). Fair on $21,000.

Warners — "Viennese Nights" (WB) (1,100; $1-$2) (4th week). Off with $8,900, and "Kiss Me Again" standing by to relieve.

Winter Garden—"Mother's Cry" (WB) (1,418; 35-85-$1) (2d week). Only $15,000, and not enough; "The Lash" (FN) next.

Casey's Quick Trip

Hollywood, Dec. 23.

Pat Casey who left late last week for New York is due back here around Jan. 10. Casey will attend the R-K-O-Pathe merger ratification meeting in New York Jan. 5.

J. J. Murdock, who is staying through the winter, went to the Santa Barbara sanatorium from whence Louis B. Mayer just returned to go through the same overhauling for a few days.

OTHER LOUISVILLE DRAWS

1st Run House Innocently Plays Film 2d Run—$9,500 Tops Town

Louisville, Dec. 23.
(Drawing Population, 500,000)
Weather: cold

Business was not too bad considering product around and the season.

National hit close to $9,500 with a film that had played two neighborhoods a short time previously, unknown to this management. Too many outside attractions last week, anyway, for high takes, with Roland Hayes concert, Darrow-O'Brien-Welch-Bazell debate, one performance of "Street Scene," two by Ben Greet's Shakespeareans and three by U. of L.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40) "The Dancers" (Fox). Did fairly, $3,350.

Brown (Brown) (1,509; 15-25-40) "Big Money" (Pathe). Eddie Quillan building his drawing power; off only a little to $3,275.

Mary Anderson (R-K-O) (1,387; 30-50) "Only Saps Work" (Par). Dick Arlen and Leon Errol in one that didn't crowd the house; under average, $3,100.

National (Bass) (2,300; 30-50) "Ladies Must Play" (Col). Embarrassing moment when the manager of a first-run found his film has played two neighborhoods; unit on stage and got across quietly for $9,500.

Rialto (R-K-O) (2,940; 30-50) "Derelict" (Par). Bancroft saved this house from an even worse slump; around $4,000, average.

State (Loew) (3,252; 35-50) "Lottery Bride" (UA). Laurel and Hardy comedy helped save house; $9,200.

Strand (4th Ave.) (1,865; 35-50) "Cat Creeps" (U). About $4,190, fair.

PITT FEELS PRESSURE, BUT 'CAT' FAIR-$24,300

Pittsburgh, Dec. 23.

Pre-Christmas period hurt here last week. "Outward Bound" could do nothing at the Warner, despite rave notices, while "War Nurse" fared comparatively the same at the Penn, which did but $20,500.

"Cat Creeps" stood up fairly well at the Stanley on $24,250, but "Grumpy" stood still at the Aldine. Fitton followed the trend with "Madame Satan." This is the first Metro picture to play this site.

Seasonal slide was also felt in East Liberty, where "The Dancers" gave the Enright a bad $8,900, and "Madonna of the Streets" plunged Sheridan Square to $3,500 or under. Harris, with "Fourth Alarm," indie picture, and five acts of vaudeville, managed to hang around average.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Grumpy" (Par). Finally got its date here after being held up for some time; picked right spot, for it's doubtful if this one could have bettered $5,000, poor, even in any other week; Cyril Maude meant little to average film fan.

Enright (WB) (2,700; 15-25-40-60)—"The Dancers" (Fox) and stage show. Reflected general trend, with low $8,900.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Madame Satan" (M-G). Didn't do well at $4,900.

Harris (WB) (1,800; 10-20-30-40) "Fourth Alarm" (Standard). Plenty weak and with five acts of good vaude just under the gun at $4,900.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"War Nurse" (M-G). Bad at $20,000 despite heavy advance campaign; cricks panned and public indicated apathy to war stuff.

Sheridan Square (R-K-O) (1,500; 15-25-35-50)—"Madonna of Streets" (Col). Just a filler and off to $3,500 or under. House has been playing Par product day and date with downtown Fulton, and when latter house penciled in "Satan," Sheridan was forced to go out and get something.

Stanley (WB) (3,800; 25-35-60)—"Cat Creeps" (U). About only decent gross in town last week; around $24,250, fair, though considered satisfactory for season; stage show and Ed Lowry helped.

Warner (WB) (2,000; 25-35-60)—"Outward Bound" (WB). Rave notices but far down at $5,800; Leslie Howard also at Alvin in "Berkeley Square" (Lexit), but tie-up didn't help; mats fair, women coming for sessions on stage.



OCCIDENTAL ARISTOCRACY

It is a pleasing note in the visit of notables to these shores that the PARK LANE HOTEL, New York, in many respects even surpasses the cuisine and service of famed Continental resorts.

For music that must entertain a most discriminating clientele a MEYER DAVIS ORCHESTRA is employed.

Balto O.K., Tho Sun. Benefits Go $40,000 Under Predictions

Baltimore, Dec. 23.

Baltimore's first experiment with Sunday films, a charity benefit with 90% of the houses participating, failed to reach receipts expected. Instead of $75,000, about $34,900 was grossed. Exhibs are wondering whether this is any criterion of the town's interest in a seven-day picture week.

As an aftermath the City Council adopted, by an 11 to 2 vote, a resolution calling on the General Assembly of Maryland to grant Baltimore home-rule powers to decide the Sunday amusement question.

The pre-Xmas let-up last week was hardly as drastic as expected. Compared with 1928, a boom year, the Century, with "The Gorilla," was only about four grand behind "Dream of Love," the '28 attraction. On the other hand the Stanley, with "Follow the Leader," topped "Manhattan Cocktail," the screen attraction in the house two years ago, by six grand. The New, Valencia, and Parkway receipts for the corresponding weeks of '28 and '30 were about neck and neck.

Result shows a general upward trend in downtown picture house trade.

Estimates for Last Week

Century (Loew), "The Gorilla" (FN) (3,200; 25-60). Nothing to brag about; stage attraction more potent; was final week for Wes Eddy as m. c., Hal Yates succeeded Monday; Trixie Friganza featured in stage show and pleased; about $17,000.

Stanley (Loew-Stanley-Crandall), "Follow the Leader" (Par) (3,600; 25-60). Big surprise of the week; upset all managerial predictions, and with good notices caught on from start; up two grand from previous week for $18,000; fine.

Rivoli (Wilson Amus. Co.), "College Lovers" (FN) (2,000; 25-60). With crowds in shopping center this house too far removed to catch day time drop-ins; about $5,500.

Keith's (Schanbergers), "Along Came Youth" (Par) (2,500; 25-50). Buddy Rogers' name sufficient to offset pre-holiday slump; pretty fair near $9,000.

Valencia (Loew-UA), "War Nurse" (M-G) (1,500; 25-35). Nice week; not big but not in cellar either; about $2,800.

Parkway (Loew-UA), "War Nurse" (M-G) (1,000; 25-35). Sexy war film day and dated here; just fair; about $3,000.

New (M. Mechanic), "Princess and the Plumber" (Fox) (1,400; 25-50). Farrell's name a b. o. bolster in tough week; not bad around $8,000.

Hipp (Pearce & Scheck), "Just Like Heaven" and tab. stage show (2,250; 25-40). Not so forte; season largely to blame; prices cut from 50 to 40 top; maybe $4,500; just fair.

Metropolitan (Warner-Equity), "Lady Surrenders" (U) (1,300; 15-50). Just fair at this uptown house; say $4,000.

Will Hays West

Will Hays and Maurice F. McKenzie leave New York for Hollywood Friday (26) on a regular trip.

They will remain on the Coast for several weeks.

Lasky Due West

Hollywood, Dec. 23.

Jesse Lasky will arrive here shortly after the holidays to look over preparations for next year's Paramount program.

He will stay several weeks.

DENVER MODERATE

"Leader" $14,600 and "Billy" $5,400, Both O. K.—Others Drop Off

Denver, Dec. 23.
(Drawing Population, 400,000)
Weather: Snow

Cold and snow held things down last week. "Sunny," at the Paramount, did nothing, and the weather also hurt the Aladdin where "To'able David" was playing.

However, the Tabor is holding up unusually well under Harry Huffman and "Billy the Kid" did nicely at the Rialto.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"To'able David" (Col). Bad at $5,500.

Denver (Publix) (2,300; 25-35-65)—"Follow the Leader" (Par). Good at $14,600.

Paramount (Publix) (2,000; 25-35-50)—"Sunny" (FN). Poor with $7,500.

Rialto (Publix) (1,040; 25-35-50)—"Billy the Kid" (M-G). Good on $5,400.

Huffman's Tabor (1,900; 25-35-50)—"Scotland Yard" (Fox). Good for $10,000.

'LIGHTNIN'S' $16,000 AS K. C. GROSSES HOLD

Kansas City, Dec. 23.

Managers could not say that the shoppers were not downtown last week. They were there in thousands, but few had any time for shows.

Class picture was "Lincoln," at the Midland. Reviewers gave it extra space, but the customers failed to buy it in profitable numbers. At the Mainstreet picture was adapted from the play, "The Command to Love." Ian Keith was seen here in the same part, with the Orpheum stock company, last season, and there was some interest in this fact.

Estimates for Last Week

Loew's Midland—"Lincoln" (UA) (4,000; 25-50). Opening was cold; Sunday papers gave great reviews and business increased a little, but total not good at $10,000.

Mainstreet—"Boudoir Diplomat" (U) (3,200; 25-35-50-60). Same play under original title seen last season at Orpheum in stock; with entertaining vaude proved good entertainment; $13,200.

Newman—"Lightnin'" (Fox) (1,890; 25-35-50-60). Followers of Will Rogers fully satisfied with his performance; opened strong and business held nicely; $16,000.

Royal—"Sea Legs" (Par) (840; 25-35-50). Gave fans real run for their change; $4,200.

Pantages—"The Woman Who Was Forgotten" (2,200; 25-50). With Belle Bennett star of picture, making personal appearance, business was expected to be great, but failed to meet expectations, $7,100.

TACOMA'S BEST SINCE SPRING WITH 'ANGELS'

Tacoma, Dec. 23.
(Drawing population, 125,000)
Weather: Fair and Cool

Having its first showing in Tacoma, "Hell's Angels" got the biz here last week at the Blue Mouse. Booked in here on the heels of Music Box showing in Seattle, so ballyhoo helped.

Another winner the past week was "Big Trail," which held biz to high level the Broadway. Rumor here Orpheum to return to vaude soon.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60)—"Big Trail" (Fox). $8,200, great.

Orpheum (R-K-O) (1,500; 25-35-50)—"The Gorilla" (FN). Lila Lee and Joe Frisco ballyhooed in billing; biz fair at $3,600.

Blue Mouse (Hamrick) (650; 25-35-50)—"Hell's Angels" (UA). $5,000, best gross since last spring; holding over.

Rialto (Fox) (1,250; 25-35-50)—"Princess and Plumber" (Fox) and "Oh, for a Man" (Fox). Split week did around $3,000, not good.

'MOROCCO' LEADS N. O. WITH STRONG $15,500

New Orleans, Dec. 23.
(Drawing Population, 500,000)
Weather: Cold

Only one house, Loew's State, escaped the expected bad week. Cold weather furnished an alibi. State, with "Morocco," rolled up a handsome profit on $15,500.

Estimates for Last Week

Loew's State (3,218; 60)—"Morocco" (Par). Film clicked nicely at $15,500.

Saenger (3,568; 65)—"The Lash" (FN). Barthelmess feature looks like a winner but only got $13,000.

Strand (1,800; 50)—"Outward Bound" (WB). Big disappointment on $2,600.

Orpheum (2,400; 60)—"To'able David" (Col). Fell to $10,000.

Tudor (800; 50)—"Fast and Loose" (Par). Not bad; $3,000.

PHILLIE SLOWS NORMALLY, 'LOVE' $20,000

Philadelphia, Pa., Dec. 23.

Picture house business was generally off last week. Normal pre-holiday slump and not the quality of the films was the reason.

Mastbaum fell just under $40,000, with "Truth About Youth" as the feature. Finals of a beauty contest, worked in conjunction with a local tab, may have helped some. Figure about the same as previous week.

The Fox got about $25,500 on "Devil With Women" and ordinary stage show. That's only about $2,000 under recent average. Keith's got $16,000 with the second week of "Morocco," which was, all things considered, good. "Lincoln," recently shown at the Aldine, won a scant $10,000 at the Stanley, which was very poor. One week was plenty. The Earle, at around $19,000, just fair, with Joe Cook's "Rain or Shine" for five days and "Today" for single day. Latter was feature originally booked but was taken off after Friday opening. Reason given was that censors had so mutilated story that it could not be shown.

"Min and Bill" got $10,000 in its second week at the Stanton following a sensational single week at the Mastbaum. This picture is the biggest thing in the way of a money-getter seen here since early fall. The Aldine got under $7,000 with the fourth week of "Hell's Angels." Big air spectacle proved a bloomer here after splendid start. The Boyd reported $20,000, quite good, with "Free Love," but management didn't figure that was enough to warrant holding picture second week. "The Payoff" got about $4,000 at the Karlton and "The Dancers" didn't quite reach $3,500 at the Arcadia. Both were well under normal.

Several big ones booked in for Christmas. "The Boyd has "Kismet" this week, and the Aldine has "Outward Bound" opening Christmas day with "Hell's Angels" holding on for first three days of the week. The Earle has "Billy the Kid." Keith's has "Playboy of Paris" with "Tom Sawyer" coming in Christmas day. The Mastbaum will play "Passion Flower" and the Stanley has "The Lash." The Fox has "Oh, for a Man." The Stanton has "Soldier's Plaything," the Karlton has "Big Money" and the Arcadia "Her Wedding Night." All but the last are first showings.

Estimates for Last Week

Mastbaum (4,800; 35-50-75). "Truth About Youth" (FN). Around $40,000 or a little less; beauty contest may have helped some; fair, considering season.

Boyd (2,400; 35-50-75). "Free Love" (U). Sensationally advertised and quite good at $20,000; management didn't figure it strong enough for holdover, however.

Aldine (1,500; $1.50. "Hell's Angels" (UA). Bad after great start; a scant $1,000 in fourth here. "Outward Bound" in Christmas day.

Fox (3,000; 35-50-75). "Devil With Women" (Fox). About $25,500.

Keith's (1,800; 35-50-75). "Morocco" (Par). In second week $16,000, but satisfactory.

Stanley (3,700; 35-50-75). "Lincoln" (UA). Very weak at $10,000; taken out after single week; did not do well at Aldine earlier in fall.

Stanton (1,700; 25-65). "Min and Bill" (M-G) (2d week). Did $10,000 and very good under circumstances.

Earle (2,000; 25-65). "Rain or Shine" (Col). Critics raved but fans didn't know Cook; picture really ran only five days, being shoved in when "Today" was taken out after single day's showing; around $18,500.

Karlton (1,000; 50). "The Payoff" (Radio). Around $4,000, which wasn't so hot.

Arcadia (600; 50). "The Dancers" (Fox). Little over $3,000.

Import Lingers

Hollywood, Dec. 23.

Vital Glymond, French actor brought here by First National, cancelled his passage home.

He was handed a spot in Metro's French "Big House."

Best Xmas Present
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STOCKS SLIP ON BANK JAM

Shoppers Give 'Paid' $54,000 And That's Swell at Chicago, Many Pink Slip Films on Tap

Chicago, Dec. 23.

With many pictures finishing stays at their respective houses, and considering general circumstances, trade was normal. Three houses held their flickers longer than usual in order to switch product on Christmas Day.

Roosevelt and United Artists will shove in their new features at five p. m., Dec. 24, but McVicker's will not open "Morocco" until the following morning.

Last week the ace house of town, Chicago, rode far ahead of the pack with an exceptional $54,000 for "Paid." Picture got itself an "adults only" ruling, and all the women crowding into the loop for their shopping unanimously took a couple of hours off to get a load of the "pink." Started off to $26,000 on its first weekend, which got the Publix crowd so excited they immediately rearranged their bookings and sent the picture into the Oriental for a holdover.

English Film N. G.

"Atlantic," foreign flicker, came into the Woods with plenty of encouragement from the critics, but couldn't draw the femme trade. It scrammed after one week. Oriental slipped in, hitting a poor $25,300 with "Passion Flower." Any sign of weakness in product is sure death at this spot.

Three run pictures were "Hell's Angels," which closed its fourth week and sticks six more days; "Min and Bill," doing nicely at McVicker's, and "A Lady's Morals," at the Roosevelt. In spite of excellent notices and terrific Hearst plugging this film couldn't get going and is holding on desperately.

Estimates for Last Week

Castle (Beck) (299; 35-40-60)—"Juno and the Paycock" (BI). Being sold by this house as "Shame of Mary Boyle," with an "adults only" ruling as the big draw; Censor Board squawked at new title; opening week good at $6,100; will probably stay until the first of the year, unless something unexpected occurs.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Paid" (M-G). Stage show. A knockout considering the pre-holiday season; "pink" ticket helped plenty, and one of the most sensational weeks of the year at $54,000; into Oriental for second loop week.

McVicker's (Publix-B. & K.) (1,-865; 50-75-85)—"Min and Bill" (M-G). Slid in second week, but still good at $24,500; sticks until the 25th, when "Morocco" (Par) comes in for a run.

Monroe (Fox) (1,000; 25-40)—"Her Wedding Night" (Par). Disappointing at $3,300; second loop appearance.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Passion Flower" (M-G), Stage show. Very poor $25,300.

Orpheum (Warner) (650; 40-60)—"Going Wild" (FN). Reviews were kind, and drop-in trade okay; first week $4,700; house is forced to use B. & K. turn-downs, but is managing to make good by consistent exploitation and large ad outlay.

Palace (R-K-O) (2,300; 50-75-85)—"Madonna of Streets" (Col). Vaude. House climbed somewhat to $23,100.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Lady's Morals" (M-G). Neither press raves or page splurges in Hearst rags could make 'em come in; week at $20,250, but sticks until evening of Dec. 25, when "Lightnin'" (Fox) replaces.

State-Lake (R-K-O) (2,700; 50-75-85)—"Her Man" (Pathe). Disappointment and only one poor week at $18,000; "Free Love" (U) doing slightly better due primarily to "pink" rating; opening three days good at $10,000; house starting to feel pinch for product.

United Artists (Publix-UA) (1,-700; 50-75-85)—"Hell's Angels" (UA). Dropped fast in fourth week, but still making good money considering comparatively long stay; $20,100; changes pictures evening of 24th to "Lincoln" (UA).

Woods (Jones) (1,200; 50-75-85)—"Atlantic" (BIP). Fair gross at $10,700; "Czar of Broadway" (U) replaced Sat. (20), with an "adults only" ruling from the ecensors.

PROVIDENCE HOLDS UP

"Angels" 2d Week, $13,000—"Diplomat" Over Their Heads

Providence, Dec. 23.

(Drawing Population, 315,000)
Weather: Favorable.

Business last week held up fairly well and grosses were evenly distributed. "Hell's Angels," in its second week at the State, managed to garner close to $13,000.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Hell's Angels" (UA). Second and final week for around $13,000; okay. "Bat Whispers" (U) opened Dec. 19.

Paramount (2,200; 15-50)—"Follow the Leader" (Par). House has been in slump for over a month; low at $9,000.

Majestic (Fay) (2,200; 15-50)—"Fast and Loose" (Par) and "Fourth Alarm." Town is nuts on double features; this house always manages to come through when it has two; close to $11,000; not bad.

R-K-O Albee (2,500; 15-50)—"Boudoir Diplomat" (U). Feature over the average fan's head; opened Friday and pulled out Tuesday (16) with two shows cut on closing day. "Free Love" (U) in; close to $8,000 reported fair.

R-K-O Victory (1,600; 15-50)—"Madonna of the Streets" (Col), also "Wild Men of Kulihard" (Epic). Town fed up on animal pictures; $9,500, good.

Fay's (1,600; 15-50)—"Life of the Party" (WB) and Davey Lee on stage. Winnie Lightner picture played another Fay house couple of weeks ago; Davey Lee okay here and responsible for gross of close to $9,000, good.

EARLE CAPITAL'S BEST, $23,000—PAL, $19,000

Washington, Dec. 23.

(Est. White Population, 450,000)

One bright gross and a close second, with all of the others in the holiday slump.

Winnie Lightner, in person, and "Divorce Among Friends" got the Earle $23,000, the week's top. Palace, with its stage show and "Passion Flower," was next in line, with $19,000.

Estimates for Last Week

Columbia (Loew)—"Grumpy" (Par) (1,232; 35-50). Way low at $5,800; previous week's $9,000 rated disappointing.

Earle (Warner)—"Divorce Among Friends" (WB) and vaude (2,424; 35-50-60). Excellent business at $23,000; much of draw credited to Winnie Lightner in person.

Fox (Fox)—"Oh, for a Man" (Fox) stage show (3,434; 15-25-35-60). This $18,000 is not good.

Metropolitan (Warners)—"Captain Thunder." Reserved seats at $1; since they changed price policy here things have fallen; low $4,500.

Palace (Loew)—"Passion Flower" (M-G) stage show (2,363; 35-40-50-60). Up a little at $19,000.

Rialto (U)—"Extravagance" (Tiff) (1,987; 35-50-60). Down at $6,800.

R-K-O—"Fast and Loose" (Par) (1,875; 35-50). Light with $6,200.

Topeka Likes Its Laughs, $4,000 for Jayhawk, Okay

Topeka, Dec. 23.

(Drawing Population, 85,000)
Weather: Cool and fair

Comedy is what Topekans want. The two houses offering that sort of fare got normal business despite the annual pre-Christmas hoodoo.

Estimates for Last Week

Grand (1,400; 50) (Fox) "Sunny" (FN). Didn't hit and $2,500, bad.

Novelty (1,200; 50) (Fox) "The Bad Man" (WB). At $1,600, very poor.

Jayhawk (1,500; 50) (Fox) "Playboy of Paris" (Par). Only got $1,200 first three days; Wheeler and Woolsey last three days in "Half Shot" (Radio), $2,600, making week normal at $4,000, okay.

Isis (600; 35) (Ind) "Too Many Crooks." With McOwen stock players held last week's trade on strength of excellent vaude offerings; $1,000, nice.

DOING WELL TILL CHELSEA CLOSES

Monday's Reactionary Trend Halted After Early Selling—Net Changes on Day Despite New Troubles Are Only Fractional

BONDS HOLD STEADY

By AL GREASON

The picture stocks came through yesterday's session with only fractional changes, most of them on the down side, but a few net up. The reactionary tendencies of Monday were apparently being met and overcome as trading went into the third hour.

Just then news came that the State Banking Department had taken charge of the Chelsea bank, which was trying to stand off a depositors' run, and prices all along the line dipped until the close.

Situation had many points of resemblance to the course of trading of several days ago when the Street was first disturbed by rumors concerning the Bank of the U. S. As happened then, there was a hint yesterday that Wall Street banking powers were giving the market support to hearten traders and hold a troubled situation in hand for the time being.

Yesterday's Prices

	High	Low	Last	Net Chge
500 Cons. F....	10¾	10¾	10¾	— ⅛
5,200 East. K...	148	144½	145¾	+ ½
22,000 Fox	27½	26	26⅞	— ⅝
800 Gen. Thr....	7⅜	7	7	— ⅛
10,200 Loew	46⅜	43¾	44⅝	— ¼
15,400 Par. P....	37¾	36¾	37	+ ⅛
600 Pathe A....	2	1⅞	1⅞	— ⅛
700 Pathe Ex....	3⅝	3⅜	3⅜	— ⅛
24,100 R-K-O ...	16½	15¼	15⅝	— ⅜
3,200 Shub	4⅝	4⅜	4½	
48,200 W. B....	14¼	12⅝	13⅛	— ⅝
CURB				
500 Col. P.....	18	18	18	+1
2,000 For. Th...	5¾	4	4¾	— ⅛
600 Gen. T. pf.	27¼	27	27	— ½
1,500 Tech	7⅛	6⅞	7	— ⅛
BONDS*				
$24,000 Gen. Th..	67	54¼	56	—1
5,000 Pathe	50¾	50	50¾	+ ⅛
2,000 Shub	19	19	19	+1
35,000 W. B....	68⅝	67⅛	67⅛	—1⅛

*2 p. m. prices and sales.

Yesterday's market opened lower and during the first hour there was fairly heavy liquidation. Most of the amusement got into new low ground on the movement down from last week's tops, but they remained there only momentarily. Buying orders were thrown in and on the first show of strength the trading turned quiet, another point of resemblance to the early stages of last week's sharp break. For both days of this week it has been noted that decline comes with volume and the ticker lags during the mild rallies.

Yesterday's bond market continued to give encouragement to the bull party. It has right along been maintained that betterment in this section ought to be the forerunner of a turn in the financial tide. Yesterday the bond list met the bad news with a good front, the amusements showing but minute losses for the most part.

Advance Reversed

More than half the gains in picture stocks in last week's four days of sharp advance was cancelled over most of the recoup in Monday's setback. Volume was greatly reduced from the heavy trading during the break of early last week, but there were evidences of new liquidation in the way quotations came out on blocks up to 1,000 shares as prices receded. The news was against the market, including new bank runs in New York and the closing of a rather important institution in Philadelphia. Other incidents such as further weakness in commodities had their bearing on the film issues, but probably the detail that affected them most was a renewal of weakness in Paramount.

Paramount has been the amusement leader for years and bears the reputation of the nearest thing in the group to an investment rat-

(Continued on page 26)

London Slump Called "Normal" By Some West End Managers; 2 Films Are Averaging $17,500

INDIANAPOLIS DROPS OFF

Vaude for Indiana — House Did $17,000 Last Week

Indianapolis, Dec. 23.

(Drawing population, 450,000)
Weather: Cold

Folks with money were occupied with Christmas charity, making grosses light in downtown houses last week.

Skouras-Publix will inaugurate a new vaudeville policy Jan. 10, with Winnie Lightner, in an effort to stir up the Indiana. Local boys have conferred with New York offices and decided upon the vaude policy, replacing Charlie Davis, the m.c., and Publix presentation. B. V. Sturdevant, advertising manager, said the new policy will be advertised as vaudeville. Ruth Etting is booked the second week.

Indiana is a big house for vaude, with a 10-foot orchestra pit to overcome.

Estimates for Last Week

Indiana—Publix) (3,300; 25-50-65) "Along Came Youth" (Par). With Brooks and Ross, radio stars, only fair, $17,000.

Circle—(Publix) (2,600; 25-40-50) "Derelict" (Par). Had no special draw, $8,000.

Loew's Palace—(Loew's) (2,800; 25-35-50) "Hell's Angels" (UA). Not good on second week; only $7,000; drop of $8,300 from first week.

Apollo—(4th Ave.) (1,100; 25-35-50) "Oh, for A Man" (Fox). Off at $4,100.

Lyric—(4th Ave.) (2,000; 25-35-50) "Man to Man" (WB). Off at $8,000; big opening for Little Jack Little, WLW star, this week as Christmas attraction.

Ohio — (Publix). (1,400; 15-25) "Life of the Party" (WB). Poor at $1,900.

'ENGLISH' SHINES IN DULL MINN. WK.—$9,600

Minneapolis, Dec. 23.

(Drawing Population, 500,000)
Weather: Favorable

Usual pre-Christmas drop started last week.

"War Nurse," given a terrific lacing by one critic, opened big Saturday and Sunday, but dropped sharply the balance of the week.

Only really outstanding screen offering of the week was "Old English" at the Century, and even this film failed to do more than to keep the house out of the red. But helped by the presence of two former University of Minnesota football stars, Haycraft and Gibson, "Maybe It's Love," at the Lyric, did fairly.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"War Nurse" (M-G) and Publix unit, "Neptune's Festival." Around $19,200, bad.

Century (Publix) (1,600; 75)—"Old English" (WB). Very well liked; Arliss a big favorite here; $9,600 profitable and fair.

State (Publix) (2,200; 60)—"River's End" (WB). Bickford and Knapp no cards here; Sennett comedy a strong asset; around $7,000, poor.

Orpheum (R-K-O) (2,200; 50)—"Maddona of Streets" (Col) and vaude. Just so-so and vaude not up to recent standard; off from recent weeks; about $10,500.

Seventh Street (R-K-O) (1,400; 50)—"Boudoir Diplomat" (U). Pleasing enough comedy, but no names in cast to pull; not the sort of stuff local fans fall for; around $3,500, poor.

Lyric (Publix) (1,300; 40)—"Maybe It's Love" (FN). About $5,200, fair.

Aster (Publix) (900; 35)—"Only Saps Work" (Par). Not heavy enough to mean much to box office; near $1,800, poor.

Grand (Publix) (1,100; 35)—"Way for a Sailor" (M-G), first half; "White Hell of Pitz Palu" (U) last half. Second loop runs; $2,200, fair.

London, Dec. 23.

West End cinema managers are divided in their estimate of the current pre-holiday slump at the boxoffice. One group maintains that the falling off is running true to form, amounting to between 10 and 15%, which is normal for the time of year.

A group of another view says attendance is off 30% and that this is the worst drop in years. Following are the figures for last week and the week before estimated on an average:

Capitol—"Devil with the Women" (Fox). In its fourth week is holding up surprisingly well for so long a run; around $13,500. "Oh, for A Man" (Fox) opens Boxing Day.

Carlton — "Animal Crackers" (Par). In fifth week is averaging around $14,000; "Crackers" was originally designed for a month's run but was continued on its good showing; now, Par figures that the school children on vacation can carry it along further.

Pavillion — "Hell's Angels" (UA). Is consistent and least affected by adverse conditions although it is one of the longest run features in town; it has never been below $17,-500; picture is staying until the middle of February, when house reverts to Cochran, who will use it for a new revue, whereupon "Angels" will take up its stay in another house.

Marble Arch—"Big House" (M-G). In third week; averaging $9,000; Canaries Sometimes Sing" replaces.

New Gallery—"A Warm Corner" (British made). In fifth week is grossing around $12,500; "Big Trail" (Fox) is scheduled to follow.

Tivoli—"Whoopee" (UA). In its eighth week is running to an average of $17,500; "One Heavenly Night" (UA) follows with Evelyn Laye.

Alhambra—"Just Imagine" opened to good business; as forecast, theatre has reverted to Stoll, who is continuing film policy and getting product wherever it is available; house policy will also include two flesh acts on weekly change; Pavillion is on twice daily policy, while the Carlton gives three shows a day.

Leicester Square — "Viennese Nights" (WB). First designed as Jack Buchanan theatre, opened Dec. 19 with this picture, which was well regarded by invited audience; show trade observers call it draggy and think it needs cutting; house did $4,000 Saturday (20) and with two shows last Sunday added $3,000.

'Min's' Big $19,600 In Pre-Xmas Seattle

Seattle, Dec. 23.

(Drawing population, 450,000)
Weather: Cold

Two attractions in town stemmed the Xmas tide, and these were "Min and Bill," at the Fox, and "Hell's Angels," at the Music Box. Second week of air film so good that Hamrick is holding it for a third week. First time anything has held that long here in a blue moon. This, too, after two weeks of "Angels" at the Fox, road showed at $1 general admish.

Estimates for Last Week

Paramount (Pub) (3,106; 25-35-50)—"Derelict" (Par). Lots of fillers used at this all-sound show; rumor stage shows to return after Fox West Coast takes this house over end of month; Bancroft film low at $5,950.

Fifth Ave. (Fox) (2,500; 25-60)—"Princess and Plumber" (Fox). Dandy stage show for $11,600, fair.

Fox (2,300; 25-60)—"Min and Bill" (M-G). Great week; Sunday proved record opener with $19,600.

Blue Mouse (Hamrick) (900; 25-35-50)—"Man to Man" (WB); $900 in three days and pulled; with "Extravagance" in until Xmas.

Music Box (Hamrick) (1,000; 25-35-50-75)—"Hell's Angels" (UA). Second week and nice clip; extend ed one more week; $4,000.

Liberty (Jensen-von Herberg) (2,-000; 25-35-50)—"Numbered Men" (FN). Feeling pre-Christmas crimp, although started fair; $5,700.

Orpheum (R-K-O) (2,700; 25-60)—"East is West" (U). Didn't click; $8,600.

L. A. Theatres Not as Bad Off as Stores—State Gets $23,000 and Cri. Near $16,000

Los Angeles, Dec. 23.
(Drawing Population, 1,500,000)
Weather: Fair

Everything off per usual on the pre-holiday ease-off although so far as this city is concerned they are not staying away from the theatres to go shopping. Mercantile establishments are getting even worse absent treatment than the theatres. Contrarily, some of the established houses were have little cause for complaint everything considered.

Criterion's $16,000 with "Paid" is nothing to weep about, and when the State and Pantages, with stage shows, hit under $25,000 and over $10,000, that's an indicator that the fans want their amusement.

There have been a couple of negative examples. "Ex Flame," at the Orpheum, is being jerked after tonight (Tuesday). "Hook, Line and Sinker" substitutes, which makes the second jerker at the Orpheum in two weeks. "Boudoir Diplomat" was prematurely abrogated to make room for "Ex Flame."

"Tom Sawyer," on its second run at the Wilshire, Beverly Hills, will gross $6,500, which is okay and evidences a kid draw. The juvenile holidayers are all expected to bolster local biz and stage interludes are being ballyhooed accordingly with the kid appeal to the fore.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (5th week). Under $10,000.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.50) (4th week). Dropped off $5,000, receipts for fourth week being below $15,000.

Criterion (Fox)—"Paid" (M-G) (1,600; 25-75). (2d week). Strong $16,000 outstanding gross of week.

Egyptian (UA-Fox)—"Billy the Kid" (M-G) (1,800; 20-65). Bad at $8,600; picture was screened without Realite (wide screen).

State (Low-Fox)—"Princess and the Plumber" (Fox) (2,024; 25-$1). Helped by Laurel-Hardy comedy and Meglin kids on stage; $23,000 all right.

Orpheum—"Ex-Flame" (Liberty) (2,270; 50-75). This indie got $2,500 for five days, being jerked for "Hook, Line, and Sinker" (Radio).

Pantages (Fox)—"Remote Control" (M-G) (2,700; 20-40-65-90). When a third run feature gets $11,000 in this house it isn't bad at all.

Paramount (Publix)—"Follow the Leader" (Par) (3,595; 25-75). Helped by Mitzi Green in person, but poor at $15,000.

R-K-O—"Captain Thunder" (WB) (2,950; 30-65). Under $10,000; bad.

United Artists (Pub-UA)—"Lincoln" (UA) (2,100; 25-$1) (2d, final week). Educational appeal for youngsters just didn't happen; very poor and out.

Downtown (WB)—"River's End" (WB) (1,800; 50-75). If anticipated Xmas Day business materializes may hit $14,000, but generally it's off.

Hollywood (WB)—"River's End" (WB) (2,756; 25-75). Day and dater at Uptown house likewise off as Downtown with $12,000 indicated; "The Lash" (FN) is next day and date booking, with this house only playing it on wide film.

GOLDEN GATE FRISCO'S HAPPY HOUSE; $16,600

San Francisco, Dec. 23.

Some poor grosses last week. R-K-O's Golden Gate seemed the single exception, its takings not only reaching normal but topping average.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Princess and the Plumber" (Fox). Opened light with last half of week below first; dismal $30,000.

Warfield (Fox) (2,672; 50-65-90)—"Hell's Angels" (UA). In third stanza slipped heavily to $12,000.

Paramount (Publix) (2,698; 35-50-65-$1)—"Along Came Youth" (Par). Opened below average and failed to come back; $10,000; bad.

California (Publix) (2,200; 35-50-65-90)—"Lottery Bride" (UA). Showed slight spurt over preceding week; about $12,000, not good.

St. Francis (Publix) (1,375; 35-50-90)—"A Soldier's Plaything" (Wil). Swan song for St. Francis as a first run house; goes in for foreign languages from now on; bow out was scarcely $5,000.

Orpheum (R-K-O) (2,270; 35-50-65)—"Ex-Flame" (Lib). Poorest gross since going for picture policy; barely $6,000.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Madonna of the Streets" (Col.) and vaude. Only really happy house in town last week; got business that met the nut and plenty to take to the bank; did $16,600.

"HALF SHOT" BEST IN MONT'L WITH $16,000

Montreal, Dec. 23.
(Drawing Population, 600,000)
Weather: Zero and mild

Pre-Christmas week, as expected, was tough. No special shows at any of the theatres, while mercury went out of sight early in the week.

Loew's had the best of it and made a surprising hit with "Half Shot at Sunrise" on $16,000. Capitol with good unit and "Cat Creeps" was only $14,000, and Palace, despite popularity locally of Winnie Lightner, hit about $13,000, both low.

Estimates for Last Week

Palace (FP) (2,700; 40-75) "Life of Party" (WB). Winnie Lightner couldn't round up fans last week, and $13,000, poor.

Capitol (FP) (2,700; 40-75) "Cat Creeps" (U). Spook pictures probably overdone here; $14,000, low.

Loew's (FP) (3,200; 40-65) "Half Shot" (Radio). One of big hits of year; gross jumped to $16,000; could easily have run another week.

Princess (CT) (2,300; 35-60) "Lottery Bride" (UA). Fair; $8,500.

Imperial (FP) (1,900; 25-40) Double bill. Held around usual figure; $3,800.

Roxy (Ind) (600; 50) "Century Daredevil" (German). Way off at $1,500.

FAIR WEEK FOR CINCY, 'MIN'S' 2D WK., $16,000

Cincinnati, Dec. 23.
(Drawing Population, 700,000)
Weather: favorable

Traditional pre-Christmas business was apparent last week but grosses weren't and too bad at that. Capitol and Family had the only gains of about $500 each.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75) "Silver Horde" (Radio) and vaude. Ordinary screen fare and lively stage show; low at $20,000.

Palace (R-K-O) (2,700; 30-50) "Sin Takes a Holiday" (Pathe). Good with slightly above $16,000.

Lyric (R-K-O) (1,400; 30-50) "Min and Bill" (M-G). Dandy at $16,000 in second week.

Capitol (R-K-O) (2,000; 30-50) "Follow the Leader" (Par). Fair at $14,500.

Keith's (Lisbon) (1,600; 30-50) "On Your Back" (Fox). Normal, $5,500.

Strand (R-K-O) (1,350; 25-50) "Big Money" (Pathe). Over $5,000. Fair.

Family (R-K-O) (1,140; 25-40) "Under Texas Skies" (Ind) and "Naughty Flirt" (FN). Good at $4,700.

New Haven Quiet, but 'Nurse' Good at $15,600

New Haven, Dec. 23.
(Drawing Population, 300,000)
Weather: Favorable

Most of the houses were quiet prior to Xmas. City has enjoyed an open winter to date and this has helped to keep the local theatres from slumping too heavily.

Fox-Poli had the edge for the the week with a good $15,600 on "War Nurse." Film had been advertised as "not understood or appreciated by the younger generation and not recommended for their entertainment." Consequently house drew heavy on the adults, especially the femmes.

Estimates for Last Week

Fox-Poli (Fox) (3,040; 65), "War Nurse" (M-G), and unit. At $15,600 exceptional for this time of season.

Paramount (Publix) (2,353; 65), "Only Saps Work" (Par), and unit. Moderate at $14,800.

Roger Sherman (Publix) (2,200; 60), "Truth About Youth" (Par), and "Dixiana" (Radio). Off at $5,000.

Bijou (Fox) (1,536; 50), "Brothers" (Col), and "Heads Up" (WB). Fair at $3,700.

TIFF'S $2 "X"

Tiffany doesn't expect to $2 on Broadway again until James Whale, director of Tiff's last show window special "Journey's End," completes "X Marks the Spot."

At the earliest, this picture will not reach Broadway until March 1.

'War Nurse' and Stage To $15,200 Ptland.; 'Madonna,' Orph., $11,500

Portland, Ore., Dec. 23.
(Drawing Population, 400,000)

"Hell's Angels" went into a second week and picture is likely to hang up a record even in these times. Weak opposish from other houses aided.

Dufwin legit stock had no guest star and slipped back, but held an even keel with "Polly Preferred."

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"War Nurse" (M-G) and stage show. Good at $15,200.

Paramount (Publix) (3,500; 25-50)—"Follow the Leader" (Par). Comedy got fair results; $8,200.

Orpheum (R-K-O) (2,000; 25-60)—"Madonna of Streets" (Col) and vaude. Well exploited and clicked; local high school film also proved draw; good enough at $11,500.

United Artists (Parker-Fox) (1,200; 25-60)—"Hell's Angels" (UA) (2d week). Going strong; may hold for third; okay, $11,000.

Rialto (Publix) (2,000; 25-50)—"The Gorilla" (FN). Mystery picture light; $3,200.

Music Box (Hamrick) (2,000; 15-35)—"Man to Man" (WB). Got little attention; $400.

Dufwin (Dufwin Co.) (1,500; 25-$1.25). Dufwin stock players did "Polly Preferred" and clicked for good enough week; $6,000.

DETROIT STAYS QUIET; FOX FAIR, $31,000

Detroit, Dec. 23.

Prex-Xmas business showed only one bright spot. It was evident the public was shopping or hiding. From reports of merchants they must have been hiding.

"A Lady's Morals" and "Kismet" were held over only to give the succeeding pictures a break to open Xmas Day.

Estimates for Last Week

Michigan—"Pay-Off" (WB) (4,045; 35-50-75). Four Marx Bros. Probably kept house from going under; $36,800.

Fox—"The Dancers" (Fox) (5,100; 15-25-50). Better than expected; about $31,000.

Fisher—"Only Saps Work" (Par) (2,300; 35-50-75). Well liked comedy; $18,700 fair.

Downtown (R-K-O)—"Boudoir Diplomat" (U) (2,700; 15-25-50). Pulled after five days. "Big Money" (Pathe) opened Wednesday and got good two days; five days of "Diplomat" meant only about $6,000.

United Artists—"Lady's Morals" (M-G) (3,300; 35-50-75-90). Class picture drew class trade, but not enough of it; $8,600 poor.

Paramount—"Kismet" (WB) (3,200; 35-50-75). Well liked, but failed to attract important money; held only to keep "Morocco" (Par) for Xmas opening; poor with $11,700.

PATHE WANTS MONTGOMERY

Hollywood, Dec. 23.

Starting date on Constance Bennett's next for Pathe is held up while waiting for conclusion of negotiations with Metro for Bob Montgomery as leading man.

Bennett picture is based on "Purple And Fine Linen", made several years ago as a silent by Corinne Griffith. Paul Cavanaugh will be the third angle to the triangle.

Marcia Manners' First

Hollywood, Dec. 23.

Marcia Manners, American girl discovered by a Paramount scout in the Milan opera company, goes into "Have You Got It?" as her first.

Hughes-Franklin Deal About Set, Circuit Will Take in Over 250 Houses

DISPUTE OVER SHORT

RLA and WB Both Have 2-Reelers One Based On Same Story

Referee Samuel A. Berger was named by the N. Y. Supreme Court to hear the issues surrounding the production rights to "Five Minutes from the Station," a talking short which has been produced separately with different casts by both Recording Laboratories of America and Warners. The RLA subject is being distributed by Central Film Co., of which Philip M. Brown is the head.

Brown sued for an injunction against WB under an alleged exclusive contract to distribute the short in N. Y. and elsewhere from RLA. The injunction was denied without prejudice. WB claims it bought the rights to the story legitimately from Elaine S. Carrington, the author. Latter, also named as party defendant, claims WB only has rights to the story. It's a two-reeler.

WB also maintains that if Brown has a suit it's against RLA and not Warners. RLA alleges it bought the story from Miss Carrington, through negotiations with "Murray" Phillips but whom Sidney Phillips, agent, affidavits as maybe being himself. Latter, however, denies closing a deal with RLA although admitting negotiations. Phillips, whether "Murray" or Sidney, act d for Miss Carrington.

Meantime, both WB and Brown are distributing two different shorts based on the same story.

EAST-WEST IDEA GROWS

Hollywood, Dec. 23.

Metro will follow the lead of Paramount and Fox in a plan of east-west switching of departmental heads for the broader vision angle.

Under present plans Samuel Marks, scenario head, and Ben Piazza, talent scout, will spend several months a year in New York while Bertram Block, New York scenario editor, and Al Altman, on talent there, will come here.

Universal is also considering east-west exchanges.

Oakie in "Dude"

Hollywood, Dec. 23.

Jack Oakie's next at Paramount will be "Dude Ranch," from the novel, "Lone Rider of the Mojave," by Milton Krims.

In the cast will be Stuart Erwin, Mitzi Green, Eugene Pallette and Skeets Gallagher.

"Moon" Switch

Hollywood, Dec. 23.

Thelma Todd has been taken out of "June Moon" at Paramount, with June McCloy moving over in her place from another spot in the picture.

Sammy Coslow is technical advisor, inasmuch as Coslow was a music publisher before joining Par as a song writer.

Chi.'s Big State St. Houses Must Endure 3-Yr. Subway Digging Siege

Chicago, Dec. 23.

State street picture houses are getting ready to weather a three-year stretch of subway digging, figured to throw the street out of the big business lanes until the opening of the World's Fair.

City has just okayed a $40,000,000 project which calls for digging 35 foot subways. Houses affected are the Publix-B & K ace house, Chicago, Roosevelt, State-Lake, Warner's Orpheum, Jones burlesque house, the Rialto and the Castle, privately owned.

Street has always been the shopping thoroughfare of the city, but with the forthcoming changes many are wondering how they will get by. Larger shops, such as the Fair, Marshall Field, etc., with entrances a block away on Wabash plan on using the latter street exclusively during the three years.

There is no question in the minds of theatre men that the digging will give their business a bad bump for a long period. Many have tried to figure an angle to beat the game, and the boys are still deep in thought.

Hollywood, Dec. 23.

Harold Franklin's theatre circuit deal, embracing seven of the largest indie theatre chains, is now on the threshold of closing with Howard Hughes financing.

Franklin admits the Hughes angle and also the probability of ultimately tying in with Joe Schenck's new United Artists circuit, which was previously denied.

Circuit total will be over 250 houses of which half are already in operation. Circuit will eventually be from coast to coast but is starting first from California to Texas and Oklahoma.

STUDIOS MOULD JUV WRITERS FOR SCREEN

Hollywood, Dec. 23.

Producers' search for youthful player talent to be groomed for stardom is also being extended to the writing end.

Plan now is to take young writers who show prospects, either in story or playwriting, and mould them to the technique of the screen. Admitted need is for new blood in the writing field and for freshness of ideas.

Producers believe that young writing blood can be secured for experimental purposes at rock bottom prices, and as only a three or six months' contract is at stake the studios stand to lose little but profit heavily.

By being able to talk cash as soon as the prodigies get into print or on the boards, picture men hope to corner talent which otherwise might be headed for the story or stage play fields.

Three recent cases are in line with this plan. Carman Barnes, 19, author of "School Girl," was yanked to Hollywood by Paramount as soon as her story was produced on the stage. Betty White, a year older, also went Paramount after the novelization of her school warn. "I Lived This Story." Helen Mienardi, school girl writer from Wisconsin, is now under contract to Metro.

Hughes Wants d'Arrast On "Queer People" Meg.

Hollywood, Dec. 23.

Howard Hughes wants Harry D'Arrast to direct "Queer People" after the French director gets back around New Year's from doing his next picture at Paramount, Long Island.

D'Arrast, who did "Laughter," is slated to start on "Week End," a Colbert-March-Miriam Hopkins piece, for Par.

Title's Foreign Trouble

Hollywood, Dec. 23.

While waiting to clear foreign rights to the title of "It Pays to Advertise," Paramount has switched the working name of the picture to "Have You Got It?" Original handle will go back as soon as the foreign entanglements are adjusted.

Meanwhile, Paramount decided it wouldn't wait for Buddy Rogers, scheduled for this picture, who is confined in Toledo following an appendix operation. It started production this week with Norman Foster and Carol Bombard in the leads.

GRAHAMS' TREATMENT

Hollywood, Dec. 23.

Garett and Carroll Graham, writers of "Queer People," have been engaged by Howard Hughes to prepare the screen treatment of their book based upon life in Hollywood.

IN ORIGINAL PARTS

Hollywood, Dec. 23.

Sidney Toler and Lila Bennett, from legit, are starting picture work with their original stage parts in "It's a Wise Child."

Metro is bringing them here.

CREDIT INJURY FEAR

WB Has $14,500,000 Building Plans, 9 Houses Under Way—List 14 More

Warners is the most active, currently, as regards building of any big theatre circuits in the business. Where others have called a halt on boxoffice expansion, WB is now spending $4,500,000 on nine new houses and has plans for 14 others to be erected at an additional outlay of $8,000,000.

Theatres representing an investment of $1,000,000 each will be opened in Erie, Youngstown, and Milwaukee, early in March.

Plans for new houses in Perth Amboy and Hackensack have just been okayed. These theatres will probably not be ready until late in the spring. Morgantown, West Va., and Torrington, Conn., are also in the new line-up. Most of the theatres are buildings for which plans include offices and stores.

Warners new theatre acquiring policy, however, is one differentiating from the old. Established theatres, except in few instances, are being passed up. New properties are deemed all important. Where old houses are being taken over, the motive is simply to lease and cut down competition.

The expense of keeping in condition and renovating old houses during the past year alone represents an item of approximately $2,000,000, it is learned officially. This includes "jobs" on all 600 theatres now being operated by Warners.

The final okay on the $8,000,000 outlay is being held up by the Warners until after the first of the year.

20-Page History

A history of film business, from Tom Edison to Harley Clarke, is told in 20 typewritten pages, which include 33 chapters, by Sidney Rechetnik, Warner publicist.

It took Sid many nights during the past two months to collect the data. And it started out as an assignment—the toughest given in any center of learning—from a prof in City College, where Sid is studying economics.

SAY SCHNITZER WILL BE COAST LOT'S BIZ HEAD

Joe Schnitzer will be the business head of the Coast studio, for Radio. This final, it is reported although where Schnitzer will make his headquarters has not been decided. Schnitzer at present with Radio pictures.

Move may make Schnitzer one of the outstanding transcontinental commuters. It is already being figured in New York that during some periods he will commute from Coast to Coast as often as twice monthly.

Schnitzer's present stay in Hollywood, is officially recorded as affecting William Le Baron who is still in charge of production.

Eastern executives claim that Radio is spending $2,000,000 more on its new schedule, than the previous one with the extra money having Schnitzer's okay.

ERPI and Graybar Talking Over Deal

Chicago, Dec. 23.

Negotiations going on between Graybar and ERPI, both subsids of Western Electric, indicate that ERPI may be aiming to enter the non-theatrical field through acquisition of the public address system of Graybar. This system is used extensively in halls, sports arenas and auditoriums. Nothing definite so far, although an admitted confab on the deal has been revealed.

Under certain license arrangements both ERPI and Graybar are subsids of W.E., hence they have permission to interchange on patents and so forth, but the taking over of the public address system means a through deal.

Par's Kid Stock

Hollywood, Dec. 23.

Paramount is evidently collecting a stock troupe of kid players for juvenile appeal features on the new program.

Latest youngster given a term contract is Jackie Searle who played in "Tom Sawyer."

Philly Papers Go to Bat on Sexy Film Ads

Philadelphia, Dec. 23.

Salacious picture advertising or any advertisement which calls attention to any undue sex exploitation of films, will be refused by the bulk of Philadelphia newspapers. This was the decision reached last week following a particularly hectic session when several advertisements were ejected bodily from various newspapers.

Movement toward cleaner film advertisements materialized several weeks ago when the "Public Ledger" took exception to Fox exploitation of "The Virtuous Sin" and demanded more conservative copy. Following the dispute, W. M. Goldman, of the Stanley-Warner Company, and David Idzal, of Fox, were interviewed and expressed willingness to co-operate with the papers.

Things reached a crisis Thursday, however, when both the "Bulletin" and the "Evening Ledger" took exception to copy forwarded for "The Passion Flower" at the Mastbaum, "Free Love" at the Boyd, and "Oh for a Man" at the Fox. Result was that the former paper removed the advertisements from its earlier editions and only substituted them later when they themselves censored the copy to fit the paper's requirements. The ads ran through the "Ledger" with the understanding that in the future judgment of the fitness or the salacity of the copy was to be left in the hands of William Shugard, theatrical advertising manager of the "Ledgers."

Backfire from the sex advertisements reached the newspapers through several complaints from readers. One of the prime movers in the affair was the Catholic Alumni Association's motion picture branch, a subsidiary organization of the Catholic Welfare Association, while several preachers of various denominations have chosen to denounce current film advertising campaigns from their pulpits. Trouble has been brewing along these lines for several months here.

Kentucky League Calls Sun. Mercy Coin 'Tainted'

Louisville, Dec. 23.

Health and Welfare League of Richmond, Ky., refused to accept $68 obtained from a charity picture show held Sunday, Dec. 14. According to the League the money is "tainted" because the show was given on the Sabbath. Foodstuffs and a large quantity of clothing donated at a Saturday morning benefit was accepted.

Grand jury here refused to indict the operators of the Sunday benefit and jurors in police court twice declared the theatre not guilty of violating the Sunday closing law.

Money is being held in a Richmond bank and will be doled out by the mayor at his discretion.

CHECKERS FIND OUT TOO MUCH

Small Towns Exhibs Wary of Gossip — Exchanges Dubious of Possible Intimacy of Bad Boy Exhibs and Permanently Located Checkers—Too Much Information

C. O. D. ODIUM

Chicago, Dec. 23.

New contral checking system is starting to receive squawks both from the small town exhibs and exchanges in this territory. Objections come not from the chronic trouble makers but from exhibitors who are perfectly willing to be checked. The objections principally concern the gigantic centralization of information.

Exhibs in the minor hamlets squawk that they are being checked daily by the same person who is a resident of the community. He is able to gather vital information concerning the business of the theatre, and if he is a gossip may seriously injure the owner locally.

In this view also lies the objection of the exchange, since the continual association of the checker and the owner may get them so friendly that they are liable to "do business" together. Under the old system the exchange checkers rotated, and seldom visited any one theatre more than once a month. In this case, if the exhibitor was known to be honest, no checker was needed, and if he were on the doubtful list, it was believed particularly harmful to allow him to become friendly with a sole checker.

Personal and Private

What has caused so much trouble in the past between exchanges and exhibs, is the matter of C. O. D. films. Exhibs complained that the small town expressman was prone to gossip the facts he learned from the C. O. D. tags.

In many instances, these gossipy stationmasters in the small towns spread rumors that the credit of the theatre was n.g. because film companies would do business with him only on a collect on delivery basis. Besides this reflection on the theatre, the owner objected to the fact that these express agents spread the news that such-and-such a film cost $1, while the theatre, charging 50 cents a ducat, grossed more than $250 that night. In a small town this gossip spreads over night.

Learning Plenty

The central bureau of this checking service, located in Chicago, is daily learning the innermost secrets of theatres and exchanges in almost every locality throughout the country.

Information thus gathered is of inestimable value and importance. It tells whether certain spots can stand additional theatres, and it can direct the development of theatres in towns. Both exhibs and exchanges are frankly wary of this tremendous centralization of information, since used wrongfully it could wreck a lot of things.

No Warner Bonus

Warner employees have been notified that they will receive no Christmas bonus this year.

Harry Warner Confined

Harry Warner has been confined to his home for the past few days with a badly injured ankle suffered when his horse fell with him.

Warner head was away from his office all of last week. It is expected he will be on top sometime this week.

Proposal of MPTOA and Allied As One Group Stalls as Leaders Depart—Fear Future Explosion

Filling In

Detroit, Dec. 23.

At a benefit run by local Elks for the unemployed at the Fox theatre the manager of the theatre was stuck for a number two act.

Finally, it was set by getting the Governor-elect, the Governor, and the Mayor to take the spot.

JUDGE DECIDES FOR HOUSE IN EQUIP CASE

General Talking Pictures (De Forest) plans an appeal to the Appellate Division from the recent ruling of the N. Y. Supreme Court which denied the company relief in an order to show cause against the Rhinelander Theatre Company, operators of the Monroe theatre, 1456 First avenue. Suit centers around removal of G.T.P. equipment. Latter firm claimed removal was a violation of contract.

According to the opinion rendered by Supreme Court Justice Gavegan, leasing of equipment, even for a stipulated time, carries with it no exclusive condition that compels an exhibitor to maintain and operate said equipment if it should wear out, unless such an exclusive condition is stipulated or inferred. The contract with the Monroe theatre, while a lease for 10 years, according to the court, purported not to include any such exclusive condition.

In the case of the Monroe the house had paid up fully for its equipment lease and argued that no answer to the request to show cause was necessary since it had already removed the machine. With the machine out no injunction could be issued for relief of something already done. Monroe replaced with W.E.

Equipment companies cannot include an exclusive operating clause owing to conditions of the Clayton act that might interpret such a clause as against trade practice.

Differences between the Monroe theatre operators and G.T.P. arose over a new contract wherein Monroe asked for certain conditions which G.T.P. declined to grant.

Huges Will Drop Two Copy 'Suits' on 'Angels'

Los Angeles, Dec. 23.

The two federal suits against First National Pictures, charging that "Dawn Patrol" was a lift on Caddo's "Hell's Angels" and Gainsborough's "Journey's End," will be moved dismissed within two weeks.

Settlement of the matter without trial is being negotiated by Neil McCarthy on behalf of Howard Hughes, prime complainant. Conditions of settlement will likely be concessions, not cash.

TWO WAYS FOR TIERNEY

Hollywood, Dec. 23.

Harry Tierney, under contract to Radio, has adjusted his arrangement so as to write for Broadway as well.

He is doing a show with Guy Bolton for the stage. Latter meanwhile in collabing with the Gershwins for Fox.

For weeks chiefs of the various indie exhib tribes have been in pow-wow. A third party, not a warrior, is credited with having brought them into conversation to possibly push allied exhibitors and the MPTOA together as one group.

Abram Myers, head of Allied Exhibitors, has been sitting in the New York tent of M. A. Lightman, president of the Motion Picture Theatre Owners of America, rightfully the parent organization in age and financially betriended by disciples of Will Hays.

The main idea is for the MPTOA to take over Allied and Myers and the latter's salary of $25,000 a year plus several of his lieutenants, with per annums of $10,000. Also the commitments of the intermediary which the MPTOA could absorb.

The above, according to authenticated reports, is about as far as the MPTOA-Allied merger has gotten. Both Lightman and Myers have gone back to their respective homes in Washington and Memphis. They may meet again after New Year's.

Next Meeting Feared

It's the next meeting which is feared by fildom's diplomats. Should the blow-up be too decided a lot of harm can be done it is pointed out.

Working as individual organizations, with an understanding of mutuality, is okay. That was understood as the text of Sidney Kent's address to all indies a year ago. Since then, and especially recently, the get-together has been interpreted in literal fashion by a few.

In the final analysis it's up to the Hays Organization if the financial status of such a new set-up is considered. At present Hays members are paying an admitted 90 percent of MPTOA's expenses. Whether the Hays group would okay taking on Allied's, which have salaries never considered by the MPTOA, is a matter which is doubted in some producer quarters.

M. P. Lightman, new president of the MPTOA, is known for his sincerity and effort to make good in the job. He is working without salary.

TRI-CITY NEWS BREAK PLANNED BY WB-FN

Warners and First National will try out a new news dispensing idea for Chicago shortly. Publicity department will spot a special man in Chi who will release news items to the press simultaneously with New York and Los Angeles. If the effort gets over, similar routines may be adopted for Detroit, Philadelphia, Boston, etc.

Scheme is to have the daily studio wire to New York disseminated as usual, in Manhattan, but relayed back to Chicago as well as the coast with the stories marked for the dates upon which they're to be released. This will give Chicago the same time break on all special items as New York and L. A.

It will be a simultaneous splurge in three major spots for WB-FN happenings. It's Charlie Einfeld's brain child.

Only 2 Radio Pictures Hold Over Into '30

Hollywood, Dec. 23.

Radio will have only two completed pictures unreleased Jan. 1. They are "Cimarron" and the Wheeler-Woolsey "Accused." Everything else will be ready in the market. This includes the recently completed "Half Shot Shorty," "Hook, Line and Sinker" and "The Road Back."

Those in production and ready to carry over into the new year are "Kept Husbands," "Bachelor Apartments" and "Private Secretary."

Pictures May Be Going Into Their Purest Year As Industry Tightens Up

Film industry may be swinging into its purest of all years. Highest circles admit that sex on the screen and in the newspapers is being relegated to the ashcan.

An avalanche of complaints is actually behind the battle being waged against salacious advertising by the producers. Communications flocked into producers in such abundance that film men decided to take the reins in their own hands or face what is conceded would eventually have become a storm of public disavowals.

Sex, it is admitted within high film circles, had, prior to the producers' showdown in the Hays office a week ago, reached proportions where it was getting beyond the control of guardians of the industry. This rising wave of wild publicity and titles, plus the resultant reaction, impelled the combined producers' edict against the play on sex, it is now said.

Producer Has Following

The attention being drawn to advertising is predicted to tighten more than ever Hollywood observation of the Hays production code. One producer is likely to highlight in a 1931 cycle of puritanical screen love making.

This producer, unsolicited, is bringing to himself the comment of many in the trade. One remark is that he actually has a public following, that the public is learning the consistency of the ingredients going into each of his pictures. Self-restraint and subtlety are reflected in all of his offerings, according to spokesmen who would have other producers pattern their goods after his for the good of the present sex issue.

Hughes, Milestone Can't Agree on "Page" Leads

Hollywood, Dec. 23.

Lewis Milestone and Howard Hughes are still battling over the leads in "Front Page." Only person not tested for the male part so far is Bull Montana.

With the exception of the two leads the cast is filled. Those engaged are E. E. Horton, Mary Brian, James Gleason, Walter Cattlett, Fred Howard, Matt Moore, Phil Tead, Louis Wolheim, Frank McHugh and Clarence Wilson.

Roach's April Shutdown

Culver City, Dec. 23.

The Hal Roach studios plan to stay dark during April, when the yearly schedule will be completed.

During that siesta the hard worked comedy team of Laurel and Hardy, now cavorting through two foreign versions simultaneously, expect to join a studio party to Panama.

U Okays Hamilton

Hollywood, Dec. 23.

After looking at a trial comedy featuring Lloyd Hamilton, Universal has given the comedian a contract for five additional shorts.

Lloyd came on the lot for the one picture, with options. Harry Edwards directed.

Herzog On "Virtue's Bed".

Dorothy Herzog will handle the adaptation of "Virtue's Bed," stage play by Courtney Savage, for Columbia.

Show was produced last year by Lohmuller and Emery. Sale price reported at $12,000.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

HOXIE'S NEW OUTFIT

Texas Co. Will Make Westerns—Takes Lease on Old Fort

Galveston, Dec. 23.

Jack Hoxie, Inc., is the name of a new corporation which plans to make westerns in the Davis mountains of Texas. Company formed by Hoxie and a number of Oklahomans.

Company claims it has a 25-year lease on old Fort Davis, about 60 miles north of the Mexican border, comprising a tract of 640 acres and 40 buildings erected by the army 75 years ago.

SHORTER TERMS FOR STUDIOS' NEW WRITERS

Hollywood, Dec. 23.

Picture-to-picture basis or three-month contracts for writers is getting to be the rule in the studios instead of six months' and year contracts as formerly. Heretofore it has not been unusual for the major studios to sign up a writer for a year on the strength of a published book or story.

A number of these writers have been so much overhead at the studios. Some have failed to click and have spent most of their time batting out stories for themselves on the studio's time.

New arrangement has them coming in on a flat rates for a single story, irrespective of the time it takes to turn out the original. Alternative is a three-months' contract, which gives the studio a chance to find out if the writer has anything to offer for pictures.

W. B. TAKES AUTHORS

Hollywood, Dec. 23.

After buying "Public Enemy" from John Bright and Kubec Glasman, Warners' decided to put the authors on the regular writing staff at a minimum guarantee of 10 weeks.

Their first assignment is the adaptation and dialog for their own story in collaboration with Harvey Thew.

Harrigan Back With Fox?

Hollywood, Dec. 23.

William Harrigan, released by Fox five weeks ago, may return to that studio shortly to play Charlie Chan in "Charlie Chan Carries On."

Harrigan, now in the east, made satisfactory tests for the part.

1st Runs on Broadway

(Subject to Change)
Week Dec. 26

Paramount — "Along Came Youth" (Par).
Roxy — "Shepper Newfounder" (Fox).
Globe—"Charley's Aunt" (Col) (25).
Capitol — "War Nurse" (M-G-M).
Rivoli — "Royal Family" (Par).
Strand—"Sunny" (WB).
Winter Garden—"The Lash"
Rialto—"Blue Angel" (Ufa).
Mayfair—"Hook, Line, Sinker" (Radio) (25).
Cohan — "Birth of Nation" (Ind).

Week Jan. 2

Paramount—"Right to Love" (Par).
Roxy—"Shepper Newfounder" (Fox).
Globe — "Charley's Aunt" (Col).
Capitol—"Paid" (M-G-M).
Rivoli — "Royal Family" (Par).
Strand — "Man to Man" (WB).
Winter Garden—"The Lash" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair — "Criminal Code" (Col).
Cohan — "Night Birds" (B.I.P.).

$2 Pictures

"Viennese Nights" (WB) (Warners).
"New Moon" (M-G-M) (Astor)
"Devil to Pay" (UA) (Gaiety).
"Hell's Angels" (UA) Criterion).

"Reaching for Moon" (UA) (Criterion) (29).
"City Lights" (UA) (Cohan) (Feb. 1).

RCA Also Has Way To Lessen Ground Niose

Hollywood, Dec. 23.

Within a few days RCA will announce the perfection of a new device which will cut down ground noises in Photophone recording. It's similar to ERPI's so-called noiseless apparatus.

ERPI device, which automatically adjusts the vibration ribbons in the light valve to the volume of sound current, was demonstrated this month to Coast technicians after a tryout by Paramount on "The Right to Love" and also on the United Artists lot.

NEW GERSHWIN STORY

Hollywood, Dec. 23.

With Fox working on a new Gershwin story, the former title of "Skyline" has been temporarily switched to an original being prepared by Rowland Brown and Courtney Terrett. Brown may direct.

Fox Will Not Weed Houses at Bargain Prices—Makes 2 B'klyn Deals

Fox Theatres disclaim any weeding out process of houses. While aiming to sell whenever and wherever it may be deemed advisable, it is not the intention of the company to strike for bargain letouts. It's straight biz and, according to official dictum, only where an actual profit to Fox can be realized.

Recent report that the circuit was aiming to release some theatres brought an avalanche of bargain hunters who were disappointed.

Only two deals so far. These are for four houses in Brooklyn where Fox not only gets a film deal but where the circuit also realized a cash profit. Coincidentally Fox sold three of the four houses to Henry Siegel and Henry Clay, former owners. Latter originally sold the three houses they bought back—the Berkshire, Ritz and Park—to Fox under the old regime for around $160,000. In repurchasing they supposedly paid something like $245,000 besides taking over the Fox leases.

Other house sold went to David Kaisertsien. This, too, was in Brooklyn, the house being the National, at Washington avenue and Prospect avenue, seating around 1,275.

Except for the Park, which has around 15 years to go on the present lease, the other houses go for 23 years, remainder of present leases. Kaiserstein is reported as paying around $10,000 yearly for his theatre.

It's on definite authority that Publix will not buy any houses for maybe a year, if at all, in the U. S. Also that the circuit may begin the shift to local owner-management any time in certain houses and spots. On the buying angle, however, Fox stands otherwise. Also Warners. Both WB and Fox intend to continue buying for profit or position.

The latest Fox deal with the independents was maneuvered by Harry Arthur, general manager of Fox Theatres, and Louis Cohen, realty head, who officially joins Fox Jan. 1.

'Star' Review System Dominates Chi. Sector—Odd Sequels and Abuses

Chicago, Dec. 23.

Custom of the Chicago "Tribune" and "Liberty," magazine to rate pictures in their reviews by the star system is bringing about some peculiar conditions through the midwest where these two publications carry weight.

One star, at the head of a review, means a fairly good picture; two, good; three, excellent; four, extraordinary. A no-star review just another film.

Chicago independent house recently used bally men to intone the words "Four star picture, step inside." Generally the fronts of these houses are plastered with four star arrangements, with the name of the picture, and stars side tracked for the emphasis on the review stars. Other spots in this territory, the moment they get word a four starrer is on the way, hire a couple of girls who are on the telephone all day saying, "The Inkpot has a four star picture next week."

One town, in Iowa, has a stack of gigantic stars which cover the front of the house. When a good picture rolls around these are plastered over the entrance so no one can mistake the plea.

Fireworks To Brag

Another spot in northern Illinois uses fireworks at night in front the theater. In this spot the natives have come to know that a display of sparklers and rockets means a four star picture next week.

In distant Cincinnati "Whoopee" a (U. A.), "Liberty" four star offering, brought out 1,500 kids who paraded with stars and copies of the review on sticks. The youngsters went in fours and kept it up for a couple of days.

One village of 20,000 sends four star postcards to all telephone subscribers in town whenever such a designated picture is due. Other small houses tie-up with merchants and have four star windows for a preceding week. In this connection a small canning plant, turning out tomatoes wrapped in tin, in which the local theatre man has an interest, calls its brand "The Four Star." On the merry weeks these tomatoes get a terrific play in all the shop windows.

Indicative of how the idea is spreading the "Illinois Farmer," a semi-monthly of 100,000 circulation, has added a picture page with Al Baugh as critic. Baugh comes to Chicago to catch all the big pictures, but instead of rating them by stars he is using various colored ribbons, as is done for horses and prize cattle. Many sheets in the midwest are following along the star line, using emblems of hearts and diamonds to replace the stars.

Ignore Text

Those in the know claim many don't ever read the reviews but rely on the number of stars at the head to influence which theater they will attend.

It's a well known fact in Chicago that many patrons buying tickets at the box-office ask if it is a four star film. If the answer is affirmative they go in, if not they pass on. Many don't even know the name of the picture until they sit down in the theatre.

Mae Tinee, of the Chicago "Tribune," is the most potent of the star-fixers. Showmen and exchange managers alternately praise or condemn her according to the number of stars she slips their pictures. By common agreement within show business in Chicago less than three stars is taken as a bad notice although the "Tribune's" own rating of the significance of two stars is "very good."

Vast number of imitations of the star-rating system is said to displease the "Tribune." It is pretty generally understood that Miss Tinee's reviews carry more influence and are read less than at any time heretofore. This paradox is somewhat proved by the fact that quotes from her notices are almost never seen whereas how many stars is always reckoned in publicity.

Seemingly, the "Tribune" has been the first to evolve a simple method whereby the public without bothering to read reviews, can still have the assurance of reliable recommendations.

Sapolioed "Co-ed" With Sylvia Sidney

Hollywood, Dec. 23.

Having once decided that "Confessions of a Co-Ed" was too sensational and scratched it off the story list, Paramount has reversed and put the script in the hands of Max Marcin and Betty White for a dry cleaning.

Sylvia Sidney will come from the east to play the lead.

1st Dunning Process Test On Full Film

Hollywood, Dec. 23.

Carol Dunning will leave here Dec. 26, sailing Jan. 4 from New York to Germany to prepare for Radio's experiment of shooting a German version of "Beau Ideal" with the Dunning process. This is the studio method of substituting any background for actors.

Dunning is taking with him a master print of "Beau Ideal" which was shot during production of the original, but just shows the locations in sequence, with no players appearing in the film.

Casts will be engaged in Germany and the action processed onto the film.

STUDIOS SHY FROM YARNS BY STAFF MEN

A definite tendency among producers to frown upon original stories written by studio staff writers. Originals by outside authors, particularly newspapermen, are being looked for, staff men being used mainly for revamping purposes or on writing shorts. At least there's a vein of this talk current in New York.

Failure of the staff stuff to click, because of hackneyed plots, is said to be the main reason for the change.

Par Drops a Few

Paramount is still quietly weeding out. Directors and writers are included in another move. However, the organization, according to advices, will drop people only when contracts have expired, except under unusual circumstances.

Howard Bretherton, director, and Sid Silver and Paul Genglin, writers, have been released from the Astoria, Long Island, studio.

Agents' U Problem

Hollywood, Dec. 23.

Agents are priming all Universal bookings with a March 1 deadline in mind, on the belief that the studio will close down at that time until April 15 or thereabouts.

Junior Laemmle cites seven prospective productions as an indication no shut down is proposed.

AFTER LONG WAIT

Hollywood, Dec. 23.

Barbara Weeks, under Warner contract the past five months with only a small bit in one film, will get her chance to show what she can do in a featured part in "The Mob." This is Barthelmess's next.

Mary Astor in "Julie"

Hollywood, Dec. 23.

Mary Astor is set for "Madame Julie" (Radio) immediately upon the completion of "The Private Secretary."

O. P. Heggie also in "Julie."

Metro "Opposites"

Nell Hamilton will be opposite Norma Shearer in "Strangers May Kiss."

Helen Chandler is to play opposite Ramon Novarro in "Daybreak."

Ates' New Radio Paper

Hollywood, Dec. 23.

Roscoe Ates has received a new contract from Radio for shorts and feature spots.



With "MOROCCO" Completing 6 S.R.O. Weeks on Blase Broadway...



With "BLUE ANGEL" Standing N.Y. on its Head in 3rd Flaming Week...

...PARAMOUNT'S GAY CHRISTMAS GIFT ARRIVES!



Julie, the Beauty

INA CLAIRE



Tony, the Lover

FREDRIC MARCH



Fanny, the Famous

HENRIETTA CROSMAN

Gwen, the Reckless



MARY BRIAN

"ROYAL FAMILY of BROADWAY"

Gala Premiere Rivoli Theatre, N. Y., Dec. 22nd amid cheers—and the box office panic is on!

PARAMOUNT

There *is* a Santa Claus!







AND YOU NEED "HER" FOR BIG GROSSES



Another

BOX-OFFICE WALLOP!

Here's a rib-tickling, hilarious fun riot that is going to keep that S. R. O. sign working every minute. Boys and girls, men and women, young and old, are going to crash your gates and they'll all be

LAUGHING OUT LOUD



World Premiere
GLOBE
THEATRE
NEW YORK
XMAS DAY

COLUMBIA PICTURES

AN EXTENDED-RUN **GIANT**

CHARLEY'S AUNT

with
CHARLIE RUGGLES
JUNE COLLYER

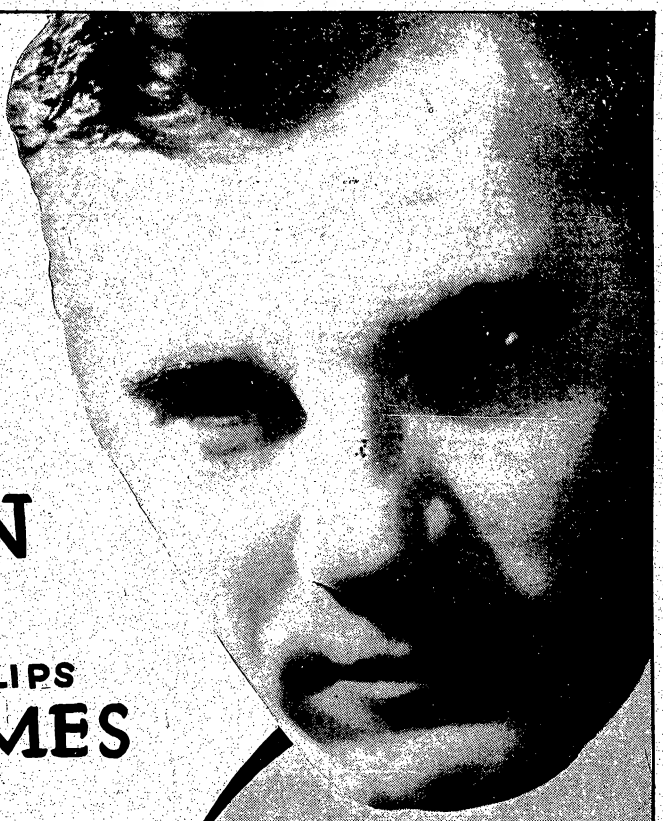
FROM THE PLAY BY BRANDON THOMAS

Directed by
AL CHRISTIE
A COLUMBIA PICTURE
Produced by Christie

B·O·MAGIC in the letter H

A great stage play is re-created as a tremendous screen drama

WALTER HUSTON





PHILLIPS HOLMES



HOWARD HAWKS

A positive guaranty of capacity business

The CRIMINAL CODE

From the play by Martin Flavin

A soul-gripping drama of conflict between love, honor and duty, impelling in its stark realism

with CONSTANCE CUMMINGS AND A MAGNIFICENT CAST

COLUMBIA PICTURES

A Columbia Picture

Theatre Advertising as Indicated From Various Cities

JERSEY CITY

STANLEY
JOURNAL SQ. JERSEY CITY

SEX

Marks the Spot where "The Widow from Chicago" Put Them On the Spot.

25

TODAY

The gang was the terror of the city—and she was the terror of the gang! Queen of the love racket to whom every underworld cave paid tribute... when the ground shook, they took her for a ride—and she always walked home!

SEX Was Her RACKET

THE WIDOW FROM CHICAGO

—WITH—

Edw. G. Robinson Neil Hamilton

Kiddie Kameo Klub, 9.30 Tomorrow

plus

Quantity and Variety in Stage Show 10-Glorious Features-10

with SWANEE Who's Dancing This Week

Overture—"ITALIAN ARIA" JULE FARLEY Conducting

HURST & VOGT STANLEY NEWS LES CHERRIS Clio the Magician's Assistant

FOUR QUEENS MAE JOYCE MISS PERSONALITY Radio Comic's Favorite

ST. CLAIR & GEIS in "A TRIP WITH SANTA CLAUS"

Wednesday—Thursday—Friday—Saturday—Sunday

"BEAT A RIGHT" featuring

LIMBALIKE GIRLS

Come Before 1.30 40c OR LUXE SHOW

NEWARK

WARNER BROS. THEATRES

MOSQUE

Despised

By His Own Pals in the Service —Yet She Loved Him—Why?

JAMES OLIVER CURWOOD'S

ROMANTIC DRAMA OF THE NORTH

rivers end

—WITH—

CHARLES BICKFORD
Evelyn KNAPP Zasu PITTS
JUNIOR COGHLAN

DELIGHTFUL XMAS Cheer Book

Added ALL-LAUGH Featurettes

"HORSESHOES"

and ANDY CLYDE COMEDY

Special Family Prices
50c to 2 P.M.
75c to Closing
CHILDREN 30c ALL DAY

DETROIT

TODAY

A Soul-Searing Melodrama of Human Passions!

25¢ 10:45-2 P.M. Today & Sunday

50¢ 2 P.M.—Closing Today & Sunday

She lived only for love, caring not for the lover ... a heartless firebrand of desire!

"EX FLAME"

MARIAN NIXON—NEIL HAMILTON—NORMAN KERRY

in an amazing modern human drama.

Tremendously fascinating!
Fearlessly truthful!

EXTRA!

Chas. Murray—Geo. Sidney
in their latest, best comedy
"Discontented Cowboys"

STATE

WOODWARD AT GRAND CIRCUS PARK

TONIGHT-MIDNIGHT SCREEN SHOWS

MICHIGAN and STATE

Extra Complete Screen Show Starts at 12 Midnight

NEW YORK CITY

A BRITISH FILM HIT!

Romance on a British man-o'-war!

Even the Admiral was converted!

"THE MIDDLE WATCH"

By Ian Hay and Stephen King-Hall from the stage success with a cast of internationally famous stars including

Jacqueline Logan Owen Nares

Produced by British International Sound Pictures

An Impression of Gilbert & Sullivan's

"H. M. S. PINAFORE"

with Frank Mealey, Sarah Edwards, Sedgwick Fessler and a celebrated cast including the Roxy Chorus, Roxyettes and Roxy Symphony Orchestra

Ballet Corps, Ensembles and Roxy Symphony Orchestra

Other divertissements

ROXY

7th Ave.—50th St.—Dir. S. L. ROTHAFEL (Roxy)

SYRACUSE

Strand

A WARNER THEATRE

STARTS TODAY

When a Young Girl Stops Dating Mint Dops She Steps Into ?

How does the Girl Friend Keep her Boy Friend?

Can a Girl Really Learn to Love a Man Old Enough to Be Her Father?

What is the rest?

"TRUTH ABOUT YOUTH"

with

LORETTA YOUNG
CONWAY TEARLE
DAVID MANNERS

The National Vitaphone Production

CHICAGO

CHICAGO

RANDOLPH—STATE ST.—LAKE

Doors Open 10:45 A. M.

He Wanted His Wife All the Time... She Had Other Ideas!

EDMUND LOWE
LEILA HYAMS

"PART TIME WIFE"

FOR DRAMA WITH

TOMMY CLIFFORD

New Child Wonder

You'll Love!

Tears and laughs and vivid realism

BIG STAGE SHOW

"CON" UNCLE

ARTHUR and MORTON HAYES

Johnson & Dukes

Chicago Theatre Symphony Orchestra

Dimitrius Vellis Conducting

M. Lampert, Organist

Hans Moeser

IS BRANFORD FREE LOVE THE DESIRE OF MODERN WOMANHOOD

The Doctor said her duty was motherhood ... The Psycho-Analyst advised companionate marriage ... The Lawyer insisted on divorce —But what she wanted was Freedom to Love whom she Pleased.

JUDGE LINDSEY SAYS: EVEN YOUTH FREE LOVE

FREE LOVE

—WITH—

CONRAD NAGEL GENEVIEVE TOBIN

The problem of this age now the picture of this hour

Plus

Quantity! Variety! Quality Newark's Finest Entertainment 9-Glorious Features-9

"MONK" WATSON

THE HEAD MAN OF MIRTH AND MELODY

Overture—"HITS OF 1930" GABRIEL HINES Conducting

BEMS, FITZ & MURPHY GLADYS ST. JOHN MARIE MacQUARRIE ENSEMBLE

"MERRY XMAS" Organ Novelty BRANFORD NEWS DARLENE WALDERS

Warner-Pathe News Direct from the Paramount, N.Y. "FOUNTAINS OF MELODY" With the FOSTER GIRLS

LOS ANGELES

SOUL LOVE

Marlene DIETRICH

MOROCCO

with

GARY COOPER

ADOLPHE MENJOU

A Paramount Picture

GLORIOUS PROLOGUE

125 PEOPLE ON THE STAGE

"NEW YEAR'S EVE MIDNITE SHOW—SEATS ON SALE!"

GRAUMAN'S Chinese

Seats at box office—GR. 6184 or Out Dres. 6th-Olive ... All Agencies

500 GOOD SEATS MATINEES 50¢

NEW YORK CITY

CAPITOL NOW PLAYING

B'way @ 51st St.—Mgr. Edward Bowes, B'way Dir.

SHE COULDN'T HELP IT!

She was born to be a passion flower.

A great cast portrays Kathleen Norris' soul novel

KAY FRANCIS
CHAS. BICKFORD
KAY JOHNSON
LEWIS STONE
ZASU PITTS

The PASSION FLOWER

A Metro-Goldwyn-Mayer Production directed by WILLIAM de MILLE

His very funny comedy Charlie Chase in High Cry

"Monkey Shines" on the STAGE presenting a gala revue with DAVE NICHOLSON, Jan Randall Sextette, Gruber's Oddities, Collins & Peterson, Cheer Hain Girls, Capitolians, TAMA BUNCHUK and Orchestra. Seurat Setting Xmas

LOUISVILLE

ACCUSED OF CRIME

Because His Father Was a Convict... Could He Be a Thief?

Was the Curse of Poison Handed Down From His Father to Come to Him?

MAN TO MAN

Story by Ben Ames Williams

GRANT MITCHELL
PHILLIPS HOLMES
LUCILLE POWERS
GEORGE MARION

Soul-searching story of a criminal father, a bewildered son and a faithful sweetheart!

ALAMO NOW

HOUSTON

IRIS

STARTING TODAY

SAME OLD 5c—15c

Frank Buck presents

The THOROUGHBRED

A Man—It's Honor! A Horse—It's Blood! They Drove Him Through Hell on Earth—Until Deserted Him and Love Brought Him Back to Paradise.

with BEN BARRY—NANCY DOVER—LARRY STEERS

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Boomerang Ambulance

Pittsburgh.

A stunt the Stanley pulled last week for "The Cat Creeps" (U) proved something of a boomerang, and was yanked pronto.

Somebody conceived the idea of stationing an ambulance at the front of the theatres, with some trick signs plastered all over the vehicle. Opening day no end of women approached the theatre, saw the ambulance and walked away, feeling that the thing was there to carry away femmes who passed out during the thriller.

Second day the ambulance was back where it belonged, which wasn't outside the theatre.

Big School Plan

Chicago.

"Lincoln" (UA), which will show in Publix-B. & K. houses during the holidays, has tied up with 289 schools affecting 365,000 children.

Eddy Solomon, of Publix-B. & K. publicity, and Charles Baron, for United Artists, effected the tieup, which has the president of the school requesting all pupils to see the picture.

In addition, 7,000 letters are being mailed to school teachers in their homes, plus a radio tie-up with Silver Marshall.

Picture showed here at $2.50 top at the Punch and July when first released.

Some Toledo Ballyhoos

Toledo.

Two Toledo theatres—Vita Temple, Jack O'Connell, manager, and Cameo, Charles Smith, manager—made page one publicity in Toledo Blade for their part in benefits to aid the Toledo penny fund. Both shows big success.

Loew's Valentine tied up with Toledo Blade and Elks for clothing to be used as admittance to theatre on one day of performance of Abraham Lincoln.

Al K. Hall, Rivoli comedian, joined with the old-timers of the Toledo Newsboy's association in selling charity sheets last week. Hall is a former Toledo newsboy and did tricks while selling papers. Rivoli only local house to cash in on project.

Largest letter ever sent by air mail is in hands of W. S. Caldwell manager Loew's Valentine. Letter is three by four feet, and was sent by Nicholas Schenck on opening of new N. A. T. airlines.

Strong Vaude Campaign

St. Paul.

Neutral showmen in this territory see picture houses as soon being forced to add flesh to programs here due to a strenuous ad campaign R-K-O is waging for its Orpheum.

Through trailers, ads and direct mail, R-K-O has driven home the bargain angle of its show, vaudfilm, to a point where folks on the street are talking about it.

Tune of campaign hits home in this language: "See the latest talking pictures PLUS a high-class vaudeville show and a live orchestra for the price you'd ordinarily pay for a movie alone."

Fox-Publix Girls' Tourney

New Haven.

Just to show that there are no hard feelings between the golf courses and the show houses in town, a match was played at a course between teams composed of the Merriel-Abbott girls, appearing in a Publix unit and the Hollywood Studio girls from an F. & M. Idea. Publix girls came out on top.

Public was invited to attend and the gallery got a lot of fun out of kidding one of the Publix girls who finally laid down her putter in the middle of the match and went home.

Match brought a lot of inexpensive publicity to the indoor course and the two stage shows.

Squawk at Substitutions

Syracuse, N. Y.

Along with other Warner houses in the sector, the Strand announced a special midnight performance with gross proceeds to be turned over to the Community Chest's relief fund. House went after the stunt and, among other things, induced Mayor Marvin to sell tickets at the box office.

Which was okay, but where theatre slipped was in failing to explain the program at the midnight show would be special rather than the current attraction. And the special program turned out to be Jolson's pioneer talker, "The Jazz Singer" and Universal's "Cinderella."

Those who had paid their 50 cents for sweet charity's sake didn't take kindly to the substitution, and said so right out loud to the mayor as well as to the house. What mayor told the theatre, if anything, isn't being revealed either.

RKO-Spokane Chronicle Tieup

Spokane.

Walter Fenney, Orpheum manager, has negotiated tieup with Spokane Daily Chronicle to show a newspaper edition of RKO-Pathe news. This is first co-op movement on part of paper in northwest to tie in with the sound news. Chronicle largest evening daily in city.

Crippled D. C. in Publicity Stunt

Cleveland.

Week's best publicity stunt pulled by Harry Shaw, State's manager, and Barney McDevott, p. a., who rented private ambulance for George Davis so crippled critic could leave hospital to review Paul Ash's "Off Shore Revue." Ballyhoo included private box for critic with welcome banners plastered on it, newspaper photographers and everything but a brass band.

Waiting Patrons Entertained

Seattle.

When lines get big at the Fox theatre three or four members of Owen Sweten's band go out front and play their instruments on the sidewalk. "Min and Bill" last week had the boys busy outside.

German Plug for "Morocco"

St. Paul.

Don Alexander, p. a. of the Paramount (Publix), put over a tieup with Volkszeitung, local German daily, for "Morocco." Played up Marlene Dietrich as showing how fatherland has advanced as a screen center. Crashed for two big cuts and plenty stories at no cost to theatre and with campaign credited for getting real business.

Paramount also continuously on page one of another daily with which it tied up on Christmas show for needy kids. Entertained 2,500 in its ace Paramount with screening of "Tom Sawyer" and then bicycled film over to the Tower, where an overflow of 1,500 was taken care of.

Santa Claus Group Town Talk

Ottawa, Can., Dec. 23.

After four weeks of daily broadcasts, the Santa Claus group of a local department store were booked by Manager P. J. Nolan for personal appearances on the stages of his three local theatres, the Avalon, Rexy and Columbia, starting Christmas Day. Tie-up was the talk of the town.

12 Months with Kid Club

Topeka.

A year's agreement has been reached between H. A. McClure, local Fox manager, and the "Daily Capital," by which the Novelty theatre will give a free birthday party to members of the Junior Capital club the last Saturday of each month.

This is with Uncle Dave, the "Capital's" children editor and radio broadcaster for the kids. Club has 52,000 members in Kansas and a fourth of them in Topeka. Birthday cards are sent each member on his or her birthday.

Radio station WIBW will furnish a half hour stage show preceding the picture program, and the theatre will get weekly radio publicity as well as spreads in the "Capital's" children's page.

Multiple Policy

Toledo, Dec. 23.

New policy went in effect Dec. 22 at the R-K-O Palace. Every Monday a former hit film will be run for the entire day. Some of the oldsters are "Rio Rita," "Hit the Deck," "Vagabond King," etc.

On Saturdays and Sundays an all-German dialog film will be inserted in the program. This is to go after the larger German population here.

This is a hot opposition town for Publix and R-K-O.

ALL FEMME CAST

Hollywood, Dec. 23.

Evelyn Brent has been engaged as lead for Tiffany's "Women Like Men," heading an all femme cast.

P-P Tex. House Cuts Scale

Dallas, Dec. 23.

The Paramount, at Texarkana, Tex., is the first Publix key in this state reporting cut in scale. Drop is from 50 to 15-35. Strand, another in the P-P acquisition in that town is closed.

TICKER TAPE SHOW MAY HANG ON COURT FIGHT

Struggle for control of patent rights to the stock ticker tape system is being waged in both the Federal and the State courts between the News Projector Corp. and Trans-Lux Daylight Picture Screen Corp. Latter is partly owned by Radio Pictures. Courtland Smith, former Fox exec, is v.-p.

The N. Y. Supreme Court suit is an equity matter instituted by Trans-Lux against the News Projector Corp. It was filed following a decision in the Federal Court by Judge Thatcher in favor of the N. P. C. Trans-Lux later filed a petition for a bill of review on this decision and this is now pending.

Trans-Lux claims that the patents under which N. P. C. works and known as the Berton A. Proctor invention really is only an improvement on an original machine perfected by Herman E. Roys, who has assigned his rights to Trans-Lux.

Whether these court battles may prevent the projected theatre scheme of Trans-Lux and Radio isn't known, although it is definitey declared such a theatre plan was in motion. It's a sort of combination newsreel and novelty theatre with a new idea in stage show and screen projection that is said to permit a minimum in operating overhead.

Rochester Putting Back Big Orchestra and Shows

Rochester, Dec. 23.

Going into a presentation policy Jan. 2, Loew's Rochester aims to give the biggest show ever tried in the city. Bill will include films, vaude, m. c., 30-piece concert orchestra, 12-piece stage band and organ programs.

Big orchestra is aimed to take advantage of the public's peeve against Publix for canning the famous Eastman orchestra and transforming the city's pride and joy into an ordinary sound house. After two years, letters to newspaper still blame Publix.

Victor Wagner, conductor of the former Eastman orchestra, will direct the new outfit. Hughie Barrett, stage and Hotel band leader, and former assistant manager of Fay's, will be m. c. Theatre is using known local talent rather than third raters from outside.

The Rochester is a 4,000-seater. Price scale not definitely set, but may be a 50-cent top, a dime below the Palace (R-K-O vaude) scale.

Fox in Hackensack

Fox will begin erection of a new 3,500-seater in Hackensack, N. J., next month. New house is scheduled for a vaudfilm policy and will be without opposition in the town unless Warners goes through with the erection of a house on a site acquired there a year ago.

Warners now has Hackensack tied up through operating the town's only two houses.

BEHIND THE KEYS

WB SUBSID EXPANDING

Accessory Co. To Spread Across the Country-Plan 30 Exchanges

Warners is expanding the activities of its equipment subsid Continental Accessories, dealing in theatre equipment. Plans are to open a new exchange for the latter in Philadelphia around Jan. 1. It will be the subsid's third store. Other two stores are at Los Angeles and New York.

Continental has been organized only a year and is headed by Harold Rodner.

If carrying out present plan Continental will stretch a chain of depots service stations across the country. Around 30 are planned altogether.

So far eight of these depots have been established, spotted in Chicago, New Haven, Indianapolis, Albany, Washington, Pittsburgh, St. Louis and Milwaukee. Others are planned for major key spots.

U A PREVIEWS IN FOX THEATRES START ROW

Hollywood, Dec. 23.

Independent exhibs on the Coast, lined up on the side of United Artists in the UA-Fox West Coast battle, are doing a pretty burnup since UA pictures are still being previewed in Fox houses in direct opposition to indie theatres holding UA contracts.

On top of the squawks is the first legal broadside to be fired against the United Artists Distributing Co. by the Chotiner Bros., Harry and Max, operators of the Ravenna and Parisian here. Chotiners suit charges breach of contract and demands $25,000 damages from UA for previewing "Reaching for the Moon," the Douglas Fairbanks picture, at the Fox Belmont, a couple of blocks away and in opposition to their Ravenna.

Chotiners, who contracted to play 100% UA product in their houses, contend that the Belmont preview constitutes a first showing and will not play the picture unless a settlement is made.

Argument raised by the indies with UA product on their hands is that although the UA crowd declared war on Fox West Coast, and stated emphatically that no UA pictures would play Fox houses in the future, they're now doing an about face in using Fox houses to preview their pictures.

Arthur Mayer in Chi

Chicago, Dec. 23.

Arthur Mayer, divisional director of the Middle West for Publix, came here last week and will make the town his headquarters.

Mayer is reported as getting ready to institute a number of new changes in the smaller spots.

Fastest Fadeouts in Picture Biz Are Politically Inclined Assoc. Prods.

Warners Will Keep A. C. House Open Year 'Round

Atlantic City, Dec. 23.

Warners have decided to keep its boardwalk theatre open 12 months in the year and retain it on a straight picture policy.

When the house opened about nine months ago, execs figured on keeping it open only during the busy seasons. But the house, which has a nut of around $10,000, including real estate, film and etc., has made enough dough weekly to cause them to forget the closing policy.

Theatre also has a stage, idea originally having been to make presentations a part of the policy. Success without this has also caused sidetracking of the unit idea.

Sundays Okay

Albia, Ia., Dec. 23.

Climaxing a two years' fight, a city ordinance has been passed permitting the showing of pictures on Sunday.

Hollywood, Dec. 23.

Labor turnover in the studio marks up its biggest cost in the group of associate producers.

Where the screen life of stars has been estimated from three to 10 years, the average for assoc. prods. is only one year. They are the most rapidly changing class in studios.

There are some assoc. prods. who last as long as stars and directors, but the average is brought down by the one and two picture guys. They either are demoted, promoted, or fired after a short life.

This is because so many in this group have been given jobs for political reasons, as rewards, or to get them out of the way. They are like vice-presidents. They can know a lot or little, and either way it has slight influence on the quality of picture in most cases.

Minor execs have the next shortest screen life. They average about two years, their jobs being something like those of ass. prods. The trades average as the longest surviving class. They run from six years up.

New York.

Switching of organists on Loew circuit last week sent Dick Leibert from Loew's State in Cleveland to Loew's Penn theatre, Pittsburgh. Will Oscar, at the Valencia, Jamaica, a long time and recently at the Penn, in Pittsburgh, goes to the Great Lakes theatre, Buffalo.

Davenport, Ia.

R-K-O is to occupy a new 2,700 seat house for which ground was broken last week.

As R-K-O's lease on the 2,200 seat Capitol expires next year, move can be made to the new house in late summer.

Youngstown, O.

Jack Hines, former assistant manager of the State, has gone to Bradford, Pa., to become manager of the theatre there owned and operated by Feiber and Shea.

Kansas City.

Charles Raymond, manager of Loew's Midland, promoted to management of Fox Great Lakes at Buffalo. Succeeded here by John McManus, manager Loew's State, St. Louis.

Williamsport, Pa.

The Keystone, owned jointly by local men and M. E. Comerford, closed for alterations. Reopens Jan. 1.

The Grand, under new management, closed last week for installation of Photophone; reopening New Year's.

Lexington, Ky.

Some 200 people left in orderly fashion when fire started during a performance at the Savoy, neighborhood house, in Nicholasville, Ky. House was destroyed with loss put at $12,000. House was owned by T. B. Scott and operated by W. W. Quinn.

Sioux City, Ia.

R. M. Fulton, who five years ago was usher at the Princess, returned this week as manager.

Council Bluffs, Ia.

R. K. Fulton, manager Broadway, to assume management Princess (Publix), Sioux City, Ia. Broadway recently closed through inability of Publix to contract successfully with operators' union and stage band.

Burlington, Ia.

Picketing at the Palace and Rialto, here, discontinued as operators settled their differences with A. H. Blank's Central States Theatre Corp.

Albion, Ia.

This town has passed ordinance permitting Sunday films. Action climaxes two-year fight.

Charleston, W. Va.

Appointment by Warners of E. J. Golden as manager of the Rialto here has been announced. Golden was formerly manager of the Manor theatre, Pittsburgh.

Frisco Sale Set

San Francisco, Dec. 23.

After being hot and cold for a week or more, the sale of the Embassy theatre by Dan Markowitz to Warners was consummated last week. Price paid for the house was not divulged.

Embassy, until several weeks ago, was operated by W. B. Wagnon, who presented Warner pictures. He finally turned the house back to Markowitz, from whom he originally leased it.

Wagnon is now solely operating the Davies, which has dropped from the first run class to a 40-cent grind, with three changes a week.

Futile Vote

Lake Mills, Ia., Dec. 23.

Fire cast a deciding vote in the Sunday film war here.

With voters at the polls defeating a ban on Sunday pictures, the town's only hall available for pictures was gutted by fire. No films now until a new hall is available.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

it's a gift

the way WARNER BROS. and only

WARNER BROS.

are delivering the hits when you need them most!

VIENNESE NIGHTS

Biggest hit on Broadway, at Warner Bros. Theatre

Sigmund Romberg and Oscar Hammerstein, 2nd's, Romance

DOORWAY TO HELL

Records that have stood for years are falling for "Doorway to Hell."

with LEW AYRES

ILLICIT

"One of the six best pictures of the month."—*Photoplay Mag.* Take a tip!

with BARBARA STANWYCK

MAN TO MAN

"A corking film...one of the finest of the year," says Chicago American at World Premiere. "Scrapes beneath the surface and brings a tear."—Chi Tribune.

with Grant Mitchell, Lucille Powers, Phillips Holmes, Geo. Marion

CAPTAIN THUNDER

Roaring across the continent like wildfire.

with Fay Wray, Victor Varconi, Chas. Judels, Don Alvarado, and Robert Elliott

LIFE OF THE PARTY

It's the life of the nation's box-offices.

with Winnie Lightner Irene Delroy Jack Whiting

OTHER MEN'S WOMEN

A romance that moves as fast as its background of roaring trains.

with Grant Withers, Regis Toomey, Mary Astor, Fred Kohler



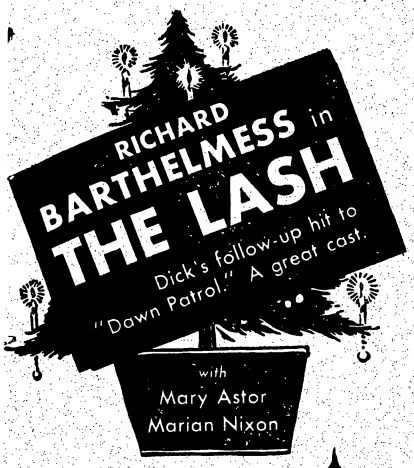
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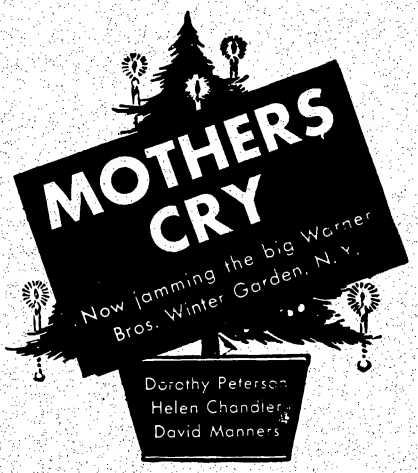
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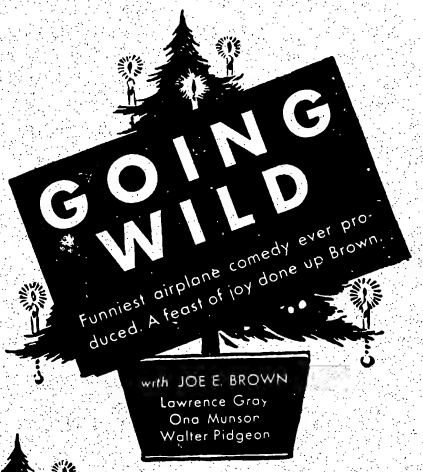
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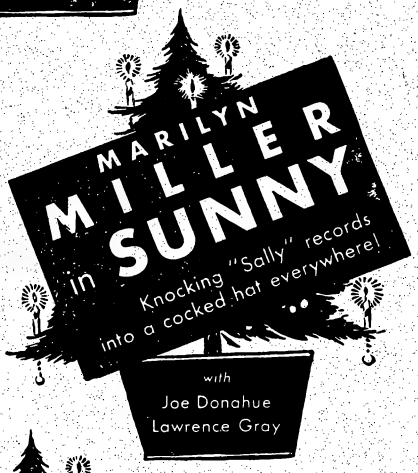
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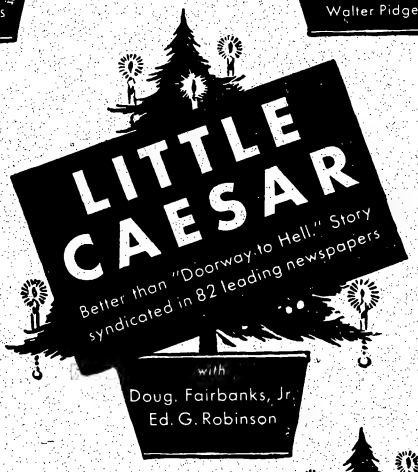
with Irene Delroy, James Hall, Lew Cody, Natalie Moorehead



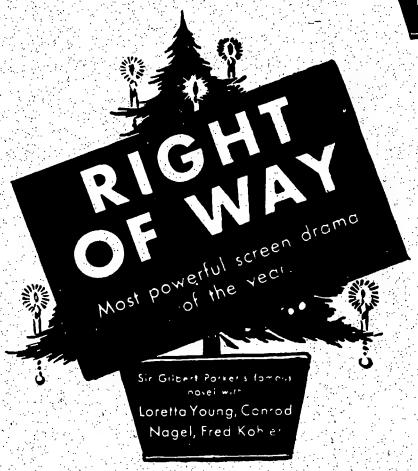


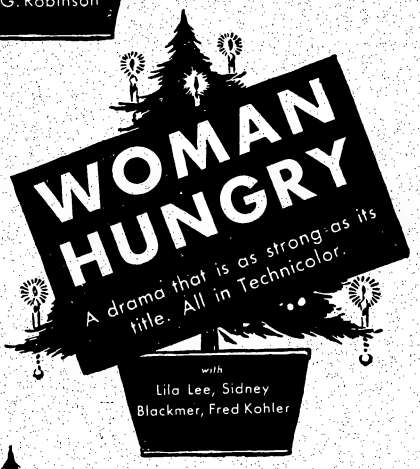








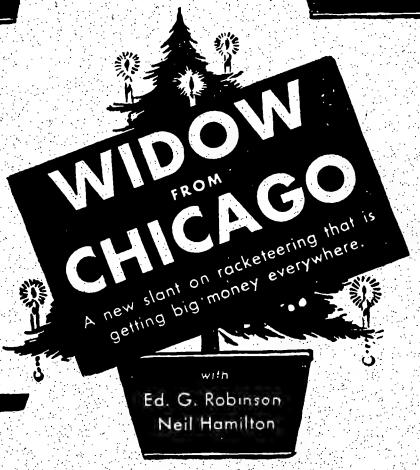




One of the two backbone products that guarantee ▲ ▲

A Prosperous New Year

FIRST NATIONAL PICTURES





THE DEVIL TO PAY

Samuel Goldwyn production and United Artists release. Directed by George Fitzmaurice. Ronald Colman starred. Loretta Young featured. Original screen story and dialog by Frederick Lonsdale. Adapted by Benjamin Glazer. H. B. Humberstone, assistant director. Dialog staged by Ivan Simpson. George Barnes and Gregg Toland, photography. Fred Marr, sound. Opened Dec. 18 at the Gaiety, N. Y., for twice daily $2 run. Running time, 72 minutes.

Willie Leeland	Ronald Colman
Dorothy Hope	Loretta Young
Susan Leeland	Florence Britton
Lord Leeland	Frederick Kerr
Mr. Hope	David Torrence
Mrs. Hope	Mary Forbes
Grand Duke Paul	Paul Cavanagh
Arthur Leeland	Crawford Kent
Mary Gayle	Myrna Loy

Ronald Colman, starred, impresses as having a good time sailing through this naughty boy part. He plays it well, and it should do well by him. It's a set-up for femmes, and most likely will give this talker hero a new batch of lady assenters. Besides, it's certain to convince all former Colman admirers that they should stick.

It also cannot harm Frederick Lonsdale's future for the screen. In this author's first original for pictures his dialog is always light and breezy and fitting. Five of six times it's an incentive for real solid laughs. That's a good average in a comedy devoid of slapstick. Though now and then, for the sticks, his very English and somewhat highbrow phrasing is likely to sail over without landing.

With the $2 booking at the Gaiety, New York, indicating nothing, "The Devil to Pay" remains a first-grade programer for week stands anywhere and okay for grosses through Colman and as an entertaining picture.

Dialog probably a good guarantee against dullness for this picture, which might easily have gone routine early and stayed there. George Fitzmaurice apparently sustained its natural pace in his direction, with a star who suited the works probably as important as the megging.

The screen has often seen this character of the wicked but likeable youth who gets away with everything, and seldom or never does he doublecross his straight man, the audience. Willie Leeland (Colman) follows the formula.

Sort of lad who is so irresponsible and naughty but I just can't help liking him." Willie's sister really says that, and out loud, too, to her girl friend, who is engaged to a mean grande duke, but who falls for Willie in an opening glance, as Willie does for her.

Willie is returning home to an angry papa after auditioning the house and furnishings later purchased for him in South Africa. Home is London. Despite his threats the old man can't resist Willie's charm, either. For a moment, rather late, it looks as though Willie's and the sister's girl friend's true love affair has gone to pot, but a finishing cute trick switches things back to the expected cheerful exit.

Along the way is a terrier bought by Willie and an actress in Liverpool. When Willie can't get himself to tell the actress it's off on the phone or by mail and goes to tell her personally, in violation of his promise to sister's girl friend, that's when things look darkest. A detective engaged by sister's girl friend's father snitches.

No one has a chance to catch up to Colman on performance, with his part written so above the rest, but one who comes close enough is Frederick Kerr as the boy's father. His job, mostly calling for grunting and cackling, is exceptionally well done. The balance of support, including the second lead, Loretta Young, is continually helpful and sufficiently smart in smart surroundings. With Myrna Loy under a blond wig this time, it's mostly her eyes that count.

"The Devil to Pay" received the best of technical treatment. Whatever it lacks now it lacked from the beginning, but not so much then or now. And it should please in England. Which evidently has made the second start on this picture, after scrapping around $75,000 worth of production on what was deemed a false getaway, well worth while.

Bige.

PASSION FLOWER

Metro-Goldwyn-Mayer production and release. Features Kay Francis, Kay Johnson, Zazu Pitts, Charles Bickford and Lewis Stone. Based on Kathleen Norris' novel of the same name. Directed by Wm. DeMille with adaptation and dialog by Martin Flavin, J. E. Johnson and Edith Fitzgerald. Hal Rosson, cameraman. At the Capitol, N. Y., week of Dec. 19. Running time, 78 mins.

Dulce Morado	Kay Francis
Katherine Pringle Wallace (Cassy)	Kay Johnson
Dan Wallace	Charles Bickford
Leroy Hopkins	Wyner Hall
Antonio Morado	Juan de Landa
Mrs. Harney	Zazu Pitts
Tommy	Dickey Moore

A flock of talent but that this picture will ever mean much for money is a good sized question. That's because it usurps too much time saying what it has to say and none of the featured names is strong enough to be definite draws.

The principal trio are all from legit—the Misses Francis and Johnson and Charles Bickford. They're competent, but talent doesn't always count on a marquee. Miss Johnson is reported to have severed connections with Metro and Bickford isn't too enthusiastic about his Hollywood assignments to date. Which leaves Miss Francis the sole hope for the threesome who, perhaps, regards pictures seriously. And she is coming along. However, having several pictures to her credit now, it's doubtful if this brunette will ever achieve stardom but that she's an invaluable featured player is something the Coast has already found out.

"Passion Flower" evidently refers to Miss Francis' character in the story. DeMille has done nothing to emphasize this fact or to bring it out clearly. The way the story starts, and due to Miss Johnson's thorough performance, it's quite likely that a majority of viewers will deem her the principal girl in the equation and wonder what the title's all about.

The new Capitol entry has the standard Metro production background and a very cute youngster in Dickie Moore. Besides which Zazu Pitts turns in one of the best things she's done as a pessimistic boarding house keeper. And Lewis Stone is also in the cast with not much to do. Which makes for a strong list of players who, through their work, can be absolved of all blame in regard to the picture not clicking.

Had the production been given a slightly faster tempo it might have turned out an excellent program leader. But its slow pace impedes to the point where it's merely just another picture. A shame to throttle so much ability.

Story tells of a wealthy daughter who marries the family chauffeur, encouraged by her girl cousin who has married for money. Five years later comes the twist when the cousin (Miss Francis) also falls in love with a humble laboring man who leaves his wife and two children for her. Finish has the much sought after lad returning to his family.

Not a particularly sympathetic or heroic part for Bickford. He starts out possessing a tremendous pride, asking and wanting no financial aid, finally gives in and then can't make up his mind to leave his wife. After which, when he does, he again can't quite decide whether to return to his fireside. An audience is apt to lose patience with a lad who doesn't know what he wants. Meanwhile, there's no bond between the pair and Miss Francis as she tries to break up her cousin's home. So that leaves Miss Johnson all the sympathy as the girl who has given up plenty to marry beneath her.

Dialog is plausible and, at times, excellent. Indeed, the film has so many good points that it's something of a problem to figure out how it resulted so indifferently. DeMille's inability to capture these component parts and make them dovetail is one explanation. Characters seem to merely ramble along for yards of film without getting anywhere. If it weren't for young Moore the treatment might easily become boresome as few casts are capable of overcoming a continuously slow directorial hand. The child reigns up many a dull spot and displays a naturalness which is not common among stage or picture children.

Well cast, there need be no guilty consciences among the players for "Passion Flower." The source of the faults is to be found behind the camera, where pictures are made or unmade so often.

Sid.

THE ROYAL FAMILY

Paramount production and release, starring Ina Claire and Frederic March. Directed by George Cukor and Cyril Gardner. Adapted by Herman Mankiewicz and Gertrude Purcell from the George S. Kaufman-Edna Ferber stage play. Mary Brian and Henrietta Crosman featured. Opened Dec. 22 at the Rivoli, N. Y., at $5 premier for grind run. Running time, 82 mins.

Julie Cavendish	Ina Claire
Tony Cavendish	Frederic March
Gwen Cavendish	Mary Brian
Fanny Cavendish	Henrietta Crosman
Perry Stewart	Charles Starrett
Oscar Wolfe	Arnold Korff
Gilbert Marshall	Lawrence Grossmith
Joe	Royal G. Stout
Della	Elsie Edmond
McDermott	Murray Alper
Hall Boy	Wesley Stark
Doctor	Herschel Mayall

This rich satire of stage extraction retains its high satirical points through one character and with three excellent performances to carry it through all weaknesses, it becomes a good picture. As a picture it can't tie the hit proportions it attained on the boards. The play was a smash of 1928 in New York and best suited to New York, as is the film. For outside New York it could use more Frederic March than was inserted. As this play brought March to attention on the Coast, so does March make the play a picture. He did the Otto Kruger part in the Coast company and repeats it here.

It is a constant delight when March is on. His conception of the spirited, boisterous, ridiculously dramatic son of a royal theatrical family—a Barrymore take-off in every gesture—goes beyond just making "The Royal Family." In a few moments it develops into the frame upon which all further interest is strung. There's quite a lapse between this boy's first and second active appearances in the play and during that time it seems a case of 50% devotion of attention to what transpires, with the other 50% in anticipation of March's re-entry. It's the first time his name has been over the title.

In a yarn so naturally adapted to comedy it is inevitable that the comedy, when intended as such, should stand far out. There is a sort of comedy strain through even the drama-tinged portion, but it's high, maybe too high to land as it should land everywhere. They're not likely to read between the tears where they don't see the space between a cry for brilliant comedy effect and a sob for mere tearjerking.

It's a death ending, same as the stage, they've had.ded this screen adaptation, with the trouping grandmother of the royal clan passing on majestically. She's out in "The Merry Wives of Windsor" against doctors' orders, with Brooklyn the subway stand at dying time. When she can't go on for the last act, her daughter Julie, the histronic jewel of the family, goes on in her place. That climaxes Julie's allegiance to the theatre and balks forever her desire to quit, marry, and lead a quiet life. The suitor returns to his South American platinum mines alone.

That rebellion against stage life is born in the Cavandishes, apparently, along with the love of it. Julie's daughter, Gwen, always near a stage debut, has it, too. She goes so far as to wed a nice boy who talks nothing but the stock market, renouncing the stage and her heritage. But at the finish she, too, is slipping.

Tony Cavendish (March) sidesteps all the declarations of stage loyalty by popping in just twice, once ahead of a Polish screen star who's a few feet in the rear with a $200,000 breach of promise plaster, and again as he returns from abroad. He went over to dodge the suit, also a little trouble over a matter of socking a director. He's the great screen lover, the only member of the tribe to go Hollywood. A wild guy, acting and screaming all over the apartment.

Miss Claire's Julie remains a character created by Miss Claire. The unsuccessful relatives are omitted from the talker.

Miss Claire is elegant in acting and looking, with Henrietta Crosman the grand old lady to perfection. Former is a gasp in her first gown. Nothing ever equals that costume and, coming so early, it makes one or two others look bad.

Mary Brian does an interesting Gwen, with a dramatic scene for her, too. Misses Claire and Crosman have theirs, heavily. March's role calls for comic rave stuff all the way.

George Cukor and Cyril Gardner treated it kindly as directors, getting as much out of this story as probably could be secured for talkers. The script held the comedy and March down to what seems a minimum. When the laughs are around the film has its speediest pace, and sometimes, when the comedy is missing, there are some pretty gabby stretches, caused mainly by repeating of "the show must go on" doctrine and recalling the stage instinct of the family.

In New York the film's title is "The Royal Family." Away from New York the billing will be "The Royal Family of Broadway," to preclude the possibility of anyone guessing it's a costume picture. In the exploiting everywhere it might also be mentioned that, while dealing with actors, it isn't a backstage picture.

Bige.

Miniature Reviews

"The Devil to Pay" (UA). Ronald Colman starred. Snappy British comedy that should please everywhere, with added push for the star as a popularity builder. Good entertainment in the first flight program class.

"Bar L. Ranch" (Big Four). Independent western okay for filler in small admission houses.

"Land of the Midnight Sun" (Foreign). Just a lot of newsreel magazine clips on Norway patched to feature length. Beyond the patience of even American arty audiences.

"Cohens and Kellys in Africa" (U). Fair programer with some laughs, mostly from the dialog and Sidney's dialectic humor. Action usual type of this series and story of no consequence. Okay for kids.

"Birth of a Nation" (Griffith). First time in sound and the print is clear. Still a swell picture but lacking the luster of youth. Should still arouse a certain degree of interest. Exploitation angles are obviously numerous.

"Hello Everybody" (B. I. P.) Not for any kind of program over here. A bad imitation of the American revue.

"Widow From Chicago" (FN). Barely makes program grade. Holds too little among many gangster films. No mention of Alice White, lead, in New York billing. E. G. Robinson and Neil Hamilton billed over her.

"The Middle Watch" (BIP). Best yet from Briton and can be recommended to American exhibitors.

"Tom Sawyer" (Par). Mark Twain epic done to the queen's taste with a fascinating group of kid actors led by Jackie Coogan. Sure-fire.

"Passion Flower." (M.-G.). Mostly legit people and not a punch marquee name. A triangle story of good potentialities which have been seriously impaired by a slow pace approaching dullness. Capable cast cannot offset this fault. Moderate b.o. career at best.

TOM SAWYER

Paramount production and release. Starring Jackie Coogan. Directed by John Cromwell. Story based on Mark Twain's "The Adventures of Tom Sawyer." Adaptation by Sam Mintz, Groves Jones and W. S. McNutt. Photography by Charles Lang. At the Paramount, N. Y., week of Dec. 19. Running time, 82 minutes.

Tom Sawyer	Jackie Coogan
Huckleberry Finn	Junior Durkin
Becky Thatcher	Mitzi Green
Teacher	Lucien Littlefield
Muff Potter	Tully Marshall
Aunt Polly	Clara Blandick
Mary	Mary Jane Irving
Mrs. Harper	Ethel Wales
Sid	Jackie Searl
Joe Harper	Dick Winslow
Widow Douglass	Jane Darwell
Injun Joe	Charles Stevens
Minister	Charles Sellon
Judge Thatcher	Lon Poff

This Mark Twain classic has been shrewdly moulded to the screen, and is a picture that should be a staple product for many years of reissues. It somehow crystallizes the essence of a work that is timeless in its human appeal.

This is not to say that it looks like a sensational commercial success, for that is not in the cards by reason of the subject matter; but it is a picture that ought to grow and win enduring esteem to everybody concerned, now and in future repetitions. This edition looks like a substantial program release, steady and better than average in box office, with probably better afternoon takings that night returns. That seems to have been the rule in showings so far.

But the picture is a real achievement for its director, John Cromwell, one of the stage directors who has crashed Hollywood and come through with a selected group of class productions to his credit, probably the most notable being "Street of Chance," one of his several pictures starring William Powell. Cromwell had a wild desire to do "Tom Sawyer," and the finished work has all the ear marks of a labor of love.

There are twists of tricky humor that fascinate in this treatment of the book, and turns of engaging humor that are as innocent of anything like a pumped-up gag and touches of local character that are as fresh and intimate as anything the screen has produced. To top it off, the picture has an exquisitely deft closing sequence of blended sentiment and comedy that is the last word in literary legerdemain.

Picture, by the way, was originally designed as the first of a series to bring the younger generation back to the talking screen. It is doubtful if it could accomplish that goal, for, after all, Twain's classic is a grown-up work, and the adapters and Cromwell were wise in addressing that public as they have done. For in all probability the thea-going youth of this generation tend more to hoity-toity inference than they ever will again to Huckleberry Finn or Tom Sawyer.

What patronage "Tom Sawyer" will get from the kids probably will be the attendance of the youngsters promoted by the elders. Kids never did ask for "Huck Finn" in book form. It was handed to them by adoring oldsters because it was wholesome. The same rule will work to the advantage of the picture, but it will get its principal support from the same grown-ups who love the volume, and their name is legion.

Story is splendidly acted by a great group of youngsters. Children as actors are always infinitely more plausible than adult players, having a genius to charm make-believe into reality.

Here the situation is perfect to promote the illusion. Young Coogan plays Tom to the life, but perhaps because the part is so diligently exploited, the fan reaction is faintly away from it and toward the secondary role of Junior Durkin as Huckleberry Finn, a kid actor and a kid part, to warm the heart of any director. A report is that Cromwell is also keen to do "Huckleberry Finn" as a sequel to "Tom Sawyer," and on the showing of this picture there will be plenty of fans pulling for the realization of his ambition. For "Tom Sawyer" is so good it deserves a twin.

Little Mitzi Green is rather lost in a child part built up somewhat for the film. Obviously a girl tot plays a fabit second fiddle in the epic of mischievous boys, but contributes minor touches of charming comedy. The cast is rich in solid screen names. Lucien Littlefield does a capital series of sequences as the school teacher, and Tully Marshall contributes in the smallest kind of a minor bit. Clara Blandick does a distinguished piece of work as Aunt Polly, the character upon which hinges the story's occasional touches of sentiment, and it is she who gives the flavor of the finale episode that rounds off one of the most enjoyable, and certainly the most legitimate comedy picture, that has appeared on Broadway this season.

Rush.

THIRD ALARM

San Antonio, Dec. 20.

Tiffany production and release. Directed by Emory Johnson. Story by Emilio Johnson. Continuity by Frances Hyland and Jack Natteford. Photography, Max Dupont. Sound, Buddy Myers. RCA Photophone recording. At the Empire, San Antonio, Dec. 19. Running time, 63 mins.

Milly Morton	Anita Louise
Dan	James Hall
Beauty	Paul Hurst
Dad Morton	Jean Hersholt
Captain	Hobart Bosworth
Neeta	Mary Doran
Woman barber	Dot Farley
Mamie	Nita Martan
Jimmy	Georgie Billings
Uncle	Walter Perry
Matron	Aileen Manning

A picture seemingly made for the neighborhood and change houses of the bigger cities. Better still for the smaller towns like this, where the tieup with the local fire department is a natural. Through that the film should do better than average grosses.

In San Antonio the tie is two-way. A short, preceding the feature, is of the local fire department at drill, climbing life saving apparatus. The other hookup is on Fire Prevention Week, the week the picture plays, and Fire Prevention started yesterday with a page of display ads in the San Antonio "Light." Page included a proclamation by Fire Chief Sarran, who also is in the short, with ads from the Public Service Co. and insurance companies.

Tiffany's sounded and talking "Third Alarm" may be a remake with sound. While the action is in and around a fire house most of, there is little actual fire work until the big scene at the end, when the city's orphanage is ablaze. This is stirring enough through the children brought to safety, but it is not startlingly striking.

Film's dependence is upon human emotion in reaction. Young boy and his older sister, left orphans by the death of their fireman father, and looked after by two bachelor members of the same fire fighting company. But the authorities insist the children go to the municipal orphanage that later catches fire. Each of the two bachelors is willing to marry to give the children the home the law demands. After being saved from the fire one discovers that the sister, with her hair done up differently, is old and pretty enough to marry him. While the other bach (Paul Hurst), meanwhile, has married a girl for the same reason. He found her name, address, and picture in his note book.

Somewhat slight comedy is provided by Hurst. The six-year-old boy character could have been made the lead with a boy player like Davey Lee, and the featured billing for the right kid would have been worth more than the evident difference in salary.

Too bad Hurst is a type of the rough kick sort. He is always funny in expression and delivery. It might be worth the try to dress him up and let him kick deluxe. James Hall is the juve in uniform. Just a walk through for him and the others. Anita Louise is the sister, doing nicely in looks and playing.

No medals for anyone. "Third Alarm" just happens to fit because the fire films haven't been thought of before Tiffany's since sound.

House management can use exploitation ingenuity on this kind of a picture. At the Empire here the house dressed the ushers and doorman in full fireman's uniform and helmet, all in bright red. The doorman about 22, seemed to feel pretty nifty over it. His hair cut is along the Spanish tango lines, and he wears a wrist watch. When he wasn't looking at his reflection in the new suit he was looking at the wrist watch. This, with the customers, kept the native son pretty busy.

Sime.

Widow From Chicago

First National production and release. Alice White, Edward G. Robinson and Neil Hamilton featured. Directed by Edward Cline. Adapted by Earl Baldwin from his own story. At the Strand, N. Y., week of Dec. 19. Running time, 63 mins.

Dominic	Edward G. Robinson
Polly	Alice White
"Swifty" Dorgan	Neil Hamilton
Slug	Frank McHugh
Johnson	Lee Shumway
Mullins	Brooks Benedict
Davis	E. H. Calvert
Helen	Betty Francisco
Jimmy	Harold Goodwin

One of the lesser gangster pictures. Lacks too much in stirring gun stuff and customary underworld excitement to get up from the floor. Will have to struggle to break even.

At the Strand on Broadway the name of Alice White, playing the title lead, is entirely omitted from all billing and exploitation matter. In the lobby the drawings bear no resemblance to Miss White, nor does she appear in any of the stills

in the frames. All but Miss White in the picture's cast have lobby mention, with Edward G. Robinson and Neil Hamilton the only members featured. It seems unfortunate for Miss White that her performance in "Widow from Chicago" is so barren.

This story of a dead detective's sister who mixes with a gang to avenge the shooting of her brother has but few interesting moments. The twist at the finish is unconvincing rather than surprising, with much of the surprise lost through advance expectations.

E. G. Robinson's gang leader is the poorest such characterization he has turned in, while Neil Hamilton is miscast. Some of the things Robinson has to say sound all out of proportion. Miss White's exaggerated eye-rolling is just as bad.

Film is a weakling at best. *Bige.*

THE MIDDLE WATCH

(BRITISH MADE)

British International Pictures production and release. Directed by Norman Walker. Written by Ian Hay and Stephen King-Hall. Based on a stage production. Walker also credited with dialog. At the Roxy, N. Y., week of Dec. 19. Running time, 100 minutes.

Captain Maitland, R. N. ..... Owen Nares
Mary Carleton ..... Jacqueline Logan
Commander Baddeley ..... Jack Raine
Fay Eaton ..... Dodo Watts
Admiral Hewitt ..... Frederick Volpe
Lady Hewitt ..... Margaret Halstan
Nancy Hewitt ..... Phillis Loring
Marine Orr ..... Henry Wenman
Corporal Duckett ..... Reginald Purdell
Charlotte Hopkinson ..... Muriel Aked
Captain Randall, R. M. ..... Hamilton Keene
Ah Fong ..... George Carr

The first British-made picture, of a series shown here during the past two months, which can be generally recommended to American exhibitors. Materially, the elimination of another reel or so would help, for it would then be a certain bet for the double change houses and less of a hazard for some of the week stands.

"Variety" reviewed "The Middle Watch" in London last fall. The British reviewer did not believe it would do for the States because of its 120 minutes running time and unfolding too many of the same old farcical situations.

As timed at the Roxy, 20 minutes, practically two reels, have been erased, the "same old farcical situations" exist, but their handling by the cast and the execution of the action cannot help but work up the same old audience interest. Therefore some good old dough can't help be forthcoming in the same old way for this one.

Jacqueline Logan, a product of Hollywood, is excellent here. She radiates crispness until it seems to reduce to an appreciable extent the slowness of her fellow performers in this film. The dialog writer has used excellent judgment in working in a deal of American slang for Miss Logan. Another reason for the feature having a good chance over here is that Miss Logan does a Bow with the British navy, outwitting all of the officers and the admiral himself.

Outstanding among the British ranks is Frederick Volpe. As the admiral Volpe is the picture's light heavy for laughs.

Locale is aboard a battleship. Most of the action is studio, but the sets are well made and sufficient exteriors of a ship are worked into the action to give a plausible illusion.

Keeping the girls, Mary and Fay, aboard ship, with the admiral paying an unexpected visit and the confusion that ensues in changing rooms all helps. In fact, the theme is surprisingly fast in action for a British product.

Owen Nales is made less formal and stiff by an American lead, and gives a performance superior to those witnessed of him in previous screen offerings from abroad.

Harry Wenman and Reginald Purdell make a good marine comedy team.

Photography and lighting are some of the best seen in any picture from the other side. Recording, by RCA Photophone, as reproduced over the Roxy's W. E. equipment, also very good. *Waly.*

COHENS AND KELLYS

(IN AFRICA)

Universal production and release co-starring George Sidney and Charlie Murray. Vera Gordon and Kate Price featured. Directed by Vin Moore. Story by Vin Moore and Edward Luddy. Adaptation and dialog by W. K. Wells. Photographer, Hal Mohr. At the Globe, N. Y., week of Dec. 19. Running time, 70 mins.

Mr. Cohen ..... George Sidney
Mr. Kelly ..... Charlie Murray
Mrs. Cohen ..... Vera Gordon
Mrs. Kelly ..... Kate Price
Windjammer Thorn ..... Frank Wayne
Sheik ..... Lloyd Whitlock
Guide ..... Nick Cogley
Chief ..... Ed Kane

Sidney's dialectic gestures haven't changed even before wild animals in the jungles. This gets most of the humor in the film. Maybe a couple of laughs from the action but without Sidney the film wouldn't mean anything because Murray isn't given any kind of a chance. It's a fair programmer that will need support in met spots. Kids will like it.

Cohen and Kelly, this time, are piano makers. Biz slumps for lack of ivory and they hie for Africa to replenish. Much processed photography of beasts and cannibals. Also a cafe scene and a harem shot. The latter two mainly to bring out Kate Price, and Vera Gordon for a bit that can be done.

Main laugh spot has the tribal chief turning out to be an east side merchant in make-up. One laugh that could have been with proper development is the midget golf sequence where the comics are shown hitting the makeshift hazards with Cohen for some ivory as a side bet.

One sour spot is when jungle chimps are dialoged stripping the two elderly women. For corroboration of the hidden scene Kate Price and Vera Gordon are shown topping the bushes with bare shoulders. Poor film etiquette in a feature of any kind.

Happy ending and ivory goes with it. *Shan.*

BIRTH OF A NATION

(SYNCHRONIZED)

D. W. Griffith production; release by Triangle. First shown at the Liberty, N. Y., Mar. 3, 1915 at $2 top. Currently in sound at the Cohan, N. Y., opening Dec. 19, followed by Joseph Carl Breil. Running time, 108 mins.

The "Nation" springs again and lumps an industry's patriotism with a healthy glimmer into the past. But it must stand comparison. Still engaging, it lacks the luster of youth. Though it reaches for the present with glands of a new science it stops with that gesture. Still interesting, it is shorn of much excitement with which it has held sway as the film champion for a decade and a half or almost. It holds any number of exploitation angles and there should be a lot of people who would like to see it for the first time, or again.

A great original score, assembled by J. C. Briel, has been sounded for the old print. Though tuneful the music as played in reproduction seems shallow in its tenderness and short of the sweeping spectacle that's the essence of this crossroads in picture production. The print is surprisingly clear.

There is again the blare of the Klan's trumpet as the sheeted horses and men gallop, and this ride remains one of filmdom's biggest thrills.

There are battle effects, but with or without sound the film is an immortal document withal to gauge the advance of pictures.

It has been surpassed in technique but the "Nation" is not dead. The subject is too vital to ever let it die, and it probably is regarded with more sentiment within the industry than any other film ever made. It marked a turning point for pictures.

Believe it or not that idea for ushers covering theatres of today started with the "Nation." It may have been Jeff McCarthy's idea or it may have been Griffith's. Dressing up a film theatre with the help began when this film opened 15 years ago at the Liberty. Girl ushers were in crinoline to salute the incoming customers. It was also the first film to play at $2 top. Just 15 years later it's still good for Broadway at 75 cents. That's not bad.

Nearly all the cast have since carved a niche for themselves. Some are gone, but they're remembered from a picture which startled the amusement world in 1915 by showing in 12 reels. It has been shorn since for running time.

This film cost around $110,000 to make and Billy Bitzer's photography and Breil's score still stand out. In fact, this score and the one assembled for Metro's "Big Parade" are generally conceded to be the best pictures have ever known. Up to 1919 the "Nation" grossed $4,500,000.

There's too much epic history involved to ever let the "Nation" die altogether. It's a landmark and certainly the champion reissue film of them all—which it will so remain. *Shan.*

Sous les Toits de Paris

("Under the Roofs of Paris")

(FRENCH-MADE)

(All Dialog—With Songs)

Tobis Production. Written and directed by Rene Clair. Songs by M. Markham and musical score supervised by M. Hoeoff. Tobis-Klangfilm recording. At Little Carnegie Playhouse, N. Y., for grind run, starting Dec. 15. Running time, 80 mins.

Pola ..... Albert Prejean
Louis ..... Pola Illery
Fred ..... Edmond Greville
Tall Customer ..... Gaston Modot
Bill ..... Bill Bocket
A Customer ..... Paul Ollivier

For the first time the French have come across with real film fare of quality. It's in their native tongue and credit is due entirely to Rene Clair, the director.

M. Clair wrote the story himself. It is the simplest kind of a yarn. A boy loves a girl. He is sent to jail for a short time. When he comes back he finds she has fallen in love with his best friend. They shake hands all around. Practically nothing else of importance happens, and yet the director has managed to wind together a film that holds and never lags.

To make his problem harder, M. Clair practically did away with talk. Where "The Blue Angel" (Ufa) allows occasional sequences with nothing said, Clair permits only occasional sequences with conversation. But the acting, the score and sound effects allow for perfect understanding of the action.

As an instance, two men are shown through the glass doors of a cafe. They are seen to be looking out at a girl passing by. Their faces show their thoughts to be alike. The girl is shown smiling at them. They start out, only to stop when they realize they both are going for the one girl. Clair shows their lips moving, as though discussing the thing. He doesn't tell you what they are saying. You guess easily enough. Back the two men start toward the bar. They pick up a pair of dice and play. One starts out alone. All of which is a few minutes of plot development without talk.

What Clair probably accomplishes is to make a talker which is intelligible to any country. Impossible, probably, with a more involved story.

Score is carefully written to hold interest. Most of it is given excuses by coming from dancehalls nearby or phonograph records. There are two songs, one being the same title as the picture and having a nice melody.

Albert Prejean does an excellent piece of acting as the boy, and Pola Illery is as good as the girl. Support parts are carefully played.

"Sous Les Toits de Paris" is not a big picture. It hasn't enough public appeal to be a hit on a big scale. But it can easily pack them in carefully chosen spots all over the country for limited runs, and will play return dates in all the art theatres. It's a splendid French picture.

HELLO EVERYBODY

(BRITISH MADE)

(Revue)

British International production and release. Cast includes Cecil Cortledge, Jack Hurlburt, James and Thomas, John Longden, Anne May Wong, The Eddies, Teddy Brown and Band, Tom Hanley, Charlot Girls, Berkotts, Glasgow Orpheus Chorus and Adele Burnell. Directed by Adrian Brunel. At the Cohan, N. Y., as half of double bill, week of Dec. 19. Running time, 49 mins.

Poor imitation of American film revues, although offers some tuneful music. Hardly worth considering on any kind of program. Around 15 or more numbers.

This is a cut-up version of what once was known as "Elstree Calling." The cutting, however, part of the radio props were forgotten to be omitted. Technique is bad all the way, and the humor is rigidly British. Some nice dancing had it only been spotted. They'd have trouble scissoring this into one or more shorts. RCA recording and it came over poorly with photography also off. Recording may be what's the matter with the songs, as there's some standard talent included in the cast.

Revival of "Birth of a Nation," synchronized, on same bill. *Shan.*

BAR L RANCH

Presented by F. E. Douglas and distributed through Big Four Film Corp. Directed by Harry Webb. Cast: Buffalo Bill, Jr., Yakima Canutt, Wally Wales. At the Columbia, N. Y., one day, Dec. 18, on double feature bill. Running time, 60 mins.

This is one of the regular 10-15 westerns. It would be better without talk, since the lines are stilted and their recitation amateurish. Has triumverate of western favorites in Buffalo Bill, Jr., Wally Wales and Yakima Canutt. All look better than they talk.

Action includes cattle rustling and battling of the sock 'em kind that gets laughs even for the morons. Some of the scenes are poorly lighted. Picture okay only in the smallest grinds with something to balance it. *Waly.*

Paramount en Parade

(REVUE)

Paris, Dec. 8.

Paramount production and release. French version. Directed by Charles de Rochefort, starring Maurice Chevalier. Features Saint-Granier, Marguerite Moreno, Boucot, Boucot fils, Pierre Moreno, Charles de Rochefort, Elmire Vautier, and 24 Mangan Tillerettes. Running time, 70 mins. Paramount, Paris, Dec. 8.

Film is an attempted adaptation to local requirements of the American film revue due to the desire to use what was considered locally suitable footage, and turn it into one more Chevalier production. Film opened big at the Paramount, due to the curiosity of the public for a production long advertised and a desire to see so many stars.

Production shown locally is a mixture of American sequences and others locally made in the Paramount Joinville studios. All English dialog has been cut out of the production and replaced by French sketches, so that the English language is only left in singing parts. A considerable number of purely French sketches have been made to replace the deleted parts. There is an introductory sequence where the Mangan Tillerettes give a very good account of themselves, as well as in the rest of the production, as compared to the American chorus.

Chevalier is mostly seen in a song and slapstick sketch. His starring

(Continued on page 29)

Talking Shorts

WILLIAM J. BURNS
"Story of Suppressed Crime"
Dramatic Novelty
21 Mins.
Globe, New York
Educational

This sounds like a commercial short that's doing a plug for the William J. Burns Detective Agency. It's a good plug and would be better film novelty stuff if a finale kick could be had. Clear that a series of these is intended and the latter omission is the only thing that might keep this from being first class material. Otherwise it may be necessary to watch the commercial angle of too much Burns.

On another tack this short is striking a comparison in technique with the newsreel mode. The former head of the U. S. Secret Service opens in travelog order in the film and then fades so that he is heard but only his voice is heard until the finish. He details the story while characters enact it in silent action.

Chief Burns has a good recording voice and doesn't waste verbiage. He's a name to conjure with for Sids in grownups alike but without a final kick none of it is really theatre fare.

In this first of the series that may come Burns relates of an embezzler who almost got away with a phoney bond deal on a New York bank. The denouement at the end is shown but it's tame and the refade to Burns in person isn't necessary.

New York locale and interesting that way. *Shan.*

THEIR WIVES' VACATION
Comedy
21 Mins.
New York, New York
Educational No. 2698

To those who linger on the old film slappy, the title is its own mouthpiece. Dialog nor technique new. Recording fair and photography simple, but it will catch laughter in the neighb pops and grinds.

Two action bright spots. One after opening. Fancy footwork by cast makes for falling hiccoughs. The other is before closing, when wives are watching their respective husbands make happy over two dames. Latter are Ann Roth and Pert Kelton.

Both are young and worth developing, but away from this type of comickery. Miss Roth, the younger of the two, is from the stage, and proving here that with proper handling she's worth a dramatic try. Brunette with good screen voice and looks. *Shan.*

"HELLO RUSSIA"
Slim Summerville and Eddie Gribbon
Comedy
20 Mins.
Mayfair, New York
Universal

Another of the series of two-reelers featuring Slim Summerville and Eddie Gribbon, and okay for laughs on any program. As in their last short, this comedy duo are doing soldier characterizations, Summerville as a buzzer and Gribbon as a tough top sergeant, with both on the make for the same girl, Lucille Hutton.

Nice direction all the way, the situation and dialog laughs being well developed, despite that the same comedy idea has been employed on the screen on numerous occasions. It's still sure-fire material, only a change of locale being necessary.

Boys are stationed with their company of Russian soldiers in a Siberian town, with Summerville out to show up the sergeant and managing to embarrass him continually. Gribbon's attempts to get even only make him more miserable. Best laughs result through Slim's assignment to instruct a company in the use of hand grenades and forgetting how to say four in Russian. Another bit is some comedy biz with a tear bomb that starts the troops crying while they are getting a pep talk from the captain.

This one has plenty of chuckles and quite a few belly laughs and rates as one of the best turned out by this comedy team for Universal.

"SITTING PRETTY"
JOE PHILLIPS and RUTH DONNELLY
Comedy
7 Mins.
Strand, New York
Vitaphone No. 1107

Timely idea mishandled in writing with the slight production help rendered not sufficient. How a bunch of comedy experts as were involved in the authoring, producing and playing of this short could go wrong by such a margin is difficult to figure.

Joe Phillips, a naturally funny comedian from the stage, wades through the seven minutes without a single solid laugh line. Some unoriginal fanny stuff, through the wife's name being Fanny, is overdone.

Phillips does a gag flagpole sitter, a sound idea offering countless comic possibilities with few grasped for good results. Short will miss entertaining without harming a bill, but as a fairly good idea gone carelessly wrong it's a terrible waste of talent. *Bige.*

"DIVORCED SWEETHEARTS"
Comedy
20 Mins.
Stanley, New York
Educational

Scant value to this two-reeler directed by Mack Sennett and featuring Daphne Pollard and Charles Irwin, with Ann Christy in the supporting cast. Thin story concerns a wife granted an interlocutory decree from her husband, who has been framed by her conniving aunt and his double-crossing friends.

Separated couple are still in love but this husband's attempt to effect a reconciliation are nullified by a chain of circumstantial evidence that makes him look like a chronic skirt chaser.

Lightweight dialogue and stilted low comedy situations make for a doubtful laugh-getter even where they're not so particular.

"HIGH C"
CHARLEY CHASE
Comedy
28 Mins.
Capitol, N. Y.
Metro

Won't do for the major houses because of its length. Evidently aimed for the smaller sites which need support length for the feature, yet don't want to make the program a double feature. This is a three-reeler and doesn't belong in such houses as the Capitol. But in the lesser spots it should fit and entertain.

Story has Chase, the Roach comic, on the western front and more concerned with singing in a doughboy quartet than the war. There's enough to it to let it shape as an asset in two reels for the big houses, but it burdens itself and its audience with the overfootage. Big sites which want to use it will chop it to 2,000 feet, or less, if possible.

Gag matter is spliced between renditions by the singing foursome, and Chase can warble. Also the harmony is okay. A pleasing short that has simply been estimated too highly by its cutter. Plot has Chase pursued throughout the running by a second lieutenant with the usual number of falls and hideaways. Also a good looking blonde to take care of the femme angle.

Valuable addition for bills in the houses where it belongs. Big theatres, already crammed to the brim with material to get into two hours, will find it tough to handle. Good sized production behind it and enough laughs to keep it going between songs. *Sid.*

"ALL QUIET ON CANINE FRONT"
Dog Travesty
15 Mins.
Loew's State, New Orleans
Metro

A talker travesty with the dogs "talking." But it doesn't get wholly over. At the start, quite laughable, but as the short with the animals and voices try to go through with their travesty of "Western Front," the thing seems to get too serious in spite of itself. It may be the war subject or that a travesty a bit talker with animals isn't so funny for fun. This one only good in toto for those who have not previously seen other dog reels.

Possibly too much fidelity of the original was striven for and partially attained in this burlesque. Hearing the dogs talk at the opening brings some laughs, but these quickly fade. There isn't much variation thereafter in the voices and there is nothing funny by themselves in the travestied situations. The latter is likely the real reason this turned out so differently than had been anticipated. *Sime.*

"THE NAGGERS GO SOUTH"
Mr. and Mrs. Jack Norworth
Comedy
10 Mins.
Strand, New York
Vitaphone No. 1129

In the last few minutes of this number of their "The Naggers" series, the Norworths secure their best laughs. This comes through use of an old piece of vaude crossfire, the "upper is lower than the lower" routine, one here in front of a ticket window. "The Naggers Go South" is fairly good.

She beans him with an umbrella at the finish after they miss the train. Husband says they didn't miss it by much and she says she won't miss him by much, either. It's something like the old McMahon and Chappelle routine.

Previously they're arguing over the packing, his contention being that the wife should stay home and let him go away for a rest. Some zippy comedy material spotted here and there, with the Norworths' own style of delivery an asset sustaining this as a passable comedy short. *Bige.*

LOOSE AGAIN IN



BERT WHEELER

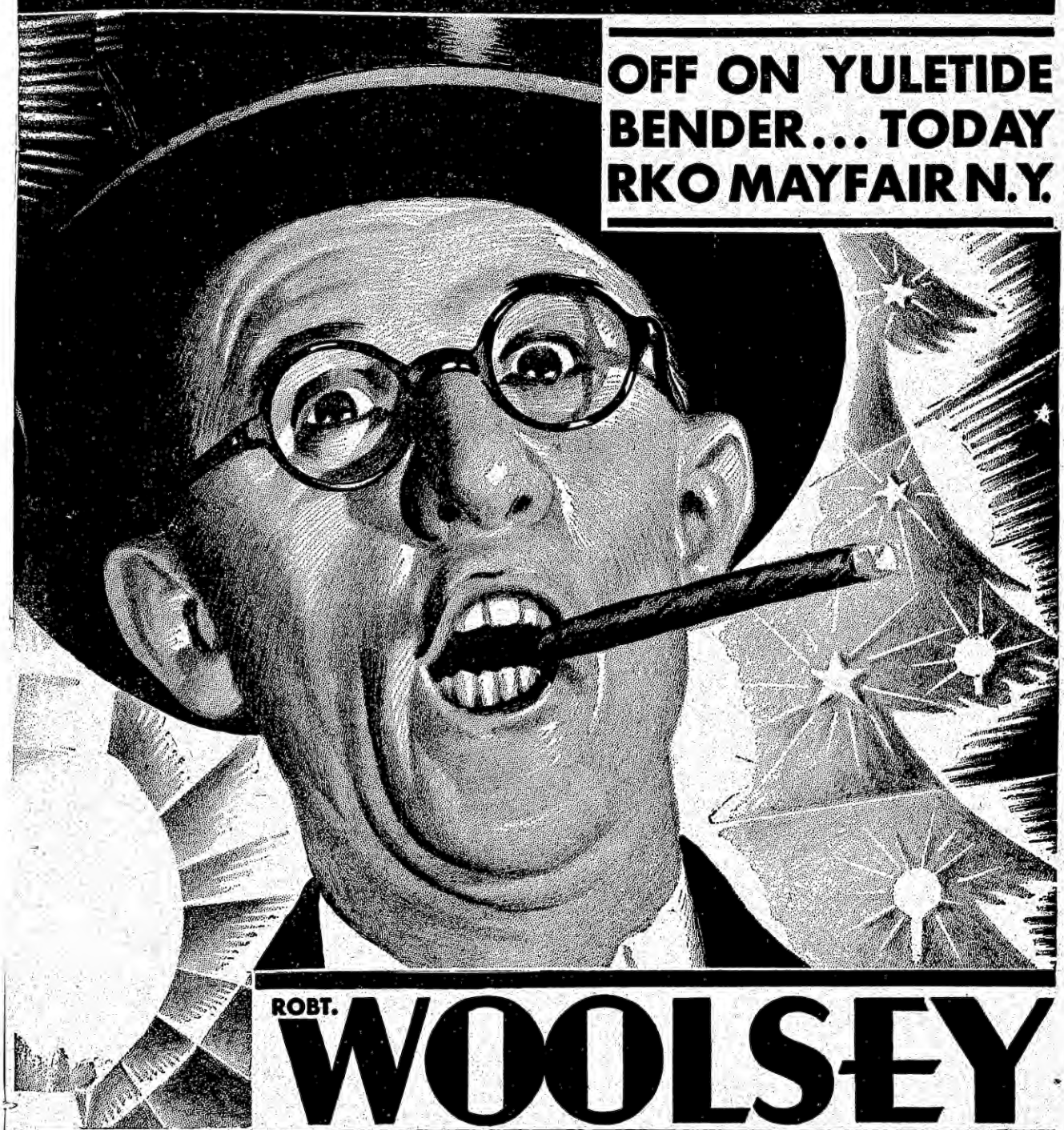
Mad Wags of "Cuckoos" and "Half Shot" Escape Straight-Jackets to Ride Rampaging Riot of Laughs Across Nation's Screens! Bring Precious Boon of Clean Fun To All the World!

Heading the Dizziest Array of Nuts a

HOOK, LINE

DOROTHY LEE RALF HAROLDE, JOBYNA HOWLAND, NATALIE MOORHEAD

WHIRLWIND COMEDY



OFF ON YULETIDE BENDER... TODAY RKO MAYFAIR N.Y.

ROBT. **WOOLSEY**

nd Nit-Wits Outside Asylum Walls in

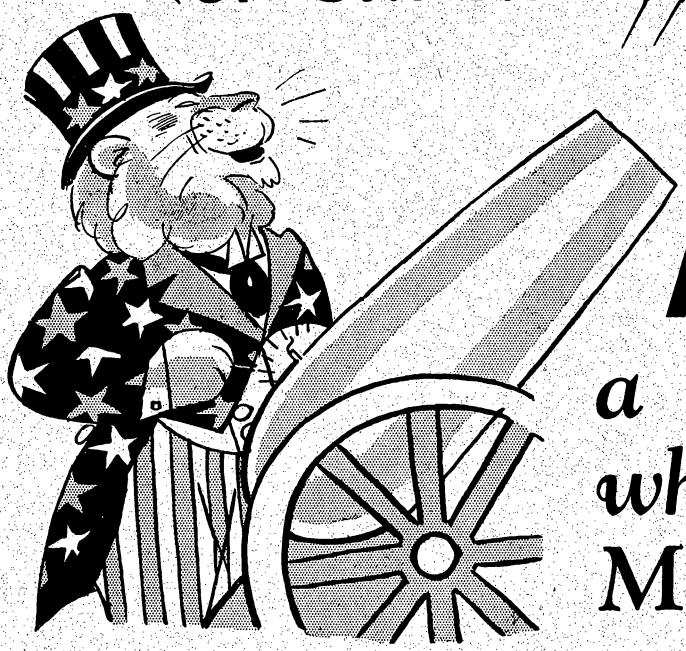
AND SINKER

Directed by EDDIE CLINE

The Boys Take Charge of a Broadway Hotel... Fire the House "Dick"...Turn on the Hot Water... and Set Hilarity Bounding from First Floor to Fortieth in a Glorious Splash of Monumental Nonsense

WHETHER IT'S THE 4TH OF JULY

(or Christmas)—



IT'S ALWAYS

a holiday when you play M-G-M pictures!

ISN'T IT GREAT THE WAY LEO IS STARTING OFF THE NEW YEAR! Every one of 'em is the kind you love to get—



MARION DAVIES in THE BACHELOR FATHER. Richly human, uproariously funny. Another "Let Us Be Gay." Based on Belasco's stage hit. With Ralph Forbes. Directed by Robert Z. Leonard.



GRETA GARBO in INSPIRATION. Clarence Brown, director. With Robert Montgomery, Lewis Stone, Marjorie Rambeau



Lawrence TIBBETT - Grace MOORE in NEW MOON. With Adolphe Menjou, Roland Young. Book and Lyrics by Arthur Hammerstein, 2nd, Frank Mandel and Laurence Schwab. Music by Sigmund Romberg. Directed by Jack Conway.



Marie DRESSLER - Polly MORAN in REDUCING. With Anita Page, Lucien Littlefield. Directed by Chas. F. Riesner.



Joan CRAWFORD in PAID. Based on Bayard Veiller's play "Within The Law". With Robert Armstrong, Marie Prevost. Directed by Sam Wood.



METRO-GOLDW[illegible]N-MAYER

Inside Stuff—Pictures

Now that "Der Blaue Engel" (Ufa's "Blue Angel") is over here, just what Max Reinhardt meant in an exclusive interview with "Variety" last spring becomes even more apparent. Reinhardt stressed the "pause," pronounced in German as "powza" and meaning what the English word does. Von Sternberg capitalized on these pauses by retaining much of the Jannings pantomimic art in lieu of dialog. Reinhardt is (or was) for the happy combination of modifying the overplus of talk and retaining as much of these "pauses" as possible, so as to permit pantomime to convey as much of the story as in the silent days.

Reinhardt recognized in this then curious interview with "Variety" that the electrical vibrations of the sound-track offset these necessary moments of silence which were necessary for the best effects. It will be recalled how dramatic Jannings is when he reaches for his customary perch where his hat usually is each morning (this is following his escapade in a honky-tonk the night before) and how effective that is excepting that there was (at least in the German version when seen at the Gloria Palast am Zoo, in Berlin) a disquieting vibratory overtone. This was what Reinhardt, and also Ferenc Molnar at that time, dwelt on in commenting on the Von Sternberg-Erich Pommer production.

When Fox-West Coast takes over six Publix first runs in San Francisco, Seattle and Portland Jan. 1, it will be laying in its lap a half dozen houses that were in fair condition at the end of last year (1929) but since have steadily slipped.

For the year 1929, when Herman Wobber, Par's distrib chief on the Pacific was personally supervising operation, the Par Coast group showed a profit, with only three in the red, but those carried the others for a nice net on the whole.

It has been a struggle trying to get the L. A. Paramount out of the rut but improvement recently is being shown despite a heavier nut than before. Last year the Par, L. A., was in the black for the year to the extent of around $90,000.

FWC, it is confidently believed, on the Coast, will be able to turn the six Publix houses it has taken into money-makers through its heavy film buying power, political intrenchment and chain domination.

If the FWC deal had not gone through it is said that Wobber again would have taken hold of Publix Coast operations.

Publicity department of one of the big film companies has finally obtained a nibble from a stage-screen star who phoned in to ask if there was anything they wanted her to do. A few months ago this girl kicked over what might have been one of the prize press gags of the year, on a department store hookup, which would probably have meant the consistent crashing of every rotagravure section in the country, to say nothing of the magazines. The star exploded the idea by sending her colored maid over to the head buyer to select the gowns she would wear on the tie-up, which was not to be of the ordinary kind.

Since then her picture has started playing around, and not doing any too well, besides which her show is in the same predicament. Hence, that phone call and sudden willingness to co-operate on publicity tells a lot of things. And as the film firm has no intention of using her for about another year, the exploitation boys can't just think of anything for her to do in a publicity way.

Universal's newspaper yarn, "Fires of Youth," being currently directed by Monta Bell, is the same story the director wrote and megged for Metro as a silent under the title "Man, Woman and Sin."

When Bell was engaged by U to make a picture he sold that studio on this yarn but it will cost the lot a reported $20,000 to buy the silent rights from Metro. U is trying now to make a trade, exchanging one of its properties not yet filmed.

When made as a silent, with John Gilbert starred, the picture raised plenty of yelps from newspaper people all over the country who objected to the manner in which the chief sobber on the sheet was painted as a keptive.

Michael Arlen's contract to do a picture for Samuel Goldwyn, with Walter Hackett collabing on the dialog treatment, is in line with Goldwyn's general endeavor to hook up literati "names" with his stars. Arlen, as in Frederick Lonsdale's instance, is also to write a yarn for Ronald Colman and likewise participate in the profits on a royalty percentage.

This royalty thing came about, states Abraham Lehr, the g. m. of the U. A. lot, through Lonsdale stating he had a swell yarn for Colman in "Bulldog Drummond" but that he also felt he would be wasting it if not doing it first as a stage play. Whence came Goldwyn's suggestion to give Lonsdale a royalty cut.

R-K-O's anticipated trouble over shortage of film product for its four theatres in the Times Square sector arrived this week. Cameo, on 42d street, one of the R-K-O quartet, was stuck for a current picture until the last minute. "Africa Speaks" (Col.), previously at the Globe, was booked for a repeat as a last resort.

Opening of the Mayfair as the ace of R-K-O's downtowners started the worry. Then the former bloomer, the Hippodrome, showed some life on a new "bargain" policy. And R-K-O has the Globe under lease running till Sept. 1, 1931.

If the Globe could be panned off, R-K-O believes the squeeze would be lessened.

Gary Cooper no like the way everything connected with "Morocco" is being thrown to Marlene Dietrich, and although technically he gets first titular mention on the screen, the billing, especially on the Coast, is all to Dietrich. Fox West Coast theatres even go further in their institutional ballyhoo trailers, plugging the Par picture (because it's spotted in FWC's Chinese) as to accord the German girl stellar billing above the title, with Cooper and Menjou submentioned.

At the social rounds which Cooper and Lupe Velez make, the Mexican picture girl, who is known for her impersonations, now goes it heavy on doing an impression of the Teutonic actress.

Pittsburgh radio stations are now broadcasting regular stage and screen reviews as well as a regular period devoted exclusively to theatrical happenings and personages hereabouts. Legit criticisms once weekly, Tuesday, while the films are revised on two or three consecutive mornings.

At KDKA Art Gorman, former radio editor of the "Press," does the reviewing, while Lewis Abel, interested in little theatre activities, has the job at KQV. Stations WCAE and WJAS expected to fall into line shortly.

Marlene Dietrich could thank Gloria Swanson and Phyllis Haver for her opportunity in Ufa's "Blue Angel." At the time Von Sternberg, director, sailed to Germany to make this picture, he cabled back for either American girl to come over and play the part. But Miss Swanson couldn't get away, and Miss Haver had decided to give up her career for marriage.

So Von Sternberg went on a search which ended at Miss Dietrich.

Reopening the Balboa at San Diego, Cal., as exclusively for foreign versions, Fox West Coast now doubts whether the stand can pay the nut. House, once the class spot of the town, has more than 1,600 seats and the Spanish speaking population of the vicinity is only 1,500.

Doubts arose when they compared the California, Los Angeles, a 1,600 seater which, with a potential 150,000 Spanish speaking draw, is barely making a profit.

Joe Schenck laughed off the report that United Artists was interested in Sid Grauman's Coast production of "Once in a Lifetime." Show is being cast by Fred Schuessler, the studio's casting director.

"Sid probably just borrowed our casting director," said Schenck.

"He asked you to lend him the casting director?" suggested a reporter.

"No," said Schenck. "If Grauman wanted anything on the lot he'd just come over and take it."

Former writer, now associate producer at one of the larger Coast studios, has a contract which states that any story he writes while in the employ of the studio is the property of the latter for the sum of $1.

Recently he submitted such a story but his bosses turned it down, figuring that it wasn't even worth the one buck. Producer then turned the story over to an agent who sold it to a rival concern for a reported $10,000.

House managers are now up against it in two ways. If they go in for the sex angle they'll be fired, and if the gross slips without the film getting its former advertising play, the same thing may happen.

They're taking the "no sex stuff" ruling literally. First evidence of

(Continued on page 48)

Legion Post Spurns Police Offer of Sabbath Benefit

Somersworth, N. H., Dec. 23.

Executive committee of Somersworth, N. H., American Legion Post, notified the police it had rejected an offer for permission to stage a benefit show Sunday. Assurance was given there would be no police interference.

A state law prohibits Sunday shows and the post committee contended that if Sunday film shows are illegal the commission's offer also is illegal. Previously the police had decided to test the validity of the law after warning the veterans it considered the Sunday charity shows illegal.

COAST INDIES GO FOR UA CONCESSIONS

Los Angeles, Dec. 23.

Except for a few minor subsequent run spots that are in negotiation, United Artists has closed with all the important indie exhibs in and around Los Angeles to play UA pictures.

Through it, UA product will get showings in probably more spots in this zone than if Fox-West Coast had taken it under blanket deals.

Around Los Angeles the more important indies closed are Guntbiner Bros.' Los Angeles and Tower downtown; WB's Forum downtown; Chotiner's Ravenna and Parisian in L. A.; the Pacific Coast Theatres string, including a half dozen here and in the suburbs; Pacific National Theatres in Long Beach, Bakersfield, Torrence, San Pedro, San Diego and Monrovia; Vine Street, Hollywood; Mark Hanson's three in L. A. and Hollywood; Roy Hunt's two in Riverside; the Tower, Pasadena; Garfield, Alhambra; Carl Young's houses, Glendale; Majestic, Crystal and Jewel, at Santa Monica, and several 25c. top houses.

UA is going out of its way to make concessions with indies so that they can find it possible to play its pictures on percentage.

Oldknow Employee New F-WC Purchasing Head

Los Angeles, Dec. 23.

A utility man, from National Theatre Supply, of which Oscar S. Oldknow was former vice-president, has been appointed general purchasing agent for the Fox-West Coast circuit, succeed Al Hansen. He's Howard White and has been in charge of National Theatre Supply for the coast.

Effective Jan. 1, Hansen assumes purchasing charge of the Washington, Oregon, Montana and Idaho divisions under White, with headquarters in Seattle.

30c Gets $6,000

San Francisco, Dec. 23.

Investing 30 cents in a ticket, a lone bandit used it just long enough to rob the till of the Warwick theatre of $6,000.

Robbery occurred yesterday (Monday) noon when Emerson Jackman, assistant manager, was gunned into opening the safe while three others, a press agent, office clerk and janitor submitted to orders to assume prone positions during the lifting.

Western U. S. Proving Big Factor In Profit for Spanish Versions

Los Angeles, Dec. 23.

The Coast, particularly California, and the entire southwest east to Texas, will bring in hundreds of thousands annually in distribution returns on foreign versions, according to distrib spokesmen here who are leading drives to spot bi-linguals, mostly Spanish, in this wide territory.

Until recently little had been done toward selling foreigns in the States, but within the past two months Metro and Paramount have gathered in many accounts for regular booking of Spanish talkers.

Metro and Par, it is conservatively estimated, will show gross distribution returns of around $100,000 each during the coming year on foreigns in this country, based on accounts already lined up. Print costs, to be charged against this, will average from $7,000 to $10,000 for each company, say exchange sources.

Full Year's Product

With Par's 25, Metro's 18, WB-FN's 18 and others in Spanish, theatres find it possible to play Spanish versions without interruption. In some cases distribs will guarantee service to two houses in the same zone, one taking the product second run.

Metro's home office, impressed with foreign sales business out of Los Angeles, has decided to add the entire state of New Mexico to this territory. Under the exchange setup for English talkers, New Mexico is served out of Denver. It's claimed that N. M. tops Arizona for theatres which can support regular foreign version policies.

Spanish talkers were first tried locally at the California, Fred Miller's house on Main last August. From that beginning, distribs have now finally induced Fox-West Coast and Publix to turn some of their houses over to foreign versions in addition to numerous indies.

Circuits Testing

So far F C has San Diego, Calexico, Brawley, Banning—all in California—and Globe, Nogales and Douglas (Arizona) in Spanish version policies; while Publix is playing the Hispanic talkers regularly in Yuma, Ariz., as its starter. Publix has around 20 houses in that state.

Indies going into foreign version policies so far include eight in L. A.: California, Hidalgo, Electra, Art Moon, Optic, Mexico, Rainbow and Unique. Among others are San Juan Capistrano, San Fernando, Oxnard, San Bernardino, Chino (Cal.), Lorenci and Mexicali, Ariz.

Metro points to its $3,800 bit for one week at the California theatre on "Singer of Seville" as indication of what rentals can be pulled on Spanish talkers. It gets 70% of profits above the nut from this house. From Hidalgo, also on Main street and second run to the California, Metro got over $500. This house, as is the case with most playing Spanish talker policies, pays small guarantees plus 40 to 50% from the first dollar.

Distribs are also spotting their short product in Spanish houses, synchronizing some with Spanish records, such as Metro dog comedies and product that can be treated in this manner.

C. E. Buchanan, let go by First National when WB and FN exchanges combined, has been added to Metro's staff to sell Spanish product only.

While distribs are concentrating mainly on Spanish talkers, a few spots are expected for French and German.

Auditing Groups Going Over Books of Fox-WC

Los Angeles, Dec. 23.

Two groups of auditors are going over the books of Fox-West Coast and from reports will be around a couple of months for a complete check.

F. W. LaFrentz Co., accountants, already in FWC quarters, will be joined this week by auditors of Price, Waterhouse. While at FWC nothing official is indicated as to the presence at this time of auditors, it is evident around the home office that they are here for some special purpose. One presumption is that the auditor groups are acting for eastern banking interests to learn the exact status of FWC business at this time.

Fox has around $55,000,000 in short-term notes coming due next April.

When the LaFrentz group came in they took over large quarters next to Oscar S. Oldknow's private office, requiring J. G. Delabar, treasurer, and others to find temporary offices.

Labor Troubles

Washington, Dec. 23.

Legit managers here have until midnight of Dec. 27 under an ultimatum served by Washington musicians. The alternative is a walkout with the stage hands backing the musickers.

The musicians demand seven men in the pit at the National and Belasco all through the season which includes summer stock. As matters stand the managers and musicians now operate on a verbal agreement. The musicians want a new contract in writing.

Shutdown would darken local houses New Year's Eve.

Operators Return to Work

Burlington, Ia., Dec. 23.

Central States Theaters, operating in eight Iowa towns, and the motion picture operators' union patched up their difficulties last week. Sunday (21) union operators returned to the houses which they left two weeks ago.

Terms of the peace truce were not announced.

Singer In Seattle

Seattle, Dec. 23.

Mort Singer, representing RKO labor disputes, is here again, ironing out the situation. Say's only Seattle, San Francisco, and L. A. remain unsettled, and the end is in sight.

In Seattle there are no contracts now in force, except one Hamrick has with musicans. Understanding is to continue as is without contract.

When the Paramount dropped its band a short time ago, the union protested. Crisis postponed from week to week, so threatened walkout of stage hands and operators at that house did not occur. Now, in waiting mood no doubt, until Fox takes over the house Jan. 10. Singer handling situation for theatres in general, and hopes to close up in a week.

BATTLE OVER REBATES

Fox Metropolitan Playhouses, Inc., has been sued in the Supreme Court, for $100,000 damages by George Browning, Inc. Latter firm alleges that last March 31 the defendant agreed to hire the plaintiff to try to procure rebates on the bills of all its theatres for electric light and power and was to receive 40% of the rebates obtained. The defendant is said to have repudiated the agreement on May 26.

In an answer the Fox company asserts that a letter on the subject written by William Brandt, as its general manager, did not bind the defendant because Brandt had no authority to do so.

Dip on Bank Closing

(Continued from page 9)

ing. Why it should break so severely at this time is a mystery to everybody in the picture trade. People intimately associated with the company itself are in the stock heavily at prices in the 60's and they profess as much puzzlement as outsiders in the turn of events.

Market arguments don't mean a thing right now. The market is in a dazed state of introspection and does not look beyond its own circle for light. If a stock stands out on the way down or on the way up traders take their information from ticker performance and disregard everything else.

Last week's rebound obviously was the outcome of technical considerations. Short selling had run ahead of itself and an overcrowded bear position brought on a rally. When covering had spent itself prices slid. A good deal has been said and written about investment buying, but nobody really knows much about the real situation. That there has been liquidation of investment holdings there seems to be no doubt, but there has been no sign of aggressive long operations.

As to the position Monday night, there were plenty of reasons why the market might be headed for a new test of last week's lows, and good ground for anticipating that the former bottoms might hold. Last week's sharp break ran over three full days and was turned by a brilliant coup against the shorts. There followed four days of spirited rally and during those sessions it is probable that a large amount of support stock was unloaded on covering shorts at a profit to the timely buyers.

Some Fat for Bulls

The constructive element then probably is in a strong position to again come to the assistance of the market when the bottoms are again tested. On top of which there is always the bull play to catch the low. Banking situation is much improved by the elimination of the sore spot in Bank of the U. S., and the big institutions are believed to be fortified to handle almost any situation remaining, if such there are.

Monday's bond market gave a much better performance than it did during last week's crisis, particularly among the amusement fixed income securities, which held most of their gains from recent bottoms. Bonds of leading film companies are still selling far out of line, but they demonstrated last week that they could snap back viciously at workers for the decline.

Last week's bond section among the theatre issues looked like a wild movement in the industrial list. Warner Bros.' 6½ convertibles jumped 10 points on dealings of $250,000, and the new Paramount-Publix 5½'s scored a gain of 7 points from their extreme low. These are the first upturns among the bonds since early in November, and the two issues mentioned had been under terrific pressure from many sources. General Theatre bonds had crashed to the ominous level of 52¾ before the turn came, and although this obligation finished the week with a net loss of 4 points, its closing price of 57 was 4 points better than the worst. The Shubert bonds went into a new collapse to 18. No statement came out publicly as to disposition of the question of payment of semi-annual interest, due Dec. 15. The stock was equally weak, going back below 5 for most of the time, close to the low for all time around 4¼.

Flurry in Warners

Trading in Warner stock was tremendous, reaching a total close to 375,000 shares in the week. During the heavy assault of last Wednesday the stock came out in blocks at constantly lower quotations, and at its low touched 9¾ just before the turn came. At that price there was a brisk play among the Times Square talent. One professional man in business in the Square caught the extreme bottom for 300 shares. Warner had been tipped by several graphists as a buy below 14.

The trade has sensed something going on in Warners for a couple of weeks, but the nature of the development is a mystery. After the turn it was a sensational performer, while most of the other amusements gave a pretty mild account of themselves in recovery from prices regarded six months ago as fantastic.

Notably Paramount was lacking in strong recuperative powers. From its low of 34¾ it climbed within a fraction of 40, but was the first to retire from the peak of the recovery.

Radio Keith did not do much better. Going into a new low for the year at 14⅝, the best it could do on the rebound was 17⅝, just about the level of the previous bottom. The former aggressive sponsorship obviously was standing off. Bull sponsors are taking a vacation generally except in a few technically cornered issues like Case and Worthington Pump. It was this shyness of bull cliques that gave the rebound a suspicion of artificiality. Logic was that if the turnabout really marked the end of the bear market, the active groups, who had been making demonstrations for weeks in various stocks, should have been out in front whooping it up. When they laid back it was obvious that they also envisioned a future day when they might need resources to meet a test.

Fox-Loew stocks looked spotty. The Fox A was stubbornly defended under the severest attack, but did little to get going on the rally. It now is reputed to have the strongest kind of bank backing, but its future is clouded with uncertainty. With its background of intricate financing and capital problems ahead, its situation is not clear. On current earnings there is no new cash.

Summary for week ending Saturday, Dec. 20:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	6	.....	American Seat.....	.....	.....	9	
27¾	11⅜	8,000	Consol. Film (2)*.....	12⅜	11⅜	12	— ⅜
28¼	15	8,000	Consol. Film pfd. (2)*.....	17½	15	16¾	— ⅞
25⅝	142¼	48,350	Eastman Kodak (8).....	150⅜	142¼	151½	+2¼
57⅜	16⅞	201,700	Fox, Class A (4).....	29¼	24⅛	28⅞	+3⅜
10	6½	28,155	Gen. Theat. Eq. n.....	8⅛	6½	7⅜	
95¾	41⅜	90,200	Loew (6).....	49	41¾	47¾	+3⅜
112¾	85⅝	2,200	Do pref. (6½).....	91	80½	90	—5
99⅜	84	1,600	Do ex w.....	90	88¾	90	+1½
15⅜	3	4,300	Madison Sq. Garden (4).....	8¾	5	7⅛	+ ⅛
29¾	23	800	Met.-G.-M. pref. (7.80).....	23½	23	23½	— ⅞
77¼	34¾	74,100	Paramount-Fam.-Lasky (4).....	39¾	34¾	39	+2⅜
9	1¾	51,100	Pathe Exchange.....	2½	1¾	2	— ½
12⅝	3⅝	6,000	Pathe, Class A.....	4¾	3⅝	3½	— 1⅛
69⅜	17⅜	207,500	Radio Corp.....	14½	13¾	13½	+ ½
50	14⅜	210,900	Radio-K-O.....	17⅝	14⅜	17¼	+1⅝
99¾	60	40	Orph.-R.-K. (8).....	.....	.....	90	
35	4½	6,700	Shubert.....	5½	4¾	5	— ⅛
76	28	280	Universal pref. (8).....	36	28	30	
80¾	18¾	572,300	Warner Bros.....	16⅝	9¾	12½	+1⅞
70¾	31	400	Do pref. (7).....	37	31	37	—2

CURB

57⅞	16¼	400	Columbia Pict. (1½).....	20⅛	17	19½	+2⅝
54¾	10	800	Do v.t.c. (1½).....	19⅜	16	19⅛	+3½
17⅜	2½	10,500	Fox Theatres.....	4⅞	4	4½	+ ⅜
94½	10	200	New rts.....	10	10	10	+1
20⅞	1⅜	6,600	Loew war.....	2¼	1⅝	2⅛	+ ⅛
32⅜	12½	1,700	Nat'l Screen S. (2).....	20¼	18	19	+ ½
86½	6⅝	7,300	Technicolor.....	7⅝	6⅝	7¼	+ ⅛

BONDS

100¾	52¾	$252,000	Gen. Thr. 6's '40.....	61	52¾	57	—4
91	64	25,000	Keith 6's, '46.....	77½	64	76	+ ½
130	100	26,000	Loew 6's, '41.....	101¾	100	101¾	—1¾
101½	91⅜		Do ex war.....	97½	90½	97⅜	+1
91	46	17,000	Pathe Ts, '37.....	62	50	50	
103½	80	58,000	Par-Fam-Las. 6's, '47.....	99⅝	80	100¼	— ⅝
94⅝	76	126,000	Par-Pub. 6's, '50.....	83½	76	83½	+7
69½	16½	30,000	Shubert 6's.....	24	18	18½	—.07
114⅜	69	558,000	Warner Bros. 6½'s, '48.....	70	60	70	+10

ISSUES IN OTHER MARKETS

All Quoted for Monday

Produce Exchange, N. Y.

..	..	300	Dominion Tele.....	2¼	2⅛	2⅛	— ⅛
..	..	5	Photo Color.....	..	..	1¼ bid	

Over the Counter, N. Y.

Bid.	Asked.						
15	17½	...	Roxy, Class A (2.50).....	..	..	..	
10½	3⅝	...	Unit do.....	..	..	..	
1⅛	1⅝	...	Unit do.....	..	..	..	
1	3	...	Do Forest Phono.....	..	..	..	

Los Angeles

..	..	...	Roach, Inc.....	..	..	5 bid	
..	..	...	Rog. Thea.....	..	..	4½ bid	



FOX
West Coast
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National
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are the backbone of Talking Picture Advertising
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Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.

COSTUMES
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COSTUMES
149 W. 46 ST. N.Y.C.

WB THEATRE SCOUT LOOKING OVER TEXAS

Dallas, Dec. 23.

Joe E. Luckett, scouting for Warners in Texas, is reported negotiating several deals with aspects of a WB foothold in Lone Star territory.

Luckett recently returned from a tour through west Texas, new boom region over which Publix and the Griffiths wheel, indie, have waged competish war for the past year. It is likely that WB, in case a Texas invasion materializes, will start in the Panhandle region. The plain country is now dotted with several towns of the 30,000 class.

Former supposition was that WB would build a group of deluxes in Dallas, Ft. Worth, Houston, and San Antonio as opposish to R-K-O-Publix.

W. E. VERDICT

Dallas, Dec. 24.

Western Electric won its fifth patent infringement suit recently, when a San Antonio federal bench said "No" to Aleograph Co., sound equip manufacturers of that town.

Device contested chiefly was the connection between disc and projector on disc sound equipment with Santone firm claiming is bought the patent in pre-sound days from its inventor, a Texan.

information, but it is fair to presume that it is subject to the same difficulties that beset the whole amusement business, not to speak of all American industry and the commerce of the world.

Loew Loses Punch

Behavior of Loew was not encouraging. On the break it gave way to a new low for the year below 42, but jumped to 49 on the rebound, going ahead relatively faster than any of the others except Warner. Monday it gave excellent resistance until the sharp drive in the last half hour, when it retreated rapidly, closing like all the others, at the bottom for the day, around 44½. Rather startling incident of the last week market was the collapse of the Loew debenture rights on the Curb, which broke to 10 on sales of 200 for a net loss of 14 points. The rights, of course, expire in the spring of 1932, and the life of the privilege is constantly getting shorter. However, 10 is below the bottom on the break of November, 1929, and the lowest quotation since the rights were issued.

Violent swings continued in Eastman Kodak, one of the former blue chips that has suffered greatly in the deflation market. It was low on Wednesday at 142 and recovered to 155, only to drop back Monday to around 145, the last figure being below its bottom of 150 in the 1929 panic.

Both the Consolidated Film stocks, which have stood up under attack right along, gave way last week and showed no resiliency in the comeback. The junior stock on Monday went into a brand new bottom for the year or longer at 10¼. Apparently the pessimism that prevails in west coast film circles was communicated to the New York market. Or perhaps Hollywood ticker dabbling bank victims were realizing

Chicago Distribs' Collections for 1930 Are 'Way Off on 'Bad Boys'

Chicago, Dec. 23.

Exchanges in the midwest are still trying to figure a fool-proof means of holding down delinquent exhibitors. The bad boys on film row have had things pretty much their own way the past year, with the distributors unable to make them behave.

This year exchanges will collect only about $150,000 from bad exhibitors, as against the $500,000 annually obtained from contract-breakers in former years. Loss of the arbitration board has cut the amount of collections on defaults about 40%. Under the old arbitration system collections ran as high as 98 cents on the dollar. This year it will average about 60 cents.

This $150,000 represents the amount of court suits pending at present, all for unplayed contracts for 1929.

Court cases, however, are restricted entirely to the larger suits, with anything under $1,000 not counted due to the tremendous court costs and long delay. In many cases these small judgments would not be collectable even if the court ruled for the exchanges. In former years, all of these minor claims could be adjusted through the board.

Only weapon of any value left to the exchanges is their own product, distributors refusing to deliver film if an exhib has failed to pick up an earlier print. By holding off the desired film, the exchanges are forcing the delinquents to come through for those pictures on which they dodged.

ALL-FOREIGN PICTURE HOUSE FOR FRISCO

Hollywood, Dec. 23.

With Fox-WC taking over coast Publix houses, immediate provision is being made to install foreign talkers as the St. Francis, Frisco, former Publix stand, which has been making an unsuccessful struggle.

New policy starts Christmas Day, with the French version of "Sarah And Son" going in for a week, followed by the Italian "Doctor's Secret." House will go in for practically all foreign product turned out by major studios.

St. Francis going foreign gives now Fox-WC four downtown first runs in Frisco, Fox, Paramount, Warfield, and California.

INCORPORATIONS

New York

Republic Amusement Corp., Manhattan, theatrical business, $10,000; John H. Dalton, Kate Kirsch, Herbert Greenwald. Filed by Kurz and Kurz, 25 West 43rd street, New York City.

Hensley Theatrical Enterprises, Inc., deal in motion pictures, musical productions, similar places of amusement; $10,000; Henry Danziger, Robert S. Benjamin, Frances Goldman. Filed by Phillips and Nizer, 1540 Broadway, New York City.

Thomas Kilpatrick, Inc., New York, produce motion pictures and other entertainment, 450 shares—150 preferred and 300 no par value; Frederick Stuart Greene, David Noonan, Thomas Kilpatrick. Filed by James E. Rafter, Albany, N. Y.

Hilltop Amusement Corp., Manhattan, general amusement and exhibitor business, $10,000; Frank S. Johnson, Abbott J. Selwyn, Freda Forman. Filed by Frank S. Johnson, 220 Broadway, New York.

General Film Library, Inc., Manhattan, repair and operate motion picture films, machines, apparatus, theatre proprietors, deal in amusements, 200 shares no par value; Morris A. Halpern, George Takes, Milton Brachfeld. Filed by Morris and Halpern, 1441 Broadway, New York City.

Cubb and Gardner, Inc., Albany, N. Y., deal in motion pictures, similar places of amusement, 200 shares—100 preferred, $100 and 100 no par value; Glenn A. Cubb, Frank K. Cable, Pearl Redmond. Filed by Howard Hendrickson, 78 State street, Albany, N. Y.

Manhattan Players, Inc., Manhattan, theatrical business, 1,000 shares no par value; George Chelmis, Andrew J. Regusis, Ellus L. Amoss. Filed by Field and Field, 1 East 42nd street, New York City.

Laurel Theatre Corp., Manhattan, theatrical business, $10,000; J. Charles Zimmerman, Louis Rosenberg, Max Steiner. Filed by J. C. Zimmerman, 226 West 34th street, New York City.

Screen-Art Studios, Inc., Manhattan, motion picture studios, 100 shares no par value; Emanuel Fass, Sophie Jupiter, Maurice M. Lewis. Filed by Harry J. Beethoven, 220 West 41st street, New York City.

The Puppet Players, Inc., Manhattan, puppet performances, 416 shares — 400 preferred $25, and 15 common no par value; James A. Hatch, Catherine F. Reighard, Paul Reighard. Filed by Hall, Cunningham, Jackson and Haywood, 505 Fifth avenue, New York City.

Wirth & Hamid Fair Booking, Inc., Manhattan, amusement agents, 2100 shares no par value; Philip St. L. Wirth, Samuel Hamid, William C. Lilleholm. Filed by Maurice W. Monheimer, 521 Fifth avenue, New York.

Columbia Concerts Corp., Manhattan, operate musical organizations of all kinds, 18,000 shares no par value; William S. Paley, Arthur Judson, F. C. Concious. Filed by Rosenberg, Goldmark and Colin, 165 Broadway, New York.

Dissolutions

Bore Park Theatre Corp., New York City. Filed by H. W. Stephans, 120 Broadway, New York city.

Surrender of Authority

G-B Theatres Corp., Mass. Filed by W. E. Kennedy, Springfield, Mass.

Change of Capital

Thompson Park Amusement Corp., New York, 500 shares no par value increased to 2,500 shares—500 common no par value and 2,000 preferred $100. Filed by Burnatine and Geist, 276 Fifth avenue, New York.

CALIFORNIA

Sacramento, Dec. 23.

Hollywood Gardens Corp., Ltd. (dance-hall and restaurant on Vine street), capital stock, $25,000; subscribed, $100. Max Kipnitzer, Henry E. Bloomfield, Edward Waskow.

JUDGMENTS

Connolly & Swanstrom, Inc., and Princess Charming Co.; Mrs. Marian Donahue (widow of Jack Donahue); $2,778.

Connolly & Swanstrom, Inc.; H. Clayton; $4,047.

William Anthony McGuire; D. Greenstein; $2,520.

Rock Fry, Inc.; Earl Carroll Theatre, Inc.; $3,041.

Atma Amusement Co.; Columbia Pictures; $718.

Max Hart; M. Hart; $8,554.

Bankruptcy Petitions

Wm. Herbert Hoey, theatrical agent, 210 W. 78th st.; liabilities, $4,800; assets, none.

Grace P. Niles, theatre manager; 5 Prospect place; liabilities, more than $1,000; assets, none.

Akron Has 4th Theatre Bombing Within a Month

Akron, O., Dec. 23.

Fourth theatre bombing in as many weeks occurred here when the Cameo theatre, East Akron neighborhood picture house, was damaged by a blast. No one was injured.

Theatre, closed for repairs, is owned by M. M. Federhar. Stench bombs were thrown into the Cameo theatre and his home several months ago.

As with the other three explosions police attributed the bombing to labor difficulties. A few arrests have been made but those held have always been later released for lack of evidence.

Mgrs. Nab Thieves

Grand Rapids, Dec. 23.

Manager Walter Norris of the R-K-O Regent, and manager Frank Kleaver, of Keith's, helped capture two alleged automobile thieves.

They saw two men trying to start Norris' car and made a dive for them. Kleaver found a gun in his ribs and both the theatre managers, backed ground until the robbers started to run down the street. Managers took up the chase, and picking up a copper enroute, managed to nab both of the men.

5th YEAR
BENNY MEROFF

PUBLIX Theatres
ORIENTAL—CHICAGO
INDEFINITELY



Janet Gaynor celebrates Christmas—and the day after. For on the day after, in 1923, she became a movie extra. Her phenomenal rise to fame, from "atmosphere" to stardom, was so rapid it almost took her breath.

Happy accident rather than design shaped her career. Little Miss Janet was stage shy instead of stage struck, and hesitated to try pictures even when relatives urged it. Born in Philadelphia, and educated by instalments in Philadelphia, Chicago and San Francisco, she tossed her 100 pounds of personality into the business world — where she had no business. The monotony didn't suit her style.

The business world's loss was Hollywood's Gaynor. She was an extra girl in Westerns, and played a bit in "The Johnstown Flood." Winfield Sheehan caught the sparkle of greatness in that bit. Against precedent and against advice, he chose her for the lead in "7th Heaven." Many wise heads said it was dangerous. A world-wide public unanimously reversed their decision, and seconded Winfield Sheehan's vision.

Success has left her unspoiled. Her great popularity has not made her a show-off. Intelligence and hard work — as well as inborn talent — have contributed to her achievement. She proves that getting into pictures may be an accident, but staying in is not.

MERELY MARY ANN

THE MAN WHO CAME BACK

HIGH SOCIETY BLUES

SUNNY SIDE UP

LUCKY STAR

HAPPY DAYS

CHRISTINA

4 DEVILS

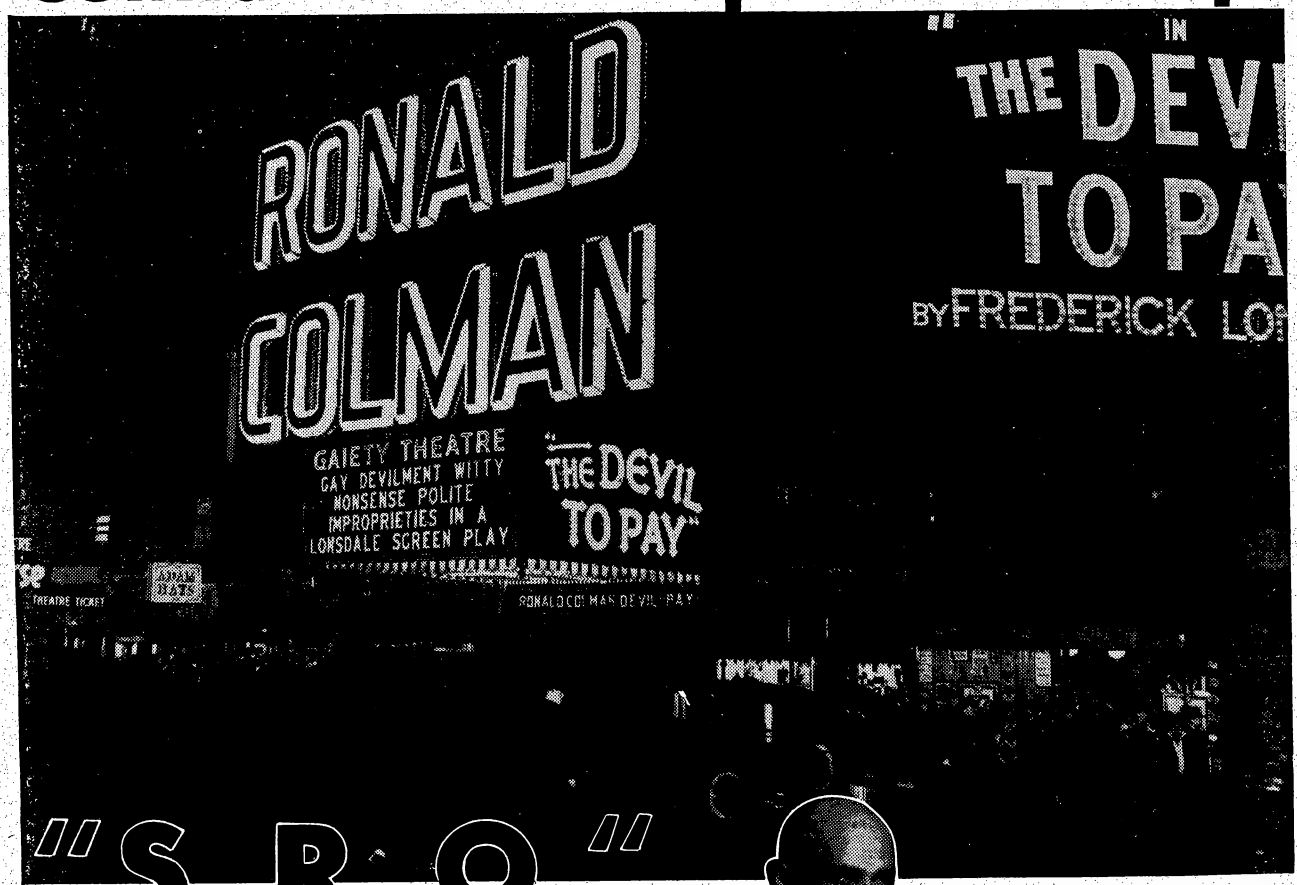
STREET ANGEL

7th HEAVEN

FOURTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

Broadway Stirred To Cheers as Colman's Latest Opens at $2 top



"S. R. O."

at every performance

"Colman superb. Makes a seasoned moviegoer wish to stand up and cheer." *New York American*

"The type of picture you'll enjoy to the utmost." *N. Y. Telegraph*

"A continuous joy and one of the few genuinely bright hours along the present day Broadway." *New York World*

"Nothing is lacking in that much desired essential — Good entertainment." *Times*

"Colman has never been better, either as 'Raffles' or 'Bulldog Drummond.'" *New York Sun*

"The star is quite at his best." *New York Tribune*

"An amusing and thoroughly diverting piece. Dialogue crisp and action fast." *New York Post*

"The best thing of its type which the talkies have yet offered. It's Frederick Lonsdale doing himself proud. Colman outdoing his record and Mr. Goldwyn making himself plenty of money." *N.Y. Graphic*

"One of Colman's best contributions to the screen." *Eve. World*

"Colman's best performance in years. Will give you one of the most enjoyable matinees or evenings that you have spent in a long time." *Journal*



Samuel GOLDWYN

adds more laurels to his record as producer of successful motion pictures with this opening.

He has to his credit "Bulldog Drummond," "Condemned," "Raffles" and now "The Devil to Pay" starring Ronald Colman.

"Whoopee" starring Eddie Cantor, and soon the world will acclaim his genius as a producer with the release of "One Heavenly Night" and his latest screen find, Miss Evelyn Laye.

Frederick Lonsdale, famous playwright, author of "The Last of Mrs. Cheyney," "Spring Cleaning," "The High Road," "Aren't We All?" wrote "The Devil to Pay" especially for Ronald Colman.

UNITED ARTISTS — of course

Paramount en Parade

(Continued from page 21)

In the French production is, of course, intended as a local draw. The one French sketch which gets the best laugh is by Saint-Granier and Rochefort, depicting a social event both as it takes place and afterwards as those taking part in it feel it should take place. One real hit is Dennis King in the "Vagabond" song. Marguerite Moreno acts very well a comparatively small part, and Boucot has a bit of slapstick comedy which hardly gives him a chance.

Despite heavy injection of French sequences, technicolor scenes and curiosity for names film failed to hold the audience's interest throughout. The French are not for film revues.

Sound is very good as is the direction of the French sequences ditto. Photography very clear.

Maxi.

ALRAUNE

(GERMAN MADE)

Ufa production and release. Direction, Richard Oswald. Manuscript by Charlie Roellinghoff and R. Weisbach after the well known novel of the same name by Hanns Heinz Ewers. Photography, Guenther Krampf. Recorded on Klangfilm. Starring Albert Bassermann, Brigitte Helm, Harald Paulsen, Agnes Straub, Bernhard Goetzke, E. A. Licho, Kowal-Samborski, Kaethe Haack, Paul Westermeier, Liesl Schaak, Henry Bender and Martin Kosleck. Running time, 97 mins. At Gloria Palast, Berlin.

Apart from the fact that the idea is on a very low level and involves a ghastly idea by Hanns Heinz Ewers, the picture is bad and silly. Richard Oswald, who admittedly was a leader years ago, has not advanced artistically. Great German stage actors like Agnes Straub and Albert Bassermann are not well handled in this instance. Oswald was successful with his Dreyfus picture, but this was not so much due to his direction as to the subject which is still absorbingly interesting.

But in this latest picture Oswald is so inferior in his direction that good actors are wasted. Everybody is permitted to do what he likes, exaggerates, plays silly theatre.

Explanation of Oswald's success is that he has secured by purchase effective film subjects and is selling them on condition that he is to direct. The endeavor of many German film companies including the Ufa to shoot only box office pictures and to use for talkers old successful subjects is a failure in this instance. Times have changed, and the interest of the German public is directed toward a fresher type of subjects.

"Alraune" inspires unintended hilarity in serious scenes, when, for instance, Brigitte Helm dances a tango in a vulgar way in the midst of polite company. This actress, who once promised so well artistically, has become a poor copy of Greta Garbo and Marlene Dietrich.

Magnus.

Zapfenstreich Am Rhein

(GERMAN MADE)

Delogfilm production and Triumph Film release. Direction Jaap Speyer. Musical management, Walter Sieber. Dancing arrangements, Heinz Linger. Photography, Franz Planer and Felodej Behn-Grund. Recorded on Tobis. Starring Charlotte Susa, Hans Stuwe, Maria Solveg, Carmilo von Hollay and Ernst Verebes. Running time, 102 mins. At Titania-Palast, Berlin.

One is puzzled and amazed again and again to see at what the German public is amused. But one finds joins in the laughter.

A magician, who is joining the army, and who appears with a gray silk hat and a bird's cage in the barracks and an awkward musician, are figures who excite laughter. Comic effects are obtained by Siegfried Arno and Verebes in the principal roles.

The action is on the style of an operette. Unbelievable things happen until the two romantic couples, the smart lieutenant (Hans Stuwe) and the beautiful and talented Charlotte Susa on the one hand, and Maria Solveg and Ernst Verebes on the other, come together.

Hans Junkermann, Julie Serda, Westermeyer and Else Reval are entitled to a big share of credit here.

There are nice but unmovitated songs. The sound reproduction is not clear. The musically well done "Zapfenstreich" (army music) "I pray to the power of love" does not fit into the farcical events.

Magnus.

HEADIN' NORTH

Tiffany production and release starring Bob Steele. Direction, story and adaptation by J. P. McCarthy. Cast: Barbara Luddy, Ferry Murdock, Walter Shumway, Eddie Dunn, Fred Burns, Gordon DeMain, Harry Allen, Gunner Davis, S. S. Simon, Jim Welsh, Jack Henderson. At Loew's New York, one day, Dec. 17, as half double bill. Running time, 57 mins.

Lively western which gives Bob Steele plenty of opportunity for hard riding and rough and tumble fisticuffing. Action episodes follow in quick succession and the flicker is surefire for the daily change spots. Neat direction job practically all the way, the high spot being a sequence in a frontier gambling joint.

Plot concerns Jim Curtis (Steele), an escaped convict, out to vindicate himself and his father of the crime of which they were accused. In order to clear his name and find the guilty lad, a faro bank dealer, Curtis poses as an actor booked into the honky tonk. With the aid of his sweetheart (Barbara Luddy) he finally gets the gambler in a spot and forces a confession, just as the sheriff and the posse arrive.

In addition to Steele, Eddie Dunn, as the announcer in the gambling joint, and Jack Henderson, doing a "stew," turn in first rate performances. Balance of the cast also merits favorable attention.

CONTRE-ENQUETE

("Cross Investigation")

(American made)

(French dialog)

Warner production and release. Made in Hollywood with French cast. Directed by Jean Daumery, after the film "Those Who Dance." Recorded by Vitaphone. Running time, 70 mins. Capucines, Paris, Dec. 5.

Joe	Daniel Mendaille
Nora	Suzy Vernon
Betty	Jeanne Helbling
Dan	Georges Mauloy
Benson	Jenia Norman
Tonio	Louis Mercier
Frank	Francis Orval
O'Brien	Emile Chautard

Film very well received, due to interesting story. Well directed and acted. The fact that the locale is distinctly American doesn't hurt as Chicago gangsters have been publicised to such an extent that the French public is as much at home with them as with the local apache.

Story is that of a policeman who, at the request of a girl, impersonates a gangster in order to break a gang. This is the first French production from Hollywood by Warners, and it has been very well done by the imported cast. Daniel Mendaille, as a gangster, is convincing and Jeanne Helbling created realistically the girl. French dialog is very good, just supplementary to the action but never stopping it, and the sound is entirely satisfactory. Photo also standard.

More than anything else the success of the film is due to its fast tempo. There is action from beginning to end without a dilatory scene. Gangsters appear to be one of the best advertised American products at the present moment, and, as such, escape the disfavor foreign stuff is currently meeting with on the screen.

Maxi.

Land of the Midnight Sun

(NORWEGIAN MADE)

Produced independently in Norway and released independently in the U. S. No credits. Travelog. At the Fifth Ave. Playhouse, N. Y., starting Dec. 20. Running time, about 65 mins.

Nothing is missed in this camera study of Norway. The fjords, mountains, snow, grasses, country roads and tourists' autos—all are included.

Picture has no classification because it is not a feature. It is simply a series of magazine clips found in newsreels over a period of months and combined to the running length of a feature. Written titles attempt to hold the various bits of geographic action together.

No theatres in American, except those catering to Scandinavians, can get by with the big magazine subject now which this presents. A minute of it in a newsreel is okay, but over an hour of aimless wandering about Norway is far more than even the average Norwegian audience will pay for in America.

Picture was shot silent, but has been synchronized with a score.

Waly.

A l'Ouest Rien de Noveau

("All's Quiet on Western Front")

Paris, Dec. 7.

Silent version of Universal's American production. Opening at the Ermitage, Paris, Dec. 1.

Film is an enormous draw, playing s. r. o. in a ritzy 1,200-seater. Enormous word of mouth publicity results from patrons who have seen the film telling prospects of the unrelenting interest of the production.

Film is shown as a synchronization with a musical adaptation made in Hollywood. No German dialog has been left, the only German words being a few military commands and march songs. Score is very suitable.

The scene in the book where the German soldiers, in rest billets, cross the river to meet some French girls has, of course, been left out of this version. Also the scene of the killing of the French soldier in the shell-hole has been shortened.

The French are exceedingly critical about war films, in this way, that they know a lot of details of trench life and equipment. That this film should contain anything but the strongest possible brief against war by depicting its horrors with grim reality, goes well with the public. The French look upon this film as peace propaganda, and as such, apart from any other quality, give it unstinted praise.

Maxi.

U. A.'s Offer

Topeka, Dec. 23.

A new angle on the local theatre situation was brought to light when J. R. Mack, manager of the Isis, playing Topeka's only stage bills, announced that he had been approached by representatives of United Artists offering to wire the house, make him manager and furnished him film if he would "give them Topeka representation."

The Isis has only 600 seats, but it is the sole theatre in town not controlled by Fox. When refused, U. A. immediately began dickering for use of the city auditorium. So far no action.

CAN. SAFETY MEETING

Regina, Dec. 23.

Representatives of the film censor boards in five Canadian Provinces attended a conference here, when a uniform code was drawn up to govern the use of projection machines and safety devices in projection booths. Resolutions embodying the standard rules are being presented to the governments of British Columbia, Saskatchewan, Alberta, Manitoba and Ontario.

Quebec did not attend the conference.

SPOKANE MEETING

Spokane, Dec. 23.

Some 52 members of Allied Amusement of the Northwest Association met here last week in annual session. Discussions of contract practices, block booking and exploitation problems took up the meeting.

F. C. Weskil, Sandpoint, Idaho, president, presided.



Kay Johnson
IN
"BILLY, THE KID"
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Make-Up Artist, George Westmore

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Make-Up Studio
HOLLYWOOD

Picking Own Stars and Retitling Now Part of Routine for Exhibs

O. K. on Main St.

Los Angeles, Dec. 23.

Main street exhibitor here is playing "For the Term of His Natural Life," made by Australasian Films in Australia five years ago. Story is about a convict colony of 1850.

All stills on display are from Metro's "Big House." Lobby display of machine guns and automatic gats is helping the draw.

25 WB COAST HOUSES LINED UP BEFORE JAN.

Hollywood, Dec. 23.

M. A. Silvers, Warner's Coast theatre operator, expects to have 25 houses lined up by January. Present circuit of 14 is being constantly added to, the latest acquisition being the Embassy, S. F., which is already in WB possession and is undergoing remodeling. It's an 1,800-seater.

San Pedro house starts Jan. 1, and the Wilshire and Cannon neighborhooder will be ready Feb. 1. Warner theatre on Wilshire and Western (Los Angeles) starts thereafter.

BOOTH MAN PENSIONED

Albany, Dec. 23.

Ben Edgar, picture operator here for 23 years, has been pensioned by RKO. Although Edgar had been at the present RKO-Proctor house since 1910, he was in the employ of RKO for only one year.

He organized the Motion Picture Operators' Union of Albany.

Hollywood, Dec. 23.

While one group of exhibs has complained about talker remakes of silents under new titles, another group, the producers are now learning through their distribution contacts, is protesting against dropping of old titles for the remakes. Exhibs contend these would mean something at the box office.

Exhibs in various parts of the country are threatening to play the remakes under the old silent titles.

Apparently fearing sales reaction through too many talker remakes with same old titles, producers lately have been digging up new story names and eliminating all mention in advertising, etc., of what the remakes are based on.

Exhib contention seems to be that in many instances recently studios have reproduced old well known plays and novels, formerly done silent, but thrown away the most valuable part of the property—the title.

All in all, theatres throughout the country have evidenced determination to get most out of pictures through billing them as desired, with many cases on record where featured players have been raised to starring position and preference on names shown in violation of producer-distrib billing.

FOX'S OWN KIDS

Detroit, Dec. 23.

Fox theatre is putting 700 youngsters from it's dancing school on the stage for a gala Xmas week show. The kids will be in a revue with eleven scenes. Ethel Riddle, manager of the school, staged the numbers and special costumes are being made for the engagement.

This is in addition to the regular Fanchon and Marco unit.

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

RALPH SPENCE
R-K-O

SAM SPEWACK
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

LOUISE LONG
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

PERCY HEATH
WROTE
"THE GANG BUSTER"
FOR PARAMOUNT

HORACE JACKSON
WRITING FOR
PATHE

JOHN MEEHAN
"THE LADY LIES"
Metro-Goldwyn-Mayer

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
ALWAYS WELCOME

The Final Reminder

That 25th Anniversary Number
Will Be Out Next Week (Dec. 31)

Don't Discount the Only World Wide Trade Paper Circulation in the Show Business

You're telling it to the world
When you tell it in "Variety"
That's true every week

If you've got something to sell now is the time.
All branches of show business are on a hunt for talent.

They Know Where to look, but they
Don't always go when you're there.
Make "Variety" Work for you.

"Variety's" 25th Anniversary Number
Will Be On the Stands Dec. 31

Tell Them **Who You Are,**
What You Are,
Where You Are,
In "Variety"

The Emblem of Show Business

And Hurry!

VAUDE MOVE MORE ACTIVE

You Musn't Say That

Eliminated gags, bits and stage biz in acts in the R-K-O theatres, as ordered by the booking office during weeks of Dec. 6 and 13:

"Your father is in Kansas City." "He isn't, He's dead." "Your mother's husband is dead, but your father lives in Kansas City."

Please use more care when throwing stooge against advertising olio. It is very old and he will kick it to pieces. Positively stop horse play with seltzer bottle as you sprayed it all over the new plush; damage will be charged to act.

Man, with arm around girl's waist, says he likes Spain. Girl: "You certainly feel your way around." Man: "I'm reaching for Astoria."

Kindly do not mention the name of the manager.

"He's in the automobile business. He gave me an automobile last night and tonight he's going to give me the business."

Slapping woman on the stomach and kicking her.

"What the hell."

"She calls her dog 'Broker' because he does business on the curb."

"He said he'd teach me to play golf. If what he taught me was golf the game ought to be stopped."

"Did you pay a green fee?" "No, we were in the rough all day."

"He uses sign language—expresses his feelings with his hands."

All references to hard times and President Hoover.

"I have 14 children and I'm afraid my husband doesn't love me."

"Hell, think what might have happened to you if he loved you."

"Lousy."

Farnum Safe With Indian Tribe While Friends' Plane Searched All Death Valley

Hollywood, Dec. 23.

The following wire from Sheriff Harry Goper, of Death Valley Junction, Cal., speaks for itself:

"Ralph Farnum found late today (Dec. 16) living with tribe of Piute Indians in northern end of Death Valley. He was surprised at the interest created and sorry to have been so much trouble. Said he had no idea anyone would miss him. He is staying in the Valley for a time for his health. Says he likes living with the Indians. He wanted me to thank everyone for their help and to please notify everyone he was all right."

Last week's alarm report on the disappearance of Farnum had Leo Morrison, agent, all ready with two army planes set to start the morning following the discovery of the missing agent. Morrison only held off at the sheriff's suggestion that he investigate the report of a mining prospector, just coming through Death Valley, that he had seen a white man answering to Farnum's description living with a tribe of Indians.

Harry Bannister, husband of Ann Harding, went out with a plane the day of Farnum's discovery by one of the three rescue squads which Sheriff Goper had finally sent out.

The sheriff had been waiting for verification from New York that it wasn't a publicity stunt, or that Farnum was not back home.

WB Picks Up Option, Splits New Team

Joe Donahue, brother of the late Jack Donahue, is returning to Hollywood for talkers. Warners having picked up his option. Under the previous WB contract Joe played in "Sunny."

Young Donahue recently broke in a new vaude turn with Nellie Breen as his partner, between options. New deal breaks up the act.

A Stillman in Vaud

Jack Stillman, after rehearsing with "Babes in Toyland," stepped out of rehearsals last week and was signed for the Eddie Cantor act, now set for two weeks at the Palace, N. Y.

This is the same Stillman who appeared in "Jonica" and later with Ann Pennington in vaude; he is a nephew of James A. Stillman, N. Y. banker.

His brother, Bob, now on the west coast, is working for Tiff pictures.

BURKE IN HOSPITAL

St. Paul, Dec. 23.

Johnny Burke, on the bill at the R-K-O Orpheum, was taken to a local hospital last night (Monday) for a rush operation.

Reported as not serious.

Ann Suter Walks in Wash. Over Material Controversy

Washington, Dec. 23.

Ann Suter left the current bill at Warner's Earle after opening day (Saturday) following a controversy with the management over the material in her turn. The single completed the three shows Saturday but was out Sunday.

After the opening performance the theatre notified Miss Suter that her material was considered objectionable. She disagreed with that opinion and left the bill rather than change.

This is Miss Suter's home town. Her father is a local physician.

Buck Messed Up in Wash. Police Encounter

Washington, Dec. 23.

Buck and Bubbles, at Loew's Palace last week, should long remember the city of Washington, due to an encounter with the law.

According to police, the colored comics were waiting for a taxicab when a cop passed by and was greeted with a slurring remark. The boys were given a ride to the station house and were released in Baltimore.

The same cops stated the slurring remark was eliminated from Buck and Bubbles' sidewalk routine.

Carpentier for Vaude

Georges Carpentier, the French boxer who once fought Jack Dempsey, is opening for R-K-O in a vaude act with four girls.

He opens at Paterson, N. J., Jan. 17. Nick Agnetta, of the Bierbauer office, is handling the former French fighter.

Jos. Wallace Left $18,000

Albany, N. Y., Dec. 23.

Joseph F. Wallace, former manager of RKO, here, left $18,000 in real and personal property, according to his will filed for probate. He died Nov. 5. The property was left to the widow, Edythe Cecelia Barnum Wallace.

Fritzi's Vaude Act

Los Angeles, Dec. 23.

Fritzi Brunette is rehearsing an act for vaude with Ray Cooke.

Former picture name intends to take it east.

Fiske O'Hara's "Showing"

Fiske O'Hara, legit, will "show" for Loew's at the Lincoln, N. Y., New York, Jan. 1.

Vivienne Segal Opens Jan. 10

Opening date set for Vivienne Segal's four weeks for Warners is Jan. 10 at Washington.

All of her stage dates will be played in conjunction with "Nine-nese Nights" (WB).

PLANS OF PUBLIX AND FOX MATURE

P-P Circuit Alone May Open Up 30 Weeks—First F-M Bill Already Started—Indies Becoming Stronger for Idea—Current Grows for Film-Stage Idea

"BREAK" FOR ACTS

Further encouragement for vaudeville in its anticipated comeback as an aid to pictures is seen in the progress of Publix toward settlement of its "flesh" problem, indicated trend of eastern independent theatres toward stage bills one or more days a week, and the successful opening Dec. 12 of the first vaude layout on the Fanchon & Marco-Fox picture house route.

The reported Publix plans for 30 weeks of playing time in the middle west for three types of vaude bills, ranging from about $1,600 to $6,000 in cost, remained tabled after a week's discussion, but developments point to an early settlement. Vaude for some of the Florida houses is already decided upon.

Survey and sounding of Publix from coast to coast for vaude adaptability, which led to the qualification of the 30 western weeks, has, from accounts, started the vaude talk well on the way to a definite decision at Publix.

In addition to laying a vaude booking foundation by lining up a staff of prospective booking men for the William Morris office, which will handle the buying of acts for Publix when the vaude materializes, if at all, Publix is said to be considering the appointment of territorial directors for supervision of stage shows in the various theatre divisions.

Harry Hollander's unannounced move from the Publix unit presentation department at Astoria to the Publix home office in New York, ostensibly in connection with vaude, as also Harry Gourfain, was considered the most important surface reflection of Publix's present vaude-mindedness. Additionally, Billy Diamond, now booking independently in Chicago, is reported coming east to join Lawrence Golde as the booking team for the starting Publix vaude bills.

From the outlook at the moment Publix should be settled either way on the vaude question by Jan. 1, with possibility of considerable vaude time in present Publix straight picture theatres by the middle of January.

F. & M.'s First

The initial F. & M. vaude bill for the coast-to-coast Fox presentation route, lead-off in the new F. & M. policy of one vaude bill to every three presentations, was reported at the F. & M.-Fox office in New York to have been considered successful at its opening. The bill comprised the Aerial Rooneys, Bobby Henshaw and the Nine Allisons, standard vaude turns, with an F. & M. line of 16 girls.

F. & M. is lending its production department aid to routining of the vaude pace changers on the presentation route for scenery, dressing and mounting as well as the ballet trimmings.

In acts' salaries the once monthly F. & M. vaude bills will exceed the regular presentation payroll by around $500, but with this offset through reduction of production expense.

Response of the eastern indies to supposed "flesh" demand has been a large increase in weekend and one-day, mostly Sunday, stands for vaude acts. Numerous smallies in the neighborhoods of New York are taking on indie booked bills on the Sabbath, calling them "Sunday concerts." The subway legit spots are also reviving the use of vaude.

(Continued on page 34)

Stagehands Union's Voluntary Cut To Encourage Stage Shows in Chi

Chicago, Dec. 23.

George Browne, head of the I. A. T. S. E. here, has made a round of the legit and vaude theatres, and chopped men in several spots to give the managers a better break.

Cut was made on the part of Browne, without request from the local stages, with his intention to encourage other managers to try stage shows. Houses affected are the Symphony, where one man was taken off the payroll; Haymarket, where three were lopped off; Harris, two; Great Northern, three, and Apollo, one.

According to the agreement between producers and the IATSE it was possible for Browne to force them to retain the number of men they opened with.

About two-thirds of the stage hands are working at present in and about Chicago.

Testing Santa Claus

Harry Lorraine, indie vaude booker, after attending auditions for two days, finally accepted one fellow to play Santa Claus for three days at the Broadway theatre, Haverstraw, N. Y.

LAW KILLS CHI. KIDDIE SHOWS THIS XMAS

Chicago, Dec. 23.

With the juvenile protective associations especially hot this year, the annual kid shows for the Christmas season have been called off by Publix-B. & K. Courts hung up a fine for the playing of Mitzi Green at the Chicago last month.

Figuring at an average fine of $250 per youngster, it would cost the B. & K. houses about three times the normal gross to pay off for the 165 kids it usually spots in the Christmas festival presentations.

In the past the kid presentations were the gala occasions of the year. It was one big holiday for the mothers, kids and the producers and b. o. Producers would start 10 weeks ahead of time, holding daily weeding out the hopefuls.

Each stage show used about 35 kids apiece.

10 Weeks on R-K-O for World Champ Creep Team

Rules under which the second annual world's international dance championships will be held at Roseland ballroom, New York, Feb. 17, prohibit the entrance of a New York team in the finals. That decision was reached by Charles Burgess, conducting the contest sponsored by Roseland to get around accusations of favoritism such as occurred last year when a couple from Queens, New York, won the waltz and fox trot championships.

Elimination contests are now being held in 25 cities and four foreign countries, each of which will have a team represented in the finals in New York. Olympic point system is being used in picking the finalists, the teams being scored for tempo, position, execution and originality. Team selected as the world's champs will be awarded $3,000 in cash and merchandise and an R-K-O vaude contract for ten weeks.

Ollie Debrow's Return

Galveston, Dec. 23.

Ollie Debrow, blackface comic star of former years, began his comeback at the Columbia Theatre, Port Arthur, Tex., last week. Acquiring habit as result of grief over death of his wife, Debrow was handed a two-year sentence in Federal Court on a narcotic count.

Sentence was reduced to 90 days by a judge who recalled the prisoner's capers on the stage.

CLEARED OF MANSLAUGHTER

Newark, Dec. 23.

Eddie Moran was cleared of guilt here Monday (22) at a hearing of a manslaughter charge standing against him for two years.

The vaude comic, while driving through Newark two years ago accidentally struck and killed a pedestrian.

Girl of Magician's Act Slugged in $12 Orpheum Stage Alley Robbery

Della Cowell, with the act of Blackstone, the magician, was brutally beaten and robbed Dec. 17, as she emerged from the backstage entrance of Loew's Orpheum, 86th street, near Lexington avenue, New York.

After the act's last performance that night, Miss Cowell stepped into the alley which leads backstage from the lobby of the theatre. As she walked toward the lobby a man suddenly jumped out from behind a crate, grabbed her by the throat and beat her until she was insensible. When she regained consciousness a few moments later her purse was missing. It contained $12 in cash.

Miss Cowell's screams brought the other actors from backstage on the run, but by that time her assailant had disappeared.

Police were notified of the robbery.

Girl Bathrobe Charger Used Pitts. M. C.'s Name

Pittsburgh, Dec. 23.

A slick con girl, working the downtown department stores, has been flooding Dick Powell with dressing gowns at the Enright, where he is m. c. Girl has been posing as Powell's wife and got away with the racket until Powell got wise and notified police as well as store credit bureaus.

Girl's stunt was to walk into a department store, tell the clerk she was Mrs. Powell and ask to see a bathrobe for her "husband." After picking out an article, she would have it charged to Powell and forwarded to the theatre. Then she would ask to see some silk underwear for herself. These things, however, she would take herself, having diverted suspicion in sending the first purchase to Powell directly.

M. c. finally got hep and appealed to police, but not before he had enough robes on hand to start a store.

Best Xmas Present

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An Achievement

B-I-P

NEW YORK DAILY NEWS says "YOUNG WOODLEY" ONE OF THE SI

"MURDER" ONE OF THE SIX

and ROXY books—"THE

(The World's Largest Theatre)

HARRISON'

They have the authors, and no doubt the re
make as good pictures as are produced in
prejudices, so that, if their pictures will draw

This paper suggests to the independent exhib
their pictures whenever it is profitable for the

"YOUNG WOODLEY"

Daily News
"Is destined to move screen audiences all over the world as a tender, realistic motion picture production."

"ATLANTIC"

Daily News
"We enjoyed 'Atlantic' immensely, it is a fine effort indeed. We think you'll think highly of it too

"MURDER"

Daily News
"Something new in the line of killing. You'll find this quite worth your time."

"MAN FROM CHICAGO"

The London Star
"Definitely equals in every respect an American production of First quality."

"THE MIDDLE WATCH"

Film Daily
"Clever Comedy. Smartly directed and acted. It is bright and the fun is spontaneous."

"ALMOST A HONEYMOON"

Sunday Pictorial
"Gales of laughter swept the theatre like a March wind. In every respect this picture is comparable with the best of Harold Lloyd."

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America. The American exhibitor has no national
money at his box office, he will book them.

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to do so.



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"SUSPENSE"
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"FLAME OF LOVE"
The Billboard
"We believe will hold its own with practically all Hollywood-produced films."

"HATE SHIP"
N. Y. Times
"A swift Thriller . . . competently acted by an excellent cast."

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Daily News
"A 3 star talkie...delightfully amusing... cleverly and engagingly done."

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Vaude Move More Active

(Continued from page 34)

or the one layoff day as regards lexits.

Bloom Amusement Co., among the indie strings stepping into "flesh," will start five act bills on last halves Dec. 25. Myron Bloom, of this group, declares six additional upstate New York stands may be in by Jan. 3.

The Smalley circuit, with 19 theatres scattered through minor eastern towns, is feeling out the vaude situation with occasional stage stuff and counts on a regular vaude policy commencing in January.

Warners' experiment with Davey Lee on one night stands in territories that haven't played an actor in person for years, if at all, has prompted its decision to continue the idea with adult picture names on the WB contract list, with added likelihood that this may lead to a spot for vaude again in the sticks.

In all quarters the vaude idea carries most of its weight as a fair guarantee against flop weeks for theatres when the pictures are bad. That has been R-K-O's motive for vaude extension all season.

Chicago, Dec. 23.

Vaude in the immediate vicinity of Chicago is being considered by every circuit but R-K-O.

Warner Brothers are set to extend their time in Wisconsin, especially with their small neighborhood stands in Milwaukee where four houses, including the ace spots, Venetian and Granada, are going vaude on Jan. 1. To play nine days in nine days, running from Sat. to the following Sun.

Fanchon & Marco is expected to open two Milwaukee Fox houses, the Mojeska and Paradise. "Doc" Howe came in from New York over the week-end to discuss the plans.

Downstate, two more Sunday spots dribble back to flesh. Lorraine in Hoopeston, and the Paxtonia, Paxton, open next week. Three acts each, booked by Tommy Sacco.

Iowa turns on the flesh Jan. 1 with the A. H. Blank Houses in Waterloo, Rock Island and Cedar Rapids, each town taking on five acts on a split week policy. To be booked by Sam Bramson out of the Wm. Morris office.

Billy Diamond's book takes on 14 additional days down in Nebraska, where Publix rides to vaude in Fremont, Norfolk, Columbus, Beatrice, Hastings and Grand Island.

Diamond has also been lining up a number of freak and novelty material for the Great States houses; such turns as Rose's Midgets, Blackstone, Broadus Earle, Godino Siamese Twins, Bell's Hawaiians, Kneeland's Syncopators.

Tacoma on Route Jan. 2

Hollywood, Dec. 23.

R-K-O Orpheum, Tacoma, resumes intact shows Jan. 2, eliminating the layoff between Los Angeles and Salt Lake City.

Acts are being booked from here and the east for a special unit which will play four and one-half weeks to fill in. After the opening week, house goes on the regular R-K-O unit route.

Tacoma dropped vaude last February.

Fate's Cruel Gag

Paris, Dec. 14.

While taking a bow, Gwen Stone, of the Stone and Vernon adagio quartette, sprained her ankle.

Act is out of the Casino de Paris for a fortnight, which the girl is spending at the American hospital.

High Hat Coast Vaude Peddled On Subscription

Hollywood, Dec. 23.

Vaudeville has been taken up here by the arty, and you can't see the show unless you join the club.

It isn't the common type of vaude but vaude on a high plane, say the producer and actors, and the only semblance to the other is that it comes in acts. Ultimate aim is to be a sort of west coast Theatre Guild, or another Chauvre Souri.

Gabriel Ravenelle, local musical director who has also staged minor legit productions, is founder and director of the Theatre Intime Club. Members pay $5 for six months, with one bill a month. Performers, many of whom were once big names in pictures and on stage, get half the membership gross, which is just about doughnut money.

Ravenelle has ambitions for the club, mentioning that the Theatre Guild started on same small scale. Club has about 40 members now. Acts are staged in Ravenelle's home, fixed up as a theater. S.R.O. sign goes out, if at all, after 50 members show up.

Third bill by club took place Dec. 16 and 17. It included a scene from "The Father," with Sheldon Lewis, old time picture name, performing. A comedy, "Mus' Be Spring," and Willard Mack's "Vindication," with Mrs. Leah Keenan, James Gordon, and Lewis were also on bill.

Headline act was a religious song-drama done by Janet Malbon.

Ravenelle expects this kind of stuff to catch on. Hollywood has many players with ability who are retired, can't get work, or aren't interested. They can make programs worth while, he says, and attract an audience.

ASH BACK FOR B-K IN CHI. IN FEBRUARY

Cleveland, Dec. 23.

After seven weeks as m.c. at Loews' State, Paul Ash will close there Jan. 1, going to Hollywood for a month's vacation. He then goes with Balaban and Katz, Chicago, opening Feb. 1 to alternate between the Tivoli, Uptown, and Paradise. Ash had been dickering with Paramount for the job as musical supervisor at their Long Island studios but this deal is now definitely off.

Ash will be followed here by stage units after which Eddie Stanley steps in as m.c. Myron C. Roman, a Clevelander, will be given a two weeks' tryout as orchestra leader with David Pesetski, from Loew's Penn, Pittsburgh, due to supplant Jan. 16. Lester Huff, singing organist from Indianapolis, on the same date, will succeed Dick Leibert, who moves to the Penn, Pittsburgh.

2 More Western And N. Y. Weeks For R-K-O Units

R-K-O will add Milwaukee and Memphis to its western four-act unit route on or about Jan. 10. Both are spot booked out of Chicago at present.

This was set during Charlie Freeman's Chicago trip last week. Withdrawal of Milwaukee and Memphis will remove the two most important towns on the Chicago R-K-O vaude books.

The unit route will be extended further at about the same time with addition of the 81st Street and 58th Street theatres, New York. This will increase the units' New York time to two and a half weeks, with the Madison, Kenmore, and Chester now in.

Eddie Dowling has contributed a burial plot at Saranac Lake to the Catholic Actors' Guild.

Irving Yates

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Just completed 40 consecutive weeks and booked solid until 1932.

This Week (Dec. 20) Albee, Brooklyn

R-K-O Direction, WEBER-SIMON AGENCY

FRANK and MILT

BRITTON ENTERTAINERS

with GENE GORY and TITO

R-K-O PALACE, NEW YORK, THIS WEEK

WHAT THE PRESS SAYS!!!

NEW YORK "AMERICAN" DEC. 21, 1930

BRITTONS BIG HIT AT PALACE!

New Act Highly Amusing; Frisco Comedy Pleases

With Joe Frisco, Ramon and Rosita, Nan Halperin and Tom Patricola on the same bill, something may be expected of the show at the Palace Theatre. But it is the unexpected which carries the bill far above ordinary expectations. For in this new show is a new act, and, without hesitation, without exaggeration, it can be said that this new piece is the most sensational debut act the year has seen at the Palace—and 1930 is almost out.

Practically unheard of, Frank and Milt Britton bring their entertainers into what is bound to become fame in an act that is wilder than anything Clayton, Jackson and Durante, or other such groups have ever done that is quite as musical as some of the best musical acts, that shows as much versatility as any group performing today. It is all one long mad spell of fun which ends in a riotous frenzy, with the audience wondering amid its applause how these boys left the walls of the theatre standing. Of all the mad and merry acts, this is the best.

Sid Gans.

"EVENING GRAPHIC"

Today's Star

For today we call your attention to the Britton Entertainers, headed by Frank & Milt. They are playing a week at the Palace. Putting it very mildly, the act can be compared with one of those recent riots up around Union Square. The basis of the act is a band, and each member of it has a different way of interrupting and hindering the work of his fellow bandsmen.

Before the middle of the act, the air is full of flying violin cases, violin bows and anything else that happens to be within reach.

For an opening the boys have a screen short showing the entire company trying to get in one taxicab bound for the Palace. The whole thing is an extraordinary entertainment, and followers of vaudeville should see the act at least once.

The Britton Entertainers are a band of musical clowns who break instruments over each other's heads and appear to get immense enjoyment in the process. The enjoyment is reflected in the audience, too. The Sunday crowd out front gave them a headline ovation, and the boys certainly earned it. BOB GRANNIS.

THE N. Y. "TELEGRAM" Dec. 21

BRITTON MUSICIANS STOP PALACE SHOW

Wild Goings-On Resemble Madness in Beholders' Eyes

And perhaps, as far as Saturday night's patrons were concerned, even this average would not have been reached were it not for the mad antics of Frank and Milt Britton's Entertainers. You may remember these musicians as the Brown Derby Band. But even if you do, you'll not recognize them in their present state of mind.

What they intend to do is go one step farther in insane goings-on than Clayton, Jackson and Durante—and apply the result to an "orchestra act." Before they're through, they're gone several steps farther than the famed trio. They lay "orchestra acts" lower than low, by breaking scores of instruments, falling into all sections of the pit and convincing you they have escaped from Matteawan. *Ben Washer.*

Direction—PETE MACK—R-K-O

WM. MORRIS, Ind. and Foreign

Clubs in West Cash in on Demand For "Flesh"; Open Doors to Public

Los Angeles, Dec. 23.

Vaude has taken a new lease on life here during the past two weeks through the activity of clubs in smaller towns throwing open their entertainments to the general public.

Both the Levey and Meiklejohn offices have booked close to a dozen shows in the past week. Bills have run from six to 10 acts and cost from $500 up.

Reason for the demand for flesh is that in the smaller communities there has been no live entertainment for some time. Association of Club Secretaries is wise to the demand for flesh, and instead of making the club shows private affairs they're renting closed theatres and town halls for the shows and cashing in on the flesh-hungry populace.

Bills are all standardized, opening with dumb acts and using teams, sketches, singles and flash acts.

An acrobat playing one of the shows carried a m. c. with him for his act, M. c. explained in technical detail all the hard work the tumbler was doing. Result was that the acrobat stopped the show and played a return date. Second time he played the club every kid for miles around was in the theatre to get wised up on the gymnastics.

General interest in flesh created by the clubs may help to bring back that form of entertainment in the towns where it is now shut out. Theatre managers are beefing over the business the clubs are doing. Towns where the club entertainment is most popular are spots formerly good vaude stands.

Sylvester and Vance's Minnie

Sylvester and Vance, former mixed comedy team, have retired from show business and are living in Grand Rapids, Mich., where they have opened an indoor miniature golf course.

Their two sons are with them in the golfie venture.

'R-K-O Units' in Mid-west Sticks Without Permission

Chicago, Dec. 23.

R-K-O is having a load of trouble with fake tab units which have been selling themselves as R-K-O shows. Many indie managers in the midwest sticks have accepted these barnstorming troupes, although it is a question whether the operators always realize the companies are misrepresenting. In most instances the manager is wise, but is so anxious to get flesh on his stage, and generally at a low figure, that he lets the fake claim ride.

Latest falsey is the troupe known as the M. & M. Producing Co. at present galloping through Kansas, Oklahoma and Missouri. It's selling itself as an "Orpheum Road-show Unit," with under the billing of "Bringin' Up Amos and Andy." Additional billing reads: "5 R-K-O Acts." Entire cast involves eight people, listed as Mack and White, Carmina Del Rey, Lili Lane, Dot Scott, Bobby Walker, Joe Margan and Jack Meredith. No one in the local R-K-O office recognized any of the names.

Notice received here states that the show was booked for the Strand, Mt. Vernon, Mo., for Dec. 13. Tom Carmody, booking head for the Chicago R-K-O office, has sent out letters to those state districts warning them of the fake.

Burt and Lehman Reteaming

Chicago, Dec. 23.

Standard vaude team of Burt and Lehman is reuniting for a comeback.

Meanwhile Lehman is still at City Hall, where he has been employed since leaving show biz a couple of years ago.

Moran and Wiser have reunited as an act and are due to open in February.



DESHA and MYRIO

"A unique combination of dancers — artistes — actors — acrobats.

"A most extraordinary dancing team."—**PARIS "TIMES."**

A sensation last Saturday at the Ritz-Carlton with their tango ultra-moderne.

R-K-O.—**JACK CURTIS**

Vaude in S. M. Wilshire

Los Angeles, Dec. 23.

Wilshire theatre in Santa Monica, indie operated by Edward Johnson and F. W. McManus, is trying out a five-act split week vaude policy. Jean Meikeljohn booking.

If the vaude idea goes over in the Wilshire it's probable a similar policy will go into the Tivoli, Sawtelle, which with the New Art in the same neighborhood, is run by Johnson and McManus.

VAUDE IN READING

Park theatre, Reading, Pa., starts playing five acts on a split Dec. 29.

Shows will be New York-booked by Billy Cloonan.

Nazzarro, Jr., in J. C.

Nat Nazarro, Jr., opened an indef engagement as m. c. at Warners' Stanley, Jersey City, Friday (19).

R-K-O Claims 1,000,000 Names Added To Vaude Mail Lists Through Radio

Warners Will Spot Vaude in Six Houses Starting Next Month

Change by Warner Bros.' Indiana theatre, Indianapolis, from presentations to regular vaude Jan. 10 will be followed by a similar move in five additional Warner full week towns, when present contracts with Publix for stage units expire. Date of expiration for the remaining five is March 15.

Publix units going out of the six Warner theatres will cut that route to about 18 weeks, Jersey City, Newark, Philadelphia, Pittsburgh and St. Louis are the five Warner full weeks due to follow Indianapolis with vaude.

Warner's reason for the change, as reported, is that vaude, besides now proving itself more desirable and diversified as entertainment, can be more easily regulated as to cost and style to fit with the picture portion of combination programs. On the whole, also, vaude is considered less costly, with the presentations necessitating production charges besides salaries for the talent. With vaude, it is figured, the production money can go towards stronger talent.

Another angle in the favor of orthodox vaude is Warner's success with semi-name and money acts at the Earle, Washington, where vaude recently resumed. The higher salaried drawing acts cannot be played with boxoffice safety under the presentation policy, as the presentation cost cannot be reduced and regulated to suit and carry the salary burden imposed by name acts.

Dixon's Girl Act

Harland Dixon rehearsing a dancing act with 12 girls and will show it for R-K-O the week of Dec. 27th.

R-K-O is adding more than 1,000,000 names a year to the mailing lists of its vaude houses through medium of radio programs. The names are considered by R-K-O as added interest in the R-K-O vaude houses throughout the country.

Circuit is securing the names through offering to the ether fans pamphlets, pictures of acts and other give-aways to all requests.

That is the main reason R-K-O is announcing the birthdays of film stars via the radio and requesting listeners to write congratulatory messages for autographed photos.

Three weeks ago Ken Murray made a gag after-dinner speech on the air. Listeners were told if they wanted a copy of the speech to write in. R-K-O received 5,800 letters of request. Printed pamphlets of the speech, along with a card announcing Ken Murray's R-K-O tour and telling them to watch for him at their neighborhood theatre, were mailed to the replies.

When "Africa Speaks" played the R-K-O Globe on Broadway, R-K-O announced on its radio program that it would mail free albums containing shots from the picture to all who wanted them. About 7,000 requests were received by R-K-O.

Can't Book Opposish String And Sell Acts to Another

Chicago, Dec. 23.

Schallman Bros. have retired from booking privileges with the Chicago William Morris office as a result of their booking two Fox houses in Milwaukee as Fanchon & Marco representatives.

With Sam Bramson and Charley Hogan of the Morris office also booking houses in Milwaukee, the squeeze dictated the retirement of the Schallmans in their other capacity of agents.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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BOSTON CHICAGO LOS ANGELES DETROIT

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Revival of Cancellation Clause Causes V.M.A. Warning on Dows

Revival of the old one show cancellation clause, extinct in vaude booking for 10 years, has placed A. & B. Dow, indie vaude bookers of New York, on the warning list of the Variety Managers' Association.

V. M. A.'s advice to acts is that if playing for the Dows under a contract containing that clause, they do so at their own risk. Theatres holding membership in the V. M. A., if contemplating booking through Dow, have been informed to book elsewhere while the contract is in use.

The clause to which the V. M. A. objects, on contention that it is unfair, gives theatres the right to cancel acts if not satisfactory after the opening show.

Dows' revival of the old clause was brought out in the claim filed by the Salon Four, vaude act, with the V. M. A. against the indie booking office and the Opera House, New Brunswick, N. J.

Act was booked, it is charged, by the Dows for three days in New Brunswick, and after doing the three shows opening day was canceled without notice or pay-off. Act admits signing the contract with the one show clause, but claims that as no cancellation arrived after the first performance, but was withheld until after three shows had been played, salary for the entire three-day booking is due.

Buddy Fisher opens as m. c. at the Majestic, Milwaukee, Dec. 24.

Loew Placements

William O'Neil replaces Ann Greenway in the "Off Shore" unit now playing the Loew picture houses. Miss Greenway was released from her contract in order to start rehearsals for a musical.

Joe Penner goes back into the "Rustic Fancies" unit at Columbus this week, replacing Slim Moore and Pal.

Hughie Barrett goes to Loew's Rochester as m. c. and conductor, opening Dec. 27.

Bert Frohman is retiring as m. c. at Loew's Paradise, New York, Dec. 26, and will be replaced by Leon Navarra.

Agency Split

Harry Graham and Meyer Klein have dissolved their agency partnership.

Graham will continue the agency, while Klein will enter the legit producing field to do "The Call," by Helen Horowitz.

One-Act Stand

Williamsport, Pa., Dec. 23.

Capitol, former Comerford house, now owned by Paramount-Publix, with A. Brown Parkes, of New Orleans, replacing Byron R. Linn as manager, started this week with one act of vaudeville in addition to talkers.

It has been running straight pictures.

THE ONE AND ONLY
BERNARDO DE PACE
"THE WIZARD OF THE MANDOLIN"
Assisted by CELINE LESCAR and ZARA LEE
WORKING FOR R-K-O
Direction JACK CURTIS

Bad Booking

Hollywood, Dec. 23.

A little boy in a Hollywood store rushed up to his mother.

"Mamma, I've just talked to Santa Claus!" he shouted.

"What did Santa say, son?"

"He said put down that train, you little ——"

Hershfield—R-K-O

R-K-O is laying out middle western time for Harry Hershfield, to follow his opening date for that circuit Dec. 27 at the 81st Street, New York. His R-K-O salary is reported at $1,100.

The Abie Kabbible creator's vaude playing to date embraces two weeks in New York recently for Loew's. He's doing a monolog.

Palace-WGN Weekly?

Chicago, Dec. 23.

WGN, Chicago "Tribune" radio station has asked the local R-K-O office to place at least one of its Palace acts on the air weekly.

Idea has been tried out the past two weeks, with favorable reaction, over this station, and WMAQ and WIBO. Last week Jack Pearl, Zelda Santley and Dainty Marie went on the air over the stations.

PATERSON INDIE'S VAUDE

Another indie house goes vaude when the U. S. theatre, Paterson, N. J., starts playing seven acts Jan. 3 on a six-day week.

The house was taken over by the Adams Bros., operators of the Newark theatre, Newark, also vaude. Both booked by A. & B. Dow.

SHORT BY WESTS

Hollywood, Dec. 23.

Buster and John West, laying off here one week on their R-K-O route, made a short for Christie titled "Shot Gun Wedding."

Morton and Wheeler have dissolved as a vaude team. Miss Morton will head a new flash which Irving Yates is producing.

35 Chicago Exhibitors Booking Vaude Dec. 31

Chicago, Dec. 23.

Stage entertainment will have its greatest local display in some years next week, when dozens of neighborhood picture houses will go for special New Year's Eve shows.

Spots which have been straight sound since the talker came in have booked in from three to six acts for the midnight frolic. Houses are hustling early, with the rush making managers afraid they'll be out in the cold with no flesh if not signed up quick.

Approximately 35 theatres throughout the town will be flesh that night.

F & M. Changes

Hollywood, Dec. 23.

When the "American Beauty" unit closes in St. Louis tomorrow (24), Dorothy Goff (Miss Universe) hops to the Fox Palace, Worcester, Mass., to open there Dec. 26 with the F-M "Modes of Hollywood."

Eddie Hanley joins the "Fountain of Youth" Jan. 2 in Detroit, replacing Barton and Young, who closed with the same unit in Seattle Dec. 10. Hanley also closes in the "American Beauty" unit in St. Louis.

FILM CUTS VAUDE

Loew's State, New Orleans, drops vaude the week of Dec. 26, due to the length of the picture, "Hell's Angels." State is a full-week house.

Road show booked for the date, including Lieut. Gitz-Rice, MacDonald Trio, Wilson and Warden and Novelle Brothers will lay off that week.

FIVE IN PITTSFIELD

Union Square theatre, Pittsfield, Mass. goes vaude with five acts on a split week starting Jan. 1., with the Dow agency, New York, booking.

Yiddish Out—Vaude In

Vaudfilm supplanted Yiddish shows at the Amphion, Brooklyn, last week.

House is now playing five acts on three weekly changes booked by Sydney Rheingold, indie booker.

30 Indies May Use Acts Over Xmas Holidays

Over 30 indie houses which have been worrying along without vaude this season will install acts on the holidays in order to hold up with competitors. Theatres involved will supposedly use five acts on a split, which may provide otherwise unseen employment for 300 acts.

This vaude restoration is perhaps only temporary, but at least it will take care of a goodly portion of layoffs and provide some unexpected Xmas money for both acts and bookers. Most of the houses involved are upstate, with others spotted in New Jersey and Pennsylvania.

Reports of the temporary opening up sent the indie lads scurrying around last week, and when the tip got around their offices were filled with layoffs.

MORE COAST INDIES

Hollywood, Dec. 23.

George Frank and Scott Dunlap are disassociating themselves from the Eddie Small agency.

Both going into indie agenting after the first of the year.

Casper-O'Neal Reunite

Emil Casper and Denny O'Neill have reunited after being separated for two years.

O'Neil left vaude for a commercial business, and Casper worked with his wife as Casper and Morrissey.

Newest monologue material, double routines, wise cracks, stories, etc., in my monthly comedy service, called THE COMEDIAN. $10 per year. Small but good. No. 6 now ready. Price, $1; or first six issues for $4. Eddie Cantor, Howard Bros., Fred Allen, et al, are yearly subscribers. Also acts written to order. JAMES MADISON, 465 South Detroit Street, Los Angeles.

DAVE GORDON
Presents
RUNAWAY FOUR
"THE ORIGINAL SAILORS ON AND OFF"
(WEEK DEC. 20)
R-K-O PALACE NEW YORK
THANKS TO THE NEW YORK PRESS

NEW YORK "TIMES"—DEC. 22
"Among the other rough-and-tumble lads are the Runaway Four, a quartet of energetic acrobats, who have masqueraded as sailors on the Palace stage before. Both they and Mr. Patricola were popular yesterday."

NEW YORK "WORLD"—DEC. 22
—"rowdy, rough and nonsensical And we loved it. And there is another act of the same sort on the bill, called the 'Runaway Four,' which brings to bear upon the proceedings the same light touch. They, too, are good."

"HERALD TRIBUNE"—DEC. 22
"Opening after the intermission were the Runaway Four, a quartet of comedians, whose antics were both inane and incongruous, but highly amusing. With little or no regard for continuity, they carried on in a care-free manner that afforded many occasions for hilarity."

NEW YORK "EVENING GRAPHIC"—DEC. 22
"The Runaway Four, which missed the bill last week, because of the illness of one of the company, offered an entertaining brand of slap-stick comedy."

N. Y. "TELEGRAM"—DEC. 22
"And the Runaway Four have jumped from their recent stop at Loew's State to the Palace to prove that their act is one of the finer bits of fun in the world of the two- and three-a-day."

NEW YORK "EVENING POST"—DEC. 22
"The Runaway Four, favorites at the Palace, use much of their old routine, but they have added enough new material to insure pep and personality for their act."

P. S.—REGARDS TO OUR IMITATORS

Equity's One-Town Burlesque Sway Ends in Chi, House Too Poor to Pay

Chicago, Dec. 23.

Actors' Equity has voluntarily relinquished its jurisdiction over stock burlesque in Chicago, the only city so organized by Equity.

Equity formerly collected a considerable revenue in dues from bur people playing the Star and Garter, National, Diversey, Midway, State-Congress, Academy, Haymarket, Star and Rialto. Only recently the Haymarket and Academy and State-Congress were included. The Haymarket, in reopening last week, informed Equity that $30 minimum for chorus girls was five too much.

Extremely dull conditions locally prompted Equity to retire from its position as arbiter.

This retirement by Equity may be only temporary, Frank Dare, local representative, said in confirming the change of policy locally. Jurisdiction over stock burlesque was never exercised by Equity except in Chicago and it was the contention of the bur people that their Equity membership was of no value to them in other cities. That is understood to have been a factor.

New Albany Operator For Empire Stock Co.

Leo Brockley has taken over the Empire, Albany, and will continue operation of the house with stock burlesque. Brockley acquired the house from John Jermon, who had operated the house with similar policy for two years.

The stock under Jermon's operation flopped during the past couple of months.

Brockley, Albany hotel man, and new to show business, liquidated standing claims and took over Jermon's lease, continuing the same policy.

Cops Slough Stock

Buffalo, Dec. 23.

The Palace theatre running stock burlesque and pictures was raided by the police on Thursday and four chorines, together with the manager, Dewey Michaels, taken into custody. Police Commissioner Austin J. Roche announced that grand jury indictments will be sought against the manager and the members of the cast on the charge of permitting and participating in an indecent performance.

All were released under $500 bail. It was revealed that the police had stationed members secretly in the theatre for the past month and that stenographic notes on the dialogue and actions and descriptions or scanty costuming of the chorus had been compiled.

Pop Stock Spreads

Stock burlesque goes into the Willis, Bronx, Jan. 5, operated by the same interests that have installed stock at the People's, Bowery.

The Willis will operate with pictures and tab stock burlesque on a grind with 10 to 50 cent scale.

Comic's Hard Luck

Charles (Tramp) McNally, principal comic and manager of "Nite Life In Paris" (Mutual), was held up and robbed early Wednesday morning as he was on his way home from the American, N. Y., where the show was playing at the time. In addition to losing $170 McNally got a beating at the stick-up's hands.

Comic Becomes Judge

Lew Golden, former burlesque comic has quit show business cold and has been installed as City Court Magistrate in Baltimore.

Golden's familiarity with Irish Justice during his years in burlesque may have helped.

ANN CORIO ON WHEEL

Ann Corio remains on the Mutual wheel for the remainder of the season. There was talk of Miss Corio stepping out of wheel travels.

Emmett Callahan, who had the girl under contract, assisted Minsky Brothers.

Werba's Bklyn Added to N. Y. Shows Stock Chain

Solly Shaw has taken over Werba's, Brooklyn, and will install stock burlesque Dec. 29. Shaw is also operating the Gotham, New York, with stock burlesque policy and intends rotating the stocks when the Brooklyn house gets under way.

Werba's has been dark since last season, when an attempt to establish a newsreel policy at the house flopped. Prior to that it had been a subway circuit stand for legits.

10, 20, 30 Burlesque

Two bills a week, three shows a day, with silent pictures between the shows on a 10-20-30-cent scale, will be the new burlesque-film stock policy at the People's theatre on the Bowery, N. Y., starting tonight (Dec. 24).

George Mack is producer with three comics including Billy Mullin, Abe Gore and Lew Ducat; Charles Evans is straight, Frank Delmar, juve and three soubrets, Ada De Lisle, Dawn Desure and Loretta Bayes.

There will be a runway and a femme chorus of 16. The house, which seats 1,600 last played Jewish repertory.

Roch. Rent Claim

Rochester, Dec. 23.

I. H. Herk, Mutual president, was here last week testifying in a suit for rent of the Corinthian theatre, since razed, which ran Mutual shows several years ago.

Claim was for $5,800 against Russell Garrison, receiver for the Buffer Amusement Company.

Rochester is without burlesque at present.

Steppe's Own Troupe

Harry Steppe, whose Mutual show folded last week, will produce and head a new musical, "Hits and Misses of 1931," to be projected as a road show.

Steppe will cast his company with burlesque performers and will take it on a tour of wildcat dates in eastern and middle west stands.

Sundae in L. A. Troupe

Los Angeles, Dec. 23.

Mary Sundae and Eddie Collins have been added to Dalton's "Follies" company here.

Miss Sundae had her own show on the Mutual wheel last year.

FIRE CLOSES AMERICAN; 1 WHEEL SHOW FOLDS

A fire, starting in the balcony of the American at 42d street and Eighth avenue after the house had closed for the night performance of the Mutual show Dec. 19, put the house completely out as a place of entertainment.

The Mutual execs see little hope of it being remodeled as a theatre either for the balance of this season or next.

The Tramp McNally show, "Nite Life In Paris," playing there at the time, which had its scenery and costumes damaged by water, was closed and the company disbanded last Friday.

It was due to play the Gayety, Brooklyn, this week but with its closing for the season, "Radium Queens" (Mutual) booked for the American this week will pick up the "Nite Life" show's time.

The American was one of the oldest legit houses in New York, having opened May 22, 1888, by the Julia Arthur and Jefferson de Angelis Co. in "A Prodigal Daughter." In 1908 Felix Isman leased it and added a Roof Garden. Later it became the American Music Hall and played vaude under William Morris management.

In later years Loew got the house and played vaudfilm. When Loew got out the Mutual Circuit obtained a lease for wheel burlesque. It was also a stock burlesque proposition for a time.

Booker or Booked, All Same to Nat Mortan

Nat Mortan, burlesque caster, is hiring out between casting duties as added attraction with the group of stocks for which he has been booking performers.

Mortan was a former burlesque trouper on the Columbia Circuit before going into the agenting business.

Burlesque Changes

Fred Walker has supplanted Frank Norton with "Sliding Billy Watson's show."

Pearl Peterson has gone in as featured house soub at the Gayety, Brooklyn.

Moran Sisters have succeeded Jordan Sisters in "Let's Go."

Babs Day and Elvia Herndon have been added to the roster of principals with the stock at the Bijou, Philadelphia.

Sammy Weston closed with "Powder Puff Revue" last week and has hopped into the stock at the Avenue, Detroit.

Lester Montgomery has succeeded Charles Gregory as number producer for the stock at the Gayety, Milwaukee.

Hope for Accident in Teaser, All That Brings 'Em in, Says Vet.

Los Angeles, Dec. 23.

"No sir, burlesque ain't burleycue any more," it's sompin' else, but I donno what it is."

One of the coast's two remaining burlesque houses, speaking.

"I kin rem'mber the time when I used to start out on a season of 40 weeks with nothing but a grip full of scripts, a grass mat and a pig bladder and I'd produced a swell show every week. Now you gotta give them a carload of scenery and no clothes on the gals.

"What they wanna see now is the strip dancers. Funny about them teasers. The audience know that they've seen everything they're gonna see in a theatre, burlesque or not, but I guess they're all hoping for an accident.

"Comics ain't no use any more. I bet you could run a tab show without no comics at all and the audience would never miss them.

"Take this week I'r instance. I got two Austin gags, a got I'm and got a bedroom blackout and they don't get a snicker. Say, in the old days they'd have stopped the show. Even a putty nose or a red mitt dear mean anything no more.

"The only time you hear the audience laughing now is after the dame comes on the stage, headress off. From then on it's great. But the minute she's unbuttoned the brazz and walked off, the house is as quite as a morgue. Followin' her is like followin' Sophie Tucker, we ain't got a chance. Most of the mugs think we comics are the intermission.

Worn Out Bladders.

"I wore out a slapstick and three pig bladders last week, and for what? All the work I did didn't get one good belly laugh.

"We got a dancer this week that taps on a sheet of iron. He's got a electric wire running into his shoes and it makes sparks when he taps. Do ya' think it means anything? Naw, they just sit there and act dumb. When the guy's about wore out and quits, they start yelling for More. DuPree to come out and take a strap off. Naw what kin ya do, eh?

"If I could get a good job in one of them studios for $40 a week I'd take it out of this business so Lou'd never be able to catch up with me. You know, I got some swell ideas for pitchers a guy like me could help some of them features plenty. Guess I'll take a flier out to Hollywood one of these days. Anything would be better than this."

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

John Ringling, circus owner, married Mrs. Emily Haag Buck in Jersey City Dec. 19. Ringling was a widower.

In a bankruptcy hearing on his Band Dress Co., Murray J. Posner testified Helen Kane had failed in a promise to lend him $100,000 when his dress company got into financial difficulties. Posner testified that Miss Kane agreed to lend him this sum, provided he pay her $40,000 he owed her. Although he paid the $40,000 Posner says the $100,000 was never forthcoming.

David Sturris, playwright, who was scheduled to talk on WOR on the subject of "Sinclair Lewis Wins the Booby Prize," was told the invitation to take a slam at Lewis on the air had been withdrawn.

Because after Jan. 1 billboard advertisers in New Jersey must pay a tax of 3c per square foot, 42 firms will discontinue this type of advertising.

Dr. S. Parkes Cadman, appealed to by Mary Hay, former wife of Richard Barthelmess, and by Barthelmess, to decide upon the custody of their 7-year-old daughter, decided that child should be with her mother until next July. The following month she will be with Barthelmess and return to her mother for six months at the end of next August. Both Miss Hay and Barthelmess have remarried since their divorce a few years ago.

Adele Ryan, daughter of the late Thomas Fortune Ryan, denied charges brought by Mrs. Muriel Johnston that she had alienated the affection of Bob Johnston. The Johnstons are dancers known as Bob and Muriel.

Val C. Cleary, former leading man in stock, was elected mayor of Miami Beach, Florida, Dec. 17.

A deed made in 1878 by Mrs. Elizabeth S. Price in selling real estate holdings on 51st street between 5th and 6th avenues is under attack in the Supreme Court. Mrs. Price's deed barred all type of building except brownstone and brick residences. The land is part of the plot on which the proposed Rockefeller opera center will be built.

Mickey Walker, prize fighter, and his wife, agreed to separate after battling almost a year.

Prisoners at Sing Sing were entertained Thursday night (18) by a vaudeville program arranged by the Jewish Theatrical Guild. It was the first entertainment permitted by Warden Lawes since the recent outbreak.

Cost of studio and laboratory activities connected with the production of motion pictures during 1929 was $180,864,319, an increase of 34.6 per cent. compared with $134,343,360 reported for 1927, the Census Bureau, Washington, announced.

Mrs. Mildred LaGue Patrick started action for a divorce from John Patrick, legit actor, after reading in the newspapers that Leo Donnelly, actor, had filed suit against his wife naming Patrick as co-respondent.

Because he set up a portable booth to sell theatre tickets at Broadway and 42d street, blocking sidewalk traffic, John Bedell, 24, unemployed actor, was arrested on a charge of disorderly conduct. He had no license.

Hearing in the suit of Randolph M. Newman, attorney, against Fannie Brice and her former husband, Nicky Arnstein, for $1,000, was adjourned. Newman says a claim against Miss Brice and Arnstein was assigned to him by his mother, representing a down payment his mother made on Brice-Arnstein Huntington, L. I., realty. Miss Brice answered that Newman was paid $700 commission as a broker in the deal when he was really the principal.

Three armed men invaded the women's dressing rooms in the Pauline Mode Shoppe, 155 2d ave., last night and robbed Jennie Goldstein, Jewish actress, trying a gown, and robbed her of $370.

Fire swept the Harlem Opera House Building, 211 West 125th street, driving 200 families to the street from nearby tenements. Three alarms were sounded. House has been dark for about 18 months and was used for storing scenery.

Lindy's restaurant in the Hollywood theatre buildings was held up by a masked robber who escaped with $800.

Mrs. Helen Cressman Carr expected to join her husband, Alexander Carr, in Chicago for Christmas, after recovery from a sudden illness at the Pennsylvania Terminal. Mrs. Carr is a former "Follies" girl.

Frances Alva, a model, and Henrietta Neuman, showgirl, were taken to police headquarters charged with passing fake $10 bills. Girls claimed they received the bills from a boy friend.

Robert V. Newman, producer of "Bad Girl," asked the Interstate Commerce Commission to order the League of New York Theatres and the Postal Telegraph Co., selling tickets for the former, to cease their association. Producer declared he has lost $10,000 because patrons of the Hudson theatre, where "Bad Girl" was playing, were charged commercial rates when ordering tickets and not the rate set by Postal for obtaining seats for theatres in the league.

Sidney Franklin, Brooklyn bull fighter, arrived in Mexico City Sunday (21) and prepared to train for a bull fight next Sunday (28). Franklin started his career in Mexico six and one-half years ago.

Forty-two women replaced the men in the Postal Telegraph Company's Central Ticket Bureau in New York City. The men, employed as ticket clerks, were all box office men.

Bombs were exploded in the National, Encanto and Wilson theatres in Havana. Many were hurt in panics resulting from the explosions. Five men, all known as rioters, were sent to jail.

LOS ANGELES

Guns and hunting licenses were returned to Jack Warner, Raymond Griffith and Frank Dewar, undersheriff, in a federal court in Sacramento. Rap for violating the migratory bird act was taken by three professional hunters, who paid $50 each.

Flil Dorsay, returned from eastern appearances, says she's broken her engagement to Fred Berrens, New York m. c.

Emmett J. Flynn, picture director, divorced by Genevieve Flynn on grounds of unaccounted absences and mental cruelty. She retains custody of an eight-year-old daughter.

Ann Small, pictures, divorced James A. Small, Chicago salesman. She said her husband refused to join her in Hollywood.

Mabel Normand's estate is valued at $73,835. With the exception of $1 to Lew Cody it goes to her mother, Mrs. Mary D. Normand, Staten Island.

James Gladstone McPherson, pictures, arrested on charges of a Hollywood saleswoman that he tried to attack her on the way home from a party.

Richard Barthelmess and his ex-secretary, Dallas Squire, are drawing up statements of business differences for the district attorney to consider. Barthelmess claims Squire used power of attorney to borrow $37,500 on a $50,000 broker's account and lost the money speculating.

Hugh C. Leighton, hotel man, granted annulment of his marriage to Pauline Frederick. Hearing was held in a Beverly Hills apartment on account of Leighton's illness.

Jane Pierson, musical comedy, divorced Carl Lee Pierson, film editor.

Lucy T. Roberts is asking the district court of appeal to allow her continued alimony from the estate of Theodore Roberts. First one a year has been granted to her although she received a lump sum settlement.

Marriage of Lal Mulligan and John Dawson soon separated. Girl's

(Continued on page 64)

Burlesque Routes
Will Be Found on Page 63 of This Issue

New Acts

Gus Edwards' TREE SITTERS (9)
Songs and Dances
23 Mins.; Three and Full
Jefferson

This Edwards' kid act consists of seven boys and two girls. Warbling, solo and harmony, predominates with both of the girls helping with dance specialties. Youthfulness of the group, the fresh style of delivery and the mode of presentation insure a good reception for this act, although it is by no means a smash.

Billing of 'Tree Sitters' is carried out by the opening number, one of the boys sitting in a prop tree with the others grouped below. The youngest of the boys opens the act with a song solo in a boyish alto. Rest join in for harmony work, joshing one of the youngsters into a Cal Coolidge imitash and comedy song until a cute little brunette walks on for a tap number.

Scene goes to full. Seven boys are seated around the stage for imitations of Eddie Leonard, Maurice Chevalier, Amos 'n' Andy and Rudy Vallee.

As imitations go, only one stood out, the Amos 'n' Andy well done and at this house drew the largest hand of the group. Brunette also joined in for take-off, doing a formal Helen Kane in the familiar manner. Other girl, a shapely blonde, was supposed to do an imitation of Bill Robinson. It was no imitation of Robinson, but for hoofing, she was all there, rounding out a sweet set of taps and getting in some fast eccentrics.

EARLE S. DEWEY AND CO. (5)
Farce with Songs, Dances
15 Mins.; Full Stage (Special)
Hamilton

Same old Earle S. Dewey who used to play leads in the mid-west with Mabel Rogers in old musicals like "The Naughty Princess" and who bobbed up, out and in vaude for years in skits. Dewey has modernized considerably and his present new turn also steps along.

A farcical idea of a vaude team, husband and wife, with hubby tossing her out and deciding to replace with a younger woman. Three of the supporting dames reach the stage as applicants. There is also the maid who has her eye on the vacancy. All stick around until the wife returns and causes the usual comedy situation by Dewey trying to keep them hidden while he placates her.

There's the old, old farcical formula of having unexpected interruptions and subsequent discovery of all the girls and a lame duck finale. Dewey muggs, kids and keeps up a running breeze in a manner denoting years of such experience.

The women have specialties which enhance the value, one a splendid dancing team in some neat rhythmic acrobatic stepping, another femme is not a bad tappe, while the other women sing, one doing a special just so-so.

Act as a whole has laugh producing moments with the specialties sufficient to carry it along to better results when the turn works itself into an act. *Mark.*

L. H. GAUTIER and Co. (1)
Trained Dogs
10 Mins.; One
Hamilton

Leon Gautier has abandoned his oversized spinning platter finale for one that is not effective. Now dogs standing on each other's backs in pyramid formation and simply tumble down and scram. Definitely for opening or closing as used here, and safe in such a spot.

Gautier pushes on a frankfurter stand and while hawking his wares is approached by woman with poodle on chain. She buys a hot dog and he swipes the pooch as she exits, puts it in meat-grinder and turns handle: a string of frankfurters comes out.

Pups do routine stunts. Announcement is made that dog doing back somersault from sitting position is only one in world to accomplish. Trick gets a hand. Comedy from several angles with dogs refusing to stay put and others sidestepping hard stunts.

DOLORES CASSENELLI
Songs
12 Mins.; Two (Special)
Hamilton

Billed as a screen and radio favorite, Miss Cassenelli's name was recognized by only a few at this theatre, according to the entrance hand.

Comes through center fold of drop for a Spanish tune accompanied at the piano by Samuel Reichmann. Second effort, "Three Little Words," seemed unsuited. Off for a change while pianist played a classical selection with a segue into "Rhapsody in Blue" with orchestra at the end.

Back in an unbecoming dress for "Otchi chernii," favorite Russian folk song, and a couple of bows. With the right songs, properly costumed for exotic effect, Miss Cassenelli would have something better than average. Her voice is pleasing but act is only so-so.

FRANCIS X. BUSHMAN, JR. (2)
Comedy
12 Mins.; One and Three
Jefferson

Bushman, Jr., returns to vaude in a stronger act than the one he was around to two years ago. Still plenty laughless where subtle mirth comedy could be inserted. It's a good idea Bushman is using and one that easily lends itself to stronger comedy than the present material. Bushman's screen rep and personality should attract. Once in, he won't disappoint them.

Bushman takes the 'double' idea, as used in films, for hoke. Supporting chap closely resembles him in build, and facially, just a bit. Bushman explains how the flicker stars have their doubles do the dangerous stunts for them, which is the cue for a series of short comedy skits with the double always getting the worst of it.

When Bushman loses his money his double jumps through the window for him; when he insults a girl the double takes the bullet. Finish is the bedroom gag.

Latter is the only skit with a solid sock. Bushman's double makes a clever assist. A diminutive girl also supports.

"SUGAR" MARCELLE (2)
Songs
12 Mins.; One
State

"Sugar" Marcelle is a good looking blonde. She's first a looker and then a singer. As a singer just now she doesn't seem to be at her best because her songs aren't good. At present she's a deucing single, with a pianist, for the moderate time with chances she'll improve.

Story of Miss Marcelle is that she was found singing over in Jersey a short time ago. Her vaude experience, by the same yarn, dates back four weeks prior to the State date. Despite the brief training she appears accustomed to vaude ways from the manner in which she uses the light material at hand.

Under a black short coat trimmed with white fur Miss Marcelle wears a smart black satin gown. Discarding the coat after the first number constitutes her one "change." She is a girl who can wear duds, and as her looks are depended on so much in the act, it might be advisable to make another and more complete change later on to increase the appearance value.

Dramatic recitation breaking up a ballad should go out with the rest of the song. Other numbers used are suited to her style without carrying her far. Some talk, apparently descriptive according to snatches heard, was almost entirely indistinguishable in the rear of this big house. *Bige.*

AUDREY WYKOFF AND CO. (2)
Dancing
15 Mins.; One
81st St.

Plenty of novelty to carry the trio along in any house. Placed early here, Audrey Wykoff, with two men announced as her father and grandfather, proved a strong dancing turn relying solely on taps for the punch.

Girl is young and attractive and her acrobatic tap opener was better than average. She introduces her father for a Primrose imitation that is well received and then brings on her grandfather who is described as 63, over six feet tall, and one of the most competent elders on the boards.

His demonstration of the dance that won him title of "World's Greatest Tap Dancer" at the Paramount Hall contest 27 years ago made an encore necessary. This had the trio tapping with the girl doing a forward leap over the two men at the end. Smooth running and safe for a big hand.

POWERS and DAWSON
Chatter, Songs, Dances
10 Mins.; One
Hamilton

Two youngsters that try a song when tired of kidding each other. Material is fair vaudrare and girl's speaking voice should be lowered in pitch a couple of tones for better delivery. Spotted second they were where they belong pending development.

They debate each other's merits with the girl going into a song. Boy counts that back with a loaf of bread which he passes to men in the orchestra. Several take a bite and the drummer keeps more than half for a laugh. Pair do a tap number and off. Encore is a short bit with a toy dog for a blackout.

ROSS AND SHAY
Comedy Acrobats
10 Mins.; One
Hippodrome

Two men of the dead pan type in hoke acrobatic. Go in for considerable horseplay ugliness. Take some hard falls. Some of the routine pretty familiar. Most of the awkward takes work here effective and much productive of laughter.

Act of this kind made to order for the Hip where it scored nicely in an eight-act show. *Mark.*

BEN BLUE (3)
Comedy, Songs, Dances
16 Mins.; One, Two, Full
58th St.

Here is a dancing comic that is really funny. His walk-on in a baggy suit starts ripples of laughter and the ensuing material is strong for laughs.

Blue is a great pantomimist and would be a panic even without the talk, which is very good. He does a Pavlova imitation, the "Dying Duck," and a phony Russian dance that set him as a top-notch artist. Full stage is utilized for these numbers after an opening that has him gagging easily with Lynn Dore, a pulchritudinous blonde.

Miss Dore puts across two songs in the torch style, notably "Ten Cents a Dance," which is staged in two and leads to a dance by the team, ending when the gal's twisting becomes too hot for Ben. A stooge acts as ticket taker in the dance hall sketch.

Altogether first-rate entertainment, equally suitable for vaudeville or presentations and could have continued under here.

NAOMI PRICE AND CO. (2)
Songs and Dances
20 Mins.; One
Hamilton

Colored girl who starts wrong in her opening songs. Gets away to a slow start, her change of singing pace helping somewhat but not sufficient to make any prelim work a standout. Later when she does the flashy minstrel suit and goes in for dancing as well as low syncopating, her returns are more like it.

There's a piano boy who is some hot on ivories and clicks 'em, too, and a boy introduced as Miss Price's younger brother for a little neat dance specialty.

Miss Price's voice did not appear overly strong and at times seemed to just about peter out completely, which mitigated against her early impression. Then again it may be that her apparent serious style at first also handicapped. Perhaps different songs might help and it might be better if Miss Price chopped the opening entirely or dropped her opening number. Rather indicative the girl wished to show the wide difference in her dress from formal conventional wear to the slick, swanky minstrel layout. *Mark.*

POPE and THOMPSON
Songs, Talk, Instrumental
10 Mins.; One
Hamilton

Seventh of ten acts, and one of three added for single show, they held up position easily. Boys utters plunking guitar and is quickly joined by girl pulling small wagon. After a harmony number girl sings while boy plays musical saw.

During change by the girl her partner plays melody of "Blowing Bubbles" by forcing air through tightly drawn neck of balloon. First two balloons burst when caught, but third held out. Then a castinet effect with two spoons.

Femme, dressed to fit part, scored with a Frances White imitation of "Mississippi." Both played banjos and swung into number with two washboards and kazoos for a walk-off to big hand.

SIX CRACKER JACKS
Songs, Dances
12 Mins.; Full
58th St.

The five boys of this colored sextet were in Connie's "Hot Chocolates" last year. It's a fast act with a whirlwind finish that more than makes up for a slow getaway. Opened here and looked good enough to fill a slightly later spot.

Boys start with formal hoofing and then go into a rustic dance number, all with canes and whiskers. After a boy solo with rhythmic acrobatics and leaps, all into a potpourri of acrobatic and contortion numbers. Done with plenty of speed.

Girl doesn't count much as a warbler of hot tunes with a voice that doesn't carry far. Just the femme touch and okay for that contribution.

ROBINSON and DEWITT CO. (5)
Song and Dance
13 Mins.; Four
Hippodrome

Another mixed song and dance combination, with this one a little better than the average.

One team goes in for some fast dancing, the tapping number particularly effective. One man did some pretty good acrobatic tricks while the team in adagio work held attention.

Nothing exceptional but pleasing. *Mark.*

ROCK AND ROCK
Acrobats
7 Mins.; Two (Special)
Hamilton

A couple of acrobats of the old school with present routine apparently condensed and whipped into a fairly pleasing line of rough and tumble tricks.

Men appear to have been together some time judging from the ease, precision and style of work.

Some head spins were the standout. *Mark.*

REINE RIANO (8)
"Bluebeard's Eighth Wife"
Comedy, Song and Dance
21 Mins.; Full (Special)
81st St.

A short atmospheric film (silent) precedes with the story of Bluebeard emphasizing that anyone who entered the room with the blue door was subject to an immediate beheading.

Curtain up on an elaborate set that drew a hand. Five girls in scanty Oriental garb try to vamp the muscular guard at the blue door but without success. After several specialties, well executed, Miss Riano enters for a song and comical dance routine. Big laugh built up as hefty guard pursues her with a scimitar, graduating from a slow walk into a fast run. An old stunt but effectively used here.

Miss Riano dashes through blue door while the man goes into a classical number. Bluebeard finds the key with which Riano entered the forbidden room and orders her beheaded. Execution block is dragged on and executioner swings a large cleaver to and fro for more comedy, finally bringing it down on block. Reine, who has ducked, rolls a phoney head onto the floor.

Gazing remorsefully at the severed head Bluebeard and the executioner decide they shouldn't have killed her. Reine pops up from behind the block to remark "This is a swell time to be finding it out."

Over big.

ALAN SHAW
Legerdemain
10 Mins.; Two
Hamilton

Over nicely, third on a 10-act outlay, and impressed as an early spotter for anywhere. Shaw still retains smooth-running characteristics he brought over from Australia 25 years ago.

Coins are palmed with a finesse that draws applause during the turn. Monologue along the "now I wouldn't deceive you" line has the audience biting, expecting revelations, but there are none.

Starts with quarters, works up to half-dollars and dollars. Picks dozens from the air and into a hat. He manipulates the cards with equal dexterity.

ASHLEY PAGE
Xylophonist
9 Mins.; One
Hippodrome

A xylophone is still a xylophone though Ashley Page manages to make it serve him well along the old lines. He also rings in the number with the six hammers and switched from waltz time to the fast syncopation of present day musical demands effectively.

Played a sax and clarinet just a trick, but Page went back to his xylly and doubled in dancing for the finish. Applause at the Hip okay. *Mark.*

PAUL NOLAN (1)
Juggling
12 Mins.; Two (Special)
Lincoln Sq.

Clever hat twirling done with precision is followed by routine juggling of cane, hat and tennis ball. Unbilled girl hands Nolan the objects. Neat work and a safe opener.

Because Nolan doesn't stall and miss, his first trys his tricks look simpler than they are, but the audience gave him a solid hand. He could change from the one number in which the orchestra blared for his entrance and exit, or at least tone it down a little.

PAT LANE
Nut Monolog
11 Mins.; One
Hamilton

Flippant, breezy and nonchalant type of nut comic. Gags continually and much of his monologistic patter sounded new at the uptown house. Has rather an easy way of slipping his stuff over and proved one of the rough standouts on a 10-acter at this theatre.

Lane does a little bit of everything by way of hoking his stuff; dances and sings, but shows more ability in hoofing.

Lane should find some time. He sells his line easily. *Mark.*

Sylvia and Harriet DARLING (1)
Songs and Dances
10 Mins.; One
58th St.

Two girls start with a song which was drowned by the orchestra and couldn't be heard in the loges. Modern Quaker costumes first with a change into white evening gowns for a second vocal with only their accompanist, which was better.

A weak-sister team.

NEW ACTS

Glyn Landick and Octavia Bingham.

May Hunt and Co.

Billy Swede Hall and Co.

Jones and Grannon, two-act.

Jack Goldie, blackface.

Gordon and Howard (2).

Leo's Society Singers (3).

Jay Velie and Co.

Ondeck (understudy for the late Jack Donahue) and Walent (2).

Roy LeMay and Girl Friends (6), flash.

PALACE

Not an altogether happy blending of good vaudeville material in the new show. Performance runs in a series of wavelets instead of one advancing billow that starts as a ripple and builds to a crashing comber. All a matter of relative values, good in themselves but lacking in the blending.

For one thing the spotting of Frank and Milt Britton Entertainers is too early in No. 3, setting a pace of roughhouse comedy that nothing in the world could top for boisterous fun. It's a matter of pattern. With the Brittons and their co-conspirators in mahem working about No. 3 they organized a climax of rowdy fun that no skill in moderate laughs could exceed.

Bill as offered Saturday called for rearrangement, and the logical solution seemed to be to switch the Brittons to closing, moving Joe Frisco up to next to shut. Closing the show with a flock of turns involving from four up to 15, it was too tough an assignment to ask Frisco to organize a finale with mild joshing of his singing and dancing partner, especially with Frisco kidding his way through the whole show as master of ceremonies. What the spot called for was the Schnozzles or the Marx Bros. with a musical comedy chorus for flash, knockabout and as many other elements as they could assemble.

Show is all vaudeville with a start like a house afire in the Six Cardos, the Jumping Jacks, the fastest kind of acrobatic specialty, a mine of novelty and spectacle. This group work fast and ceaselessly, building up so simple a specialty as barrel jumping with breath taking bits like somersaults from a spring board into the barrels to a final stunt of a drop from a pedestal three tables and two barrels high to the board, throwing another worker from a high full twister into a barrel. Use of girl in whiteface as comic introduced a neat surprise.

Ray Huling and his super-trained seal was more straight vaude novelty and a capital hit in the spot usually given over to two-man stepping acts. This gifted fish does astonishing things like creating sounds that make a colorable imitation of a bass singing "Asleep in the Deep." Huling's dippy pet does most of the things the intelligent fish dogs do and the usual seal balancing feats besides, and is probably the most articulate creature in all vaudeville, except Bert Fitzgibbon.

Frisco started on his m. c. marathon just after this episode and kept coming between turns with his familiar line of patter, most of it manufactured for the occasion. He isn't quite the salesman type of interlocutor, being by nature, training and preference an ad-libbing gagster and not a ballyhoo specialist. Frisco can sell himself under any circumstance and he peddled the customary hay here, but helped little to make the show cohere. Doubtful if anybody could. Anyhow he thought of the alibi line that summed up the situation: "There'll be a lot of classy acts here—and then I come on."

The Britons session of disorderly conduct was scheduled No. 4 and stopped the proceedings for the time being, and pretty nearly for the performance. This group of bandsmen probably tops the civilized world for violence of technique and versatility of antics. Two of the boys play violin and piano accordion, while maintaining a two high; couple of them dance like a hoofing brother turn and one of them does a Vallee that stands on merit. They broke everything in sight and left a gorgeous mess for Frisco and two stage hands to sweep up.

Versatility is a dull word in this connection, but this gang of hoodlums have everything, not the least being a magnificent set of teeth by one of the Britons capable of rending a wooden violin to pieces with sound effects like the collapse of the attic.

Following was not the sweetest spot in the world for Nan Halperin, Her mild start with introductory lyrics made it no easier, but she built splendidly, first with a kid bit called "Shady Lady" and then into a new version of the Queen Elizabeth satire, topical at the moment with an "Elizabeth" legit play current on Broadway. Climaxing the series was the vigorous dramatic bit built into a smooth number called "Scarlet Sister Sadie," a high yaller Harlem characterization worked into a dramatic

NEW ORLEANS

New Orleans, Dec. 18.

At present New Orleans offers a symposium of stage attractions in three of its leading variety houses. While with one of the stage show is billed as vaudeville and the others call theirs presentations, each is playing vaudeville, nothing else.

Another singularity of this current condition in New Orleans is that each of the three houses is using a four-act vaude bill, with the R-K-O Orpheum and Publix Saenger playing four shows daily, while Loew's State is playing but three performances a day.

Admission scales run about the same excepting in the matter of hours. As for instance the R-K-O Orpheum has a 35c matinee scale up to five p.m., whereas the Saenger and State change their scale earlier.

In capacities the Saenger has around 3,600; Loew's about 3,200 and the Orpheum 2,400. The Orpheum has the smallest orchestra floor, less than 1,000 seats.

Saenger-Publix

Anyone from New York catching a Publix unit stage show out of that city is somewhat handicapped in judgment if not having seen it at the Paramount on Broadway. For there's no telling what may have happened to it on the road as these units rotate in weekly Publix stands.

It doesn't require, however, that much pre-information to believe that Publix is overpaying for its stage talent according to the show, "Varietrix," at the Saenger this week. There are but four acts and that's the entire Publix, New York end of it, minus any stage production, with the performance run off on an open stage, without stage band and only the permanent m. c. as the simple announcer. The acts are the Foster Aerialists, 12 girls; The Kempys and Eva Ivey, Bill and Harriet Hutchins and Monroe and Grant.

Foster Girls do one turn to open the show, an aerial illusion of the 11 girls on trapeze. The other girl remains on the ground to take the final bow as the other girls up above evidently cannot untangle themselves from their final trick without stage aid. Whether this number of the Fosters is a combination of what may have been two of their former numbers when the unit started, isn't known, but if not then the girls are not being played their full value in but a single display and that to open instead of closing this show. What they do is sightly but not enough for an ensemble group at an ensemble salary.

Monroe and Grant, in an ordinary trampoline act, are comedy acrobats who talk. If they can be taught to keep quiet while doing their stuff, they will be enjoyed better by the children, for whom their act is best suited. For the kids it's a good turn. The Hutchins are boy and girl, with the girl the only worker. The boy sings, but the m. c. had sung better before him. The girl does a stew that may be a laugh if this soused stuff is new in a picture house. For an encore both waste their time in a dancing meller that is pretty bad. The Kempys, with a girl added, now go in for ground acrobatics and a bit of adagio. Another dumb and sight turn of interest to all in its way, but no doubt also with most appeal to the children.

The Saenger is too big for a lightweight turn like the Hutchins, who depend mostly on the personality of the girl. She, like the m. c. here, Benny Ross, loses personality through the bigness of the theatre.

Ross looks like a personality boy, but neither he nor his work can be conveyed away back amongst these 40 rows or so, both fade away. Ross makes up while on the stage without mirror or looking glass. That's now enough and quite good, but he tries for a touch of Jolson, mentioning it, and that's not so good. Ross has been at the Saenger for some weeks.

House has another permanency in Herbie, the organist. Mrs. Herbie is also on the stage at a console this week, but heavily shadowed by the lights. Exactly what she does isn't so important, for both follow the Jesse Crawfords in everything but the Crawfords' playing. While they have a chance in New Orleans, how can they or other organists who only know what the Crawfords first found out and developed, do anything new anywhere else, since all Publix organists it seems are Crawford carbon copies. Like Herbie at present playing "A Trip Through the Organ," a Jesse Crawford organization. With Herbie's personal fault overselling himself so thoroughly he vitiates the objective. Turning about while at the pit organ and often, with a "how's that?" look at the house, he immediately undoes each time whatever he may have accomplished in between. It's bad salesmanship and showmanship.

Joseph Cherniavisky leads the orchestra, works with a local soprano and takes care of himself as well as the overture. Paramount sound news and sound cartoon included in the bill.

Feature is "The Lash (FN), with Barthelmess. Business good over the week-end, but outdrawn by "Morocco" at Loew's State.

LOEW'S STATE

Another of the big ones where the personality can't get over. Proven here mostly this week by Mae Usher, single singer with pops.

Best turn on this bill and the best act in New Orleans this week is the 14 Bricktops, an all-girl orchestra. That's because of its novelty in the all-girl formation rather than its music, most ordinary, and the foolish camouflage to try to make soloists out of the girl musicians who seem to be fortunate enough to know what they are doing. Nearest to a soloist in the girl cornetist who is playing the identical cornet number for that effort Maurice Levy did 25 years ago. Probably this girl never heard of Levy. But you can bet she has of Ted Lewis.

The Bricktops, with perhaps four of them redheads on the level, have been playing the same routine for over a year. They should change, stop their solo stuff, get down to the more current popular songs if they can play them, which is doubtful, and try to get in line for dance music while on this tour, if finding the time for rehearsals in some way. These girls also lose their personality in the depths of the rear of this big house.

Stagg and White in blackface, with one an impersonator, do an old fashioned cross talk turn that gets over at the finale through the surprise wig pulling. Monday here they were still using a bad taste gag about President Hoover and it should be ordered out.

Serg. Franklin has his sharpshooting turn opening the stage show. It may be all right in that spot with sharpshooting not often stage seen of late, but there is no novelty excepting the shooting medley at the finish for the newer generation.

A not unusual vaude bill held up by the girl band only and injured by the theatre's size. Besides was shown a dog talker travesty, not good, and the feature, Par's "Morocco," which started to draw from the outset, Krazy Kat Cartoon to finish.

Loew's State seems to have first choice on Metro and Paramount product for this town. This has given it an edge on the pictures, made evident in the grosses. The house is also second in overhead to the Saenger's first, while the Orpheum's overhead is the lowest of the trio.

Both the Saenger and Loew's are well managed, with the crowds nicely handled.

R-K-O Orpheum

In this New Orleans R-K-O Orpheum lies the strength of vaudeville, as entertainment, and explains why the draw of the Orpheum is so steadfast and plenty. It's in the intimacy of the theatre.

In the Orpheum everyone can easily see the people on the stage; they get over so much better because of that.

This theatre, built in the days of Martin Beck in the Orpheum Circuit, is on a side street, perhaps a good location in the time here when they built a legit house (Crescent) up an alley. But the orchestra rows of seats are so close together they are uncomfortable. Must sit sideways to save the knees. Which may tell just how strong vaude is when it's good and in the right house.

Vaudeville may be adapted to capacities. That goes for the booking department. Vaude is no gamble. It has been through every test.

The 35c price all afternoon seems to catch the mat crowd. Picture is "Tol'able David" (Col), with billed name not known, but it's likely the Orpheum has established its trade so firmly they come anyway while the vaude show is okay.

Pepito, the Spanish clown, headlining. Good comedy act and a draw for children or should be if there's co-operation. More children in evidence at the Orpheum at four in the afternoon than in both the Saenger and Loew's.

Elizabeth Marzan opened with a dancing turn. Miss Morgan is mixed the better part of her five act including a piano player. Carries a couple of small time hoofers and a ballroom dance partner, but the girl is graceful and over on her own. Fed and Al Wahlman, in blackface, the second two-man turn on the bill and following each other may be funny with their mouth organs, to those who think their kind and stuff funny, including their talk. One boy is the comedian and the other an awful straight. But over.

The other two-man act with a couple of girls for atmosphere are Burt Yorks and Ben Marks. It's a rough one in the burlesque style, noisy slapsticky and so on. If the R-K-O booking office has sent out orders about cleaning up, it had better repeat them more concretely. This act doesn't appear to have an ounce of brains on what to use. Their "underwear" gag is nothing but filth in the manner employed. Another of their gags is unhealthy for kids. The turn got its laughs during the running and nothing at the close, but cleaned up will do in an R-K-O four-act unit that is not any too hot. This show is worth while because of Pepito and Miss Morgan as interest for the youngsters. Rest of show had usual short films and trailers.

This town has a popular master of ceremonies, Harry Berman of the Club Forrest, who goes over the radio nightly for an hour from that roadhouse. Either the Orpheum or Loew's State could use him easily and profitably as m. c. in doubling from the club, depending upon his radio draw. He has been at the Club Forrest for three years. Asked if he had received an offer from any downtown house to double, Mr. Berman said "No."

There's also an American girl turn called the Jenkins Sisters, touring a risley act at the Club Forrest. The two lookers are from Chicago and the only American young women who have ever done an act of this sort. But they still remain at a roadhouse in New Orleans.

Perhaps what some of these stage show circuits need mostly is a traveling vaudeville agent. *Sime.*

ORIENTAL, CHICAGO

Chicago, Dec. 19.

To Paul Oscard, responsible for the flesh end of the programs of this spot, goes the credit for bringing more megaphones on the stage at one time than probably have ever been accumulated on any single rostrum before.

At the opening all the orchestra boys strut out with giant jewel encrusted shouting pieces, only to have the curtain go up on the chorus line similarly equipped. If the present policy of having the orchestra members work with the chorus is continued at the Oriental it is unquestionable that Benny Meroff will have the most versatile bunch of musicians this side of any place. In this week's offering he presents the members double in the line with the girls and do it creditably. They began by singing solos, and now they're dancing.

Hodge-podge is fine entertainment, with this bill leaping ahead of other offerings in the matter of color, scenery and showmanship. Watching Ainsley Lambert's ballet becomes an increasing pleasure here weekly. The girls are robots in the matter of precision dancing.

Three Rolling Stones, a trio of presentable boys in neat morning attire, come on in the number one spot. Highlight of the three is a slow motion prize fight with the referee acting, and showing the present day ethics of the squared circle. Looked into the pictured punches are heavy laughs. Brought the combo strong returns.

Joe Griffin, Chicago theatre tenor, throws his pleasing voice to bring success and tears from the femme part of the house. He uses pop ballads, which combined with his good looks and showmanship carry him. He is a master at dramatizing the modern pop ballad. Bob La Salle, a singing comic, has a line of patter interspersed with songs, winding up with a stooge who does a soft shoe. Place landed solidly.

Presentation tips into storybook land for material and brings forth plenty of pleasing costumes for the line girls. The whole is backed with scenic effects which make a neat Christmas show.

"Paid" (M-G) the feature with a line Friday afternoon.

5TH AVE, SEATTLE

Seattle, Dec. 18.

In his third week as m. c. at the Fifth Avenue, Ruhe Wolf has shown why he holds the post. On the screen, "Princess and Plumber" (Fox), helped delight fair-sized crowds.

Band starts in the pit. Wolf gets laughs during this number, and then trumpets.

Lots of attention being paid to lighting here. Bebe Sherman is the blues singer with the unit, "Doll Follies," and a highlight is some repartee with Wolf. LaSalle and Mack do a snappy portion of their standard act, and over okay. The line gals do a novelty dance on sprines which registers, although a little too long. Electrical lighting of a marionettes number is a good eye catcher. All done against a black background. Raymond and Virginia do a dandy adagio number for long deil dance goes on and then another novelty in the form of the two-faced line doing dance steps.

Good unit with tricks and Wolf.

Trop.

CAPITOL, N. Y.

New York, Dec. 20.

Maybe there ought to be a law against three hour presentation film house shows. There's no such thing, but the circuits should institute one for their own protection. Any time a grind program gets much beyond the two hour limit somebody suffers. Most times it's both the audience and the house—the latter because it can't turn over fast enough plus the reaction of patrons starting to back away from the long wait to the feature picture.

This three hour thing goes for the Hippodrome (R-K-O), too. But it looks as if the Capitol and Hipp are running an endurance contest. The result is apt to be seen in attendance at opposition film theatres. And the Capitol is in no position to spot those other theatres any such head start. This Loew ace has got its worries, and it's not going to get anywhere with three hour bills.

For accuracy's sake the current show is not three hours. It runs 2:57. That's due to a 48 minute stage unit, a 28 minute "short," and a feature, "Passion Flower" (M-G), which takes 78 minutes to unwind. Way out of proportion in each and every instance. Added to that is an overture with the usual trailers and newsreel.

It's the week before Xmas so maybe nobody cares, and not anticipating any need for a turnover, possibly the running time is immaterial. On the other hand, long winded lineups such as this are almost sure to make them think twice about revisiting the house unless the screen leader is unusually strong. Simply a matter of taking the long way around to first base.

Business Saturday afternoon was half a balcony and a three-quarter downstairs.

Collins and Peterson, a two-man comedy vaude act, are given a terrific burden to carry in the unit, titled "Monkey Shines." Cross-fire team open it in "one" and repeat before the drop with laugh chatter that's supposed to click for 4,200 seats. On a three or four minute assignment they might have a chance, but it seems as if they're doing more than 10 on their series of appearances in trying to hold the presentation together. It's neither good routining for the boys nor the unit. Besides which Gruber's animal act is allotted its full running time as also the adagio act, Randall sextette, the way the show ran here Saturday, its second day at the house, it looked as if the acts had merely been poured in and told to do their full turn. No visible semblance of direction anywhere.

Also there are the 24 Chester Hales doing at least one number which could and should be dropped. It's a funny idea underdeveloped. Dave Schooler, m. c. announces that the Hales are the jungle boys, become a bit effeminate lately, so out trot the girls beneath animal headgears offering "pansy" mannerisms in unison. But the promise of the entrance is never kept. Routine proper so ordinary that the number dies away to nothing. With the obvious excessive use of time the only logical thing was to drop it. But it's in.

Gruber's 12 or 13 minute chop might make a distinct difference in this unit. Juvenile patrons should like it, principally because of the animal act, though there's no reason to allow Gruber's elephant, zebra and dog to stay on so long. In addition to which a couple of devices used by the baby pachyderm broke down. This didn't help and Gruber stepped before the plush to apologize.

Background is an atmospheric jungle set with the band under a straw roof. A six-show-girl feather costume parade anticlimaxed just ahead of the adagio sextette. The acrobatic tossing, like a "cat" act, is continuously interesting because there's always the chance of an accident. The Randalls are a workmanlike outfit, but also are being permitted too much time, as are Collins and Peterson in their final specialty before the band. This includes a slow trumpet ballad solo by the comic and a song by the straight man. The bugler could give it to them hot and fast while the song might be dropped altogether. Incidentally, this boy does a corking straight.

Bunchuk's overture is a medley in the holiday spirit nicely rendered. Newsreel went for five clips, the majority of which utilized a wide angle lens, so that in none of the clips spectacular enough to call for the enlargement.

The Capitol has apparently felt the current slap more than any other Broadway house, wherefore the present is no time to become careless with its program routine. Smacks grasses have been missing from this spot for some time and granting that the money is just not there along the Street, that's all the more reason for pressure and extra attention to prevent things from becoming outdistanced. For it seems the Capitol is on its way to become the minor of the Broadway majors unless some action is taken, and quick. *Sid.*

FLORENCE MILLS

(COLORED)

Los Angeles, Dec. 17.

Sam (Blood) Kramer, former actor, agent and producer, has done a smart trick in turning a former cheese box into a model little theatre for colored patronage. It's the only house in L. A. playing colored stage shows to that race, and there are 40,000 of 'em here.

Calling this the Florence Mills is both for sentimental and b.o. reasons.

House was formerly the Amusu, a dime grind that looked like it had been built by Chic Sales. With less than three grand, Kramer turned it into a modernistic theatre that is as good as any locally. It shows what can be done with a bucket of silver and black paint, a few tacks and a hunk of red carpet.

Sandy (Ashes) Burns and Sam (Bilo) Russell were brought on from the east as the featured and producing comics. Kramer also imported James Marshall, Alma Travers, Eva Metcalfe and Charlie Ray. Eight local girls are in the line, and when they do their routines the house steams.

Ashes and Bilo are pushover comics here. It's no show for whites, holding too much colored comedy which goes over their heads. But it's still a great spot for "unusuals" evenings.

Policy of the house is pictures and the presentation; one show nightly at 35 cents top, with four bits for the two night shows and mats Saturday and Sunday.

Nut is around $1,400 weekly, and the house can get a grand out of Saturday and Sunday. Attendance has been near capacity since the opening two weeks ago.

As is, it looks like a smart piece of showmanship. Small house (900 seats) and low price and small nut harmonize quite nicely and should keep Kramer from worrying about the stock market, which has been his panic for the past year. Harry Gollub is in on the deal with him. *Call.*

ROXY

New York, Dec. 19.

The Roxy is all-British currently, British International Pictures gets its first break in the big Fox house with "The Middle Watch," and the stage delivers an impression of Gilbert and Sullivan's "Pinafore."

Those who remember Charles Dillingham's handling of "Pinafore" in the Hippodrome, a long time ago, will find distinct likeness in the Roxy version. The carpenters had a Mississippi river boat set here a few weeks ago and it looked as though they had cut down that deck and rigged up a single pole with the hope of getting a brigantine effect.

This "Pinafore" included eight of the songs from the operetta. Rendition of these numbers lacked verve and sparkle. Another distracting factor is the way in which the Roxy songsters muffed the diction of the Gilbert and Sullivan lyrics. Despite a straining of ears it was impossible to get more than a few lines in from the rear of the lower floor.

Ballet appear in multi-color costumes of the period while the Roxyettes stick to sailor whites in their marine floor routine.

The oft-repeated but very effective stage number, "The Ballet Master and the Ballerina," (Patricia Bowman and Leonide Massine), is again on display. This item has become a house standard. Studio atmosphere, with M. Vodnoy and Oscar Lifshey a part of it, contributes to the grace of the dancers.

Orchestra is using selections from "La Boheme," and Movietone News completes the program. *Wally.*

PARAMOUNT, N. Y.

New York, Dec. 19.

Stage presentation takes a curious slant for a Christmas week, curious in more ways than one. It's partly a welcome variation and partly not. Christmas entertainment formulas probably have a little more tiresome hoke in them than most observances, and, with all the de luxes going in for infantile appeal, a grown-up stage show has individuality this week. But in respect that the presentation is grouped around a talking comedian, the arrangement is not so good.

Sid Marion's clowning and gagging is the nucleus and centermost of the proceedings and a little of talking comedy goes a long way in this type of performance, partly because it isn't strong enough to carry the audience for the whole route and because it throws the other elements into the background for too much of the time.

Marion works first with a group of girls and later opposite the polite straight of Marie Saxal, who otherwise figures in the proceedings as a fine, vivacious soprano. Comedy incidents involving her are not so funny, but her singing bits are capital.

Two regular specialties are blended into the performance—the On-Wah troupe of Chinese acrobats and jugglers and the George Andree adagio quartet, both striking turns of their kind giving interesting performances. The Oriental sextette, which has two young workers who

(Continued on page 40)

PALACE

(Continued from page 38)

was strictly their appropriate spot, calling for the task of getting the running started again after the lobby cigaret interval. Turn is still a high point of knockabout comedy and acrobatic fun, the tightest-knitted interlude of the sort in vaude. They use about 12 minutes of falls and contusions that hasn't a split second of stall in it, and were an uproar all the way.

Rosita and Ramon fitted into the following position excellently. There wasn't anything in the world that could have carried through on comedy and it was shrewd showmanship to go to the other extreme of polite class for a short change of pace. And the international stepping pair are the acme of class presentation, strictly Fifth avenue in suave and debonair showmanship. They do only three movements, but they build them with parade and casual ease and supply a satisfying group of graceful dance ideas while still leaving the audience with an appetite for more. Capital band in support and used for only one musical interval, a second gap being filled by Tamara, the Russian guitarist and singer familiar to several night clubs. The Tamara girl is a standout in the turn, singing two Russian songs in that tongue with a picturesque flavor of their own to the jazz fed multitude. Girl has a style of beauty, too, that makes her distinctive. Whole act is a gem, a legitmate dancing turn that dramatizes two supremely graceful young people in an appropriate setting of taste and elegance. Team is doubling from El Patio, class nite club.

Frisco closed and kept the customers interested for another 12 minutes and then had to tell 'em that was all and they could go home. Putting the dancing jokesmith on at the finish fooled the Palace regulars and they were actually caught seated at the final curtain, which is a terrible thing to have happen to a Palace regular. *Rush.*

HIPPODROME, N. Y.

The big old Hip was like an empty barn around two o'clock Saturday. They kept piling in and before four the huge downstairs auditorium was close to capacity. They don't stampede here, but keep percolating.

Not much to the show other than circusy atmosphere, and its apparent layout along the lines of the old days when the expansive stage reeled off act after act of the pantomimic circus type. And with about every act having some sort of acrobatics, it seemed mostly stage bait for kids for the holidays. Picture "The Princess and the Plumber" (Fox).

By way of injecting some holiday spirit the orchestra played "Babes in Toyland" music for the overture, and the musicians stood up and donned little comedy hats as they travestied one of the band impressions.

Gautier's Toy Shop was off to a slow start due to one of the ponies stepping off his rocking pedestal; yet the dogs and the ponies went through their routine as usual. Act in season right now at the Hip. Ashley Page (New Acts) and his xylophone were second. Pleased.

Ross and Shawky (New Acts) started the first real laughs with hoke acrobatics. While having nothing unusual or novel, Robinson and DeWitt (New Acts) as a whole entertained, the dancing especially holding up the turn.

As a rule a sister act that depends on an exchange of gab to help them get by die a thousand deaths in the big house, but LeMarr and Boice proved an exception to this as their talk not only was well put over, but scored solidly. Act is working much better since its initial presentation and for this duo is a good piece of stage property. Fly remarks with the bigger of the women taking the usual kidding about extra poundage, like Fanny Watson. To accentuate it the other gal changes wardrobe and steps on for the finish in abbreviated attire that was decidedly short and revealing.

Tom Lomax and Co., which, according to local vaude history, bobbed up around here with much of his present layout including the parade of the huge masks on stilts by his Co., still looks novel and unquestionably effective for the Hip during the Yule season. The prop horse monkey biz didn't miss. The phoney animal shows some corking teamwork on the part of the two men underneath.

Gus Van walked on and received spontaneous applause from all the house. Van was in good voice and his characteristic numbers went over with a bang. He is sure a corking single and one of the few male singles who can walk into the Hip and get over.

In the closing was Lloyd Nevada and his pantomimic novelty. Act has lost none of its mysterious stage charm for kids since first shown around in 1924. The disappearing white objects on the black curtained stage are mystifying in execution. A sure kiddie novelty and one that can stand the wear and tear of time. *Mark.*

STATE

Brace of mixed teams, dissimilar in style, but both based on comedy, are the kick in this week's State bill and, for themselves, the most prominent applause grabbers. Otherwise the very conventionally booked and spotted six-acter has its slow moments and poor ones, notably a case of misjudgment in the No. 4 act.

This is Billy Halligan's sketch about booze in a small town hotel room, played by the comic on and off for several years now. Its 100% talk contents were not meant for theatres as large as the State and never could the idea find or plant itself. Laughs down front not enough to cover the silence from half-way to the rear. State held a similar incident last week with Lulu McConnell's bridge game skit, although that one, due to Miss McConnell's style, went better in its more boisterous way. It was an impossible task for Halligan to warm up a big theatre chill with the bare lines of his playlet.

Two new turns for vaude hereabouts, both under New Acts, were "Sugar" Marcelle and Phil Emerton's Diamonds, deucing and closing, respectively. Miss Marcelle is a blonde singing single with a man pianist satisfactory now for the spot most anywhere and suggesting she might advance. Emerton turn looked fine for intermediate and lesser playing, but too much like a second company of Horace Heidt's California Collegians to be important.

Artie Lewis and Peggy Ames were the first mixed couple after laughs, filling the third position to the brim with their bright chatter and wind-up parodies. Latter slammed the act over here. With the same parodies probably the only part that would keep them out of the Palace. But there's only one Palace nowadays and plenty of States, though just a block away. Miss Ames sets an excellent example for others with about the clearest and best diction by a straight woman in any comedy act around.

Second mixed team was a standard State favorite, Conrad and Eddy, in for lots of applause this trip as always at this house. Six Crackerjacks, combination of five men and a girl (colored), opened the bill. Featuring group dancing by the men and finishing like a whirlwind with ground tumbling, the act is possessed of natural speed and could be even speedier through elimination of at least one of the girl's songs. "Remote Control" (M-G) feature. *Bige.*

58TH STREET

Ben Blue (New Acts) had the house groggy with a series of old and new dances and gags Saturday. Lynn Dore, a svelte blonde scorcher, assisted by warbling a couple of tunes. On last, this pair spelt a happy ending.

Sylvia and Harriet Darling (New Acts), deucing it, were just so much pulchritude while they went through a brace of songs with a piano accompanist. For the third effort they stripped off the lower halves of their evening dresses and went into taps and good high kicks for a fair hand.

Before he became an m.c. in presentation houses seven years ago Leon Navara was known as Leon Varvara. Maybe the change in name helped him into the next-to-shut spot, as here. Navara is plenty adept at the ivories and plays jazz and classical selections with equal ease. His is a neat pianologue with appropriate material getting the laughs.

Francis C. Bushman, Jr., on third, makes his double sing for him and take all the bad breaks that are built for amusement in three blackouts and several other bits which ring in a small woman for contrast. Not bad as a screen star's "personal appearance" and will probably improve with usage.

Opening act, Carnival of Venice, had seven people and a wealth of material in a potpourri of musical selections interspersed with fair dancing and singing. A trailer ahead announced Ame. Donatella, her three sons and the Shepherd's horn playing of Signor Pietro. It even gave away the Madame's much better than it sounds. Bige.

"East Is West" (U) and Pathe news on the screen.

HAMILTON

The "bargain shows" inaugurated here recently has been a business getter. Monday and Friday nights are when the other houses in the neighborhood feel the pressure, for then the bill is extended to 10 acts, a feature picture and shorts. It would be hard to find more for the money, in spite of the fact that half the acts this first half are new while several of the standards were breaking in material.

Jane and Katherine Lee are getting steadily better and their turn was marked by the poise with which they did their impromptu clowning. Jane is a natural comic and Katherine a perfect foil. Eighth on the bill, they went across strong.

In the preceding spot Pope and Thompson (New Acts) sang, danced and played half a dozen unique musical instruments with the ease of veterans. They were one of the "showing" acts added.

Harrington and Green, colored funsters, were ninth in place of Krugel and Robels, scheduled fourth but didn't show. Their turn has the big-time touch and "Hamtree" has an able partner in Miss Green, who has a good voice and knows how to place laughs.

Gus Edward's "Tree Sitters," sixth.

Dolores Cassinelli (New Acts) features screen rep billing. She has an average voice but her selection of songs is ruinous excepting the last, "Otchi Cherni." She was on fourth. Leo Gautier's Phonograph Dogs (New Acts) closed with a series of tricks that were amusing.

Swartz and Clifford, fifth, had a brand of gags and singing that called for a hand and they got it. Stuff well delivered with "Our Cottage Isn't for Sale Any More" as a strong harmony finish the way they did it. Deucing were Powers and Dawson (New Acts), who relied on inconsequential chatter and the man's mugging for their comedy. A song by the femme in a too-highly pitched soprano and good taps together. One of the added acts, they looked like an average for their spot.

La Varre Brothers, formerly Paul and Walter La Vars, were first with hand-balancing in formal morning attire which suffered little from their exertions. Their comedy called for hard falls by the top man. Then into serious work with a one-arm lift from a lying-down to an upright position and another from a back-bend over a specially built chair and they were off to good applause.

The third added act, in that position on the bill, was Alan Shaw (New Acts), coin palmer and card manipulator. Good monologue throughout to accompaniment of soft music. Can fill in early on any layout.

Film, "East Is West" (U). The 10 acts ran over two hours.

R-K-O, L. A.

Los Angeles, Dec. 18.

New four-act layout costs $3,250, but is far from looking it. On getting together the show in the east bookers fell for a second-rate dance act, with a team and an ensemble, for $1,200. That's the costliest act in the show, but it's Norton and Haley who save the bill from curling up.

Intact is a case of two acts in one and two full-stage offerings, with latter on the ends, the other two in the middle. Looks funny and partly goes to prove that four-act shows are not only difficult to pattern, but seem incomplete.

Norton and Haley, standard comedy act, do their regular routine in next to closing and are weaved into the closer, "The Purple East," to build that up with some laughs. "Purple East" is an illusion affair, with an ensemble of six girls doubling for acrobatic routines. Without Jack Norton around, it couldn't raise itself above third-rate.

The illusion of the femme, posing as a statue and breaking into bits, is novel, but without gags built around it for Norton it could mean no more than that. Poser stands on a pedestal that quickly takes her through the stage floor, leaving broken parts of a regular statue. She returns the same way, but audience was nowhere near gasping Thursday night. Burlesque audiences stopped gasping at it years ago.

Opener Ralph Olsen. Sounds like a single and a new one, but a 10-people affair, consisting of Olsen, a juve dancing partner (woman) and a line of eight girls. Probably started out as a dance team lucky to get No. 2 spots in medium-grade houses, and built itself up into money through making up a flash.

Olsen and his little partner seem to have the ability, but are lacking in the proper routines and tempo. Man's feature specialty is more an exhibition of high kicking and splits, as done by an acrobatic dancer, than anything else.

Second slot a fairly good fit for Jack Major, who opens by combining a solo with accompaniment, both by pit orchestra and a phonograph on stage. Novelty of idea is somewhat of a surprise, those old gags later on are also a surprise. There was one from a Broadway show of years back. Whistling and yodeling are Major's other act properties.

A fairly good act, not as strong as some No. 2's on R-K-O road shows, but also not as weak as others that have come along. Audience reaction favorable.

If R-K-O is going to spend over $3,000 for a four-acter, why not send out some $1,500 comedy acts and buy the flash material cheaper?

Feature, "Captain Thunder" (WB), obtained for first run through Warners not wanting it for their downtown or Hollywood houses.

Pathe News and customary filler dress. *Char.*

PALACE, CHICAGO

Chicago, Dec. 20.

Man and boy, there were only three lonely males on this program which started out last week to be an "all-girl" show. How those muggs squeezed into the line-up is unexplained. The males started out fine; in fact, they hogged the first turn, but beginning with the second act the ladies got more and more prominent, until they were all over the footlights and drapes in the final two turns.

Man or woman, it was a nifty show. Smooth, even entertainment starting big and ending bigger, and that's no allusion to anatomical proportions.

Enos Frazere came to town to deliver a series of difficult trapeze stunts that he made look simple by an easy manner and nonchalant workmanship.

Little Geraldine with her brother, Joe, and that dervish head-spin proved a natural click. When Geraldine started to warble the hard-boiled audience fell for her hard.

The B.V.D.-wearers made their last stand when Eddie Allen took part in an act with Doris Canfield. Allen tried to act like a perfect gentleman, but that Canfield woman insisted on clowning and made everybody laugh.

After that it was hopeless, and on the next rise the stage swarmed with women, and redheads. All kinds of redheads, but they had one thing in common: they all played musical instruments, and were traveling incognito under the label of the Hollywood Redheads, led by that fancy baton-waver, Babe Egan. The ladies played and danced and sang, and asked the audience how they liked it. The audience said they liked it. Who's going to argue with a flock of ginger-domed females?

Rae Samuels was the final femme shot heard around the loop. Real variety entertainment by a real variety entertainer. Excellent material with not a single wasted moment. She devoted her opening number to urge the folks to haul the cached dough out of the bank and buy themselves things and such.

Couple of muggs at least grabbed the screen, when Harry Langdon and Slim Summerville took the leads in "See America Thirst," the Universal feature.

Men and women were about evenly divided in an excellent afternoon house. Ladies are especially fond of this house, and who's the guy who won't join the ladies?

PARAMOUNT, N. Y.

(Continued from page 39)

look like girls but do contortion stuff that suggests they may be boys, is featured in the full set without any flash backing. Make a striking picture and show startling corkscrew feats. Pipes featured youngster does back bends that seem impossible and executes them without effort. One bit is a series of back kicks, with the left heel touching the right ear.

The adagio four are likewise remarkable in their type of work, with the flying girl working in some setting, with an ensemble of six girls doubling for acrobatic routines. Without Jack Norton around, it couldn't raise itself above third-rate.

The illusion of the femme, posing as a statue and breaking into bits, is novel, but without gags built around it for Norton it could mean no more than that. Poser stands on a pedestal that quickly takes her through the stage floor, leaving broken parts of a regular statue. She returns the same way, but audience was nowhere near gasping Thursday night. Burlesque audiences stopped gasping at it years ago.

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LOEW'S STATE, L. A.

Los Angeles, Dec. 18.

With 100 Meglin Kiddies on the stage for the benefit of their friends and relatives and the week's gross, Larry Ceballos' "Icy Hot" unit goes a bit screwey. It's no fault of the stager or the company. When a flock of kids scamper around getting in the hair of everyone, it's too much to expect a smooth performance. However, the Christmas spirit is in the air, and the Meglin Kiddies are a subsidiary of Fanchon & Marco.

Idea opens with a medley of "Rain" numbers, chorus wearing slickers get all wet via stereopticon. Idea similar to that used by Metro in "Hollywood Revue." The icy hot business gets over by the orchestra working in parkas, with the hoods up behind a scrim, but after the first number the heat wins and the hoods come off. It might be turning on the heat. Betty Lou Webb follows in male impersonations, getting over well in both a straight and drunk number, and winding up in a tap. Chorus next in a familiar black and white dance used by Ceballos previously at Warners' Hollywood.

Proceedings are then pretty well gummed up by the flock of youngsters, who hoof, sing, acrobat and toe tap, all to the great satisfaction of parents. The Le Grohs get things in line again with their snappy contortionist work. Finale has the chorus, led by Miss Webb, singing "Get Hot." Gals are dressed in parkas and start peeling off things after the first chorus. At the finish they are plenty torrid. Effective and plenty strong for a finish.

Unit will add another act after it leaves here to take the place of the youngsters, who are only in for the State showing.

Bert Hollowell, formerly leader for Publix in Birmingham, Ala., opened this week as boss of the house orchestra, but stuck to the pit. "Princess and Plumber" (Fox) is the feature, with a Laurel and Hardy comedy and Fox news clips rounding out the bill.

MICHIGAN, DET.

Detroit, Dec. 20.

Show this week calls for praise. Unusually good and practically entirely built here. Using a Chicago "B" unit, but with the acts changed it makes for 33 minutes of fast entertainment. Show is supposed to be built for personal appearance of Moran and Mack.

Also serves to introduce Charlie Crafts to Detroit, sent here to fill vacancy left by Lou Kosloff. This lad seems set for as long as he cares to stay. In addition to a nice manner and appearance he has a swell pair of pipes. Selling two songs in this show, he was well received.

Introducing the O'Connor Family, Crafts announced that show was a musical menu. For the first course he introduced turkey and out came the first part of the Family act. But they turned out to be far from a turkey act. Spotted early, they stopped the show.

Band number was spotted next and Crafts took the opportunity to show Detroit his vocal ability.

With their spotting the only one available in a presentation Moran and Mack followed an act that stopped the show. In addition, to get across, they had to work in "one" with the band on the stage behind the traveler. However, had no trouble in showing why they have been around all these years.

For his encore Eduard Werner used something a little different from the usual Xmas pre-Christmas picture. Titled "Christmas the World Over," it was novel. For the finale a non-synchronous disk was used with a male chorus for a strong finish.

Picture "The Silver Horde" and business fair. *Lee.*

ENRIGHT, PTSBGH.

Pittsburgh, Dec. 18.

Christmas week custom in the de luxe houses of including kiddie revues continues unabated, all three, the Enright, Penn and Stanley are making quite a fuss over the tots. At this house the youngsters are all from Lou Bolton's dancing academy and arrive near the close of the show to tie things up, as they always do.

Although the show-stopping possibilities of a group of local kiddies are endless, due to the presence in the audience of a constant stream of friends and relatives, the business angle also becomes apparent. Occasionally they find a tot or two possessed of real talent. The Enright's current line-up reveals a couple who belong in this class.

Full stage lowers, girls back across lights again with Dick Powell, m. c., following to announce Three Rhythm Girls. Trio is another of those precision tap dance outfits and need more polish. Hoke band number next, Powell singing a chorus for encore. This musical gang is one of the Enright's chief assets.

Bayes and Speck closed with their smart line of chatter. They've added a few new gags since last caught in this burg. The tot unit followed.

Picture, "The Gorilla" (FN), and first afternoon show, downstairs, wasn't a quarter full. *Cohen.*

Variety Bills

NEXT WEEK (DECEMBER 27)
THIS WEEK (DECEMBER 20)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (27)
Eddie Cantor
Burns & Allen
Joe Frisco
(Four to fill)
(20)
4 De Cardos
R Huling & Seal
F & M Britton
Nan Halperin
Tom Patricola
Runaway Four
Ramon Rositu Co
Joe Frisco
Chester
1st half (27-30)
Renie Riano Co
Ben Blue
(Two to fill)
2nd half (31-2)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
2nd half (24-26)
Audrey Wycoff
Kraft & Lamont
E N Bushman Jr.
Stuart & Lash
Cavaliers
Hamilton
1st half (27-30)
Cropley & Violet
Nan Blackstone
Bovie & Allman
Thomas, Boyd, Ed
Larry Rich Co
2nd half (31-2)
Maximo
Green & Lafell
Necking Party
A Dixon & Gorman
Marion Wilkins Co
Reb Hone & Co
Antics of 1931
2nd half (24-26)
Peter Bernard
Brennan & Bevan
Geo Riley
Ardine & Tyrell
Joe & N Hale
Alexander & Olsen
Hippodrome (27)
Geo Herman
Joe Hubert Co
Cheslegh & Gibbs
Cab Calloway Bd
Madison
1st half (27-30)
Gordova's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
2nd half (31-2)
Renie Riano Co
Ben Blue
(Two to fill)
2nd half (24-26)
Steven Bros & N
Millard & Marlin
Lita Grey Chaplin
Harris & Van
AKRON, OHIO
Palace (27)
Gilbert Bros
Jean Bordell
Art Frank Co
(One to fill)
(20)
5 Jewels
Renie Riano Co
Ann Seymour
Diamond Boys
ATLANTA, GA.
Keith's (27)
Lester Bros
Hyde & Burkin
Milton Berle
(20)
Elizabeth Morgan
Ted & Waldman
Yorke & Marks
Pepito
BOSTON
Keith's (27)
Samaroff & Sonia
Bobby Folsom
Midnight Revue
The Hennessys
Harris & Van
(20)
3 Ackers
Bernard & Henri
Earl Faber
Dave Appolon Co
BUFFALO
Hippodrome (27)
Stanley Twins Co
Hyde & Burke
Franklin Ardell Co
Gus Van
The Dakotas
(20)
Martha Mason Co
Gaudsmiths
Evans & Mayer
Cardini
Buck & White
CEDAR RAPIDS, IA
Iowa
1st half (28-30)
Vagges & Vagges
2nd half (31-3)
Frivolities
Jos B Stanley Co
The Braints
CHARLOTTE, N. C.
Keith's (27)
Elizabeth Morgan
Ted & Waldman
Yorke & Mares
Pepito
(20)
Smith & Rovers
Walter Walters
Scooters-Lowry
Royce Co
CINCINNATI, O.
Keith's (27)
Bob Nelson
Reynolds & White
Ruth Roland
RKO Discoveries
Tommy Wonder
(20)
4 Spiros
Grace Barry
Medley & Dupree
Weaver Bros & E
CHICAGO, ILL.
Englewood
1st half (28-30)
Emma Earl Harvey
5 Gordons
(Three to fill)
Palace (27)
Rikuna Bros
Medley & Dupree
Norma Gallo Co
Fred Keating
Pat Rooney Co
(20)
Enoz Frazere
Allen & Canfield
Babe Egan Co
Jim McWilliams
(20)
Wilson Kepple & R
Whitley & Ed Ford
Jack Pearl Co
Zelda Santley Co
Dainty Marie
Hyde Park (27)
Nellie Arnaut Co
K & J Hubert
Hal & Romaine
George Price
(20)
Cardini
Jean Boydell
Art Frank Co
DALLAS, TEX.
Keith's (27)
Lauroce & Hudson
Joan Sly
Steve Fields
Wilton & Weber
(20)
Olive & S Limont
Chesleigh & Gibbs
Nathan Twins Co
(Two to fill)
2nd half (24-26)
Frank & La Tell
Paul Mall
Bobby Jarvis Co
Franklin
Leavitt & Lockwood
Kenmore
1st half (27-30)
6 Lucky Boys
Carlena Diamond
Harry & Whitelege
Lorenz & Mayne
2nd half (31-2)
International 4
O'Brien & Hewitt
Dalton & Craig
Blondes & Brunettes
Larry Rich Co
2nd half (24-26)
Big Rose
Blossoms
4 of Kind
Paula Paquita Co
May Wirth & Fam
Harry F Welch
Bobby Pincus Co
Frank & M Britton
(20)
Gautier's Toy Shop
Ashley Paige
Roth & Shea
Robinson & Dewitt
Lamarr & Boyce
Lomas Tr
Gus Van
Lloyd & Nevada Co
Jefferson
1st half (27-30)
Will Morris
Overton-Brower
Geo Hunter
The Champion
Dalton & Craig
Cab Calloway
2nd half (31-2)
Forsythe & Kelly
Roloff-Elting
W J Ward
Monica & A Skelly
Harry Burns Co
Runaway 4
2nd half (24-26)
Samaroff & Sonia
Hah Rah Girls
Renard & West
Chas Althoff
Teck Murdock Co
Frank Conville
Carrying On
Royal
1st half (27-30)
Everest's Monkeys
Berta Demarest
Forsythe & Kelly
Vox & Walters
Joe Termini
Land of Clowns
2nd half (31-2)
2 Ladellias
Fred Harper Co
Dooley & Sales
(Three to fill)
2nd half (24-26)
Olivers Bros
4 Entertainers
Jim & Betty Page
Haywood & Pillard
Ray Hughes & Fam
Tam Oshanter Girls
BROOKLYN
Albee (27)
Marcello's Dancers
Slick Lucas
Tom Patricola
(Two to fill)
(20)
7 Gerdonians
Hal Neiman
Burns & Allen
Maxine Lewis
Harry Carroll Rev
Flushing
1st half (27-30)
Steven Nelson & S
Bernard & Henry
Richie Craig Jr
Eddie Leonard Co
One to fill)
2nd half (31-2)
6 Galenos
Cheslegh & Gibbs
Nathan Twins Co
(Two to fill)
2nd half (24-26)
Frank & La Tell
Paul Mall
Bobby Jarvis Co
Franklin
Leavitt & Lockwood
Kenmore
1st half (27-30)
6 Lucky Boys
Carlena Diamond
Harry & Whitelege
Lorenz & Mayne
2nd half (31-2)
Harry Hershfield
Maxine Lewis
Harry Carroll Rev
(One to fill)
2nd half (24-26)
Gwynne Co
Pressler & Klaiss
DETROIT, MICH.
Hollywood
1st half (28-31)
Rice & Snyder
Rudnell & Dunigan
Doin' Time
2nd half (1-3)
Baker Dove & A
(Two to fill)
FT. WORTH, TEX.
Keith's (27)
Dezso Retter Co
Carleton & Ballew
Count Bernivel
(20)
Larimer & Hudson
Jean Carr
Seeley & Fields
Wilson & Van
FT. WAYNE, IND.
Palace
1st half (31-2)
Johnny Perkins
(Three to fill)
2nd half (2-4)
Rudnell & Dunigan
Juics & J Walton
(Two to fill)
G. RAPIDS, MICH.
Regent
1st half (28-30)
Cowan & Cowan
(Three to fill)
2nd half (31-3)
Pierlpiani Tr
Walter Walters Co
Geraldine & Joe
(One to fill)
HOUSTON, TEX.
Keith's (27)
La Belle Pola
Evans & Wolf
Maddox & Clark
Sig Frisco
(20)
Achilles & Newman
Don Galvin
The Herkoffs
Pop Cameron
IND'APOLIS, IND.
Lyric (27)
Whitey & Ed Ford
Brendus Erle
Barton & Young
Lionel Mike Aries
Sidney Baker Co
(One to fill)
KANSAS CITY
Mainstreet (27)
Kitaros
Eva Clark Co
Jack & K Spangler
Jack Osterman
M Kelly Kiddie Rev
(20)
Paul Remos Co
Danny Small Co
Joe Young Co
Bonny Bell
LINCOLN, NEB.
Stuart (29)
Lessle Sis
(One to fill)
LOS ANGELES
R-K-O (27)
Worthy & Th'pson
Jack Usher
Peter Higgins
Collegiate Fam
(20)
Ralph Olsen
Clark & Bergman
Norton & Haley
Purple East
MADISON, WIS.
Orpheum
1st half (28-30)
The Frankenbergs
Grace M. Elline
6 Candreyas
2nd half (31-3)
Chanelle & Carleton
Manny King Co
(One to fill)
MEMPHIS, TENN.
Orpheum (26)
Harriman Swan & L
Mills
(Two to fill)
MILWAUK'E, WIS.
Riverside (27)
Monroe & Adams
Melino & Davis
Dane & Arthur
Jack Osterman
Tillis & Larue
MT. VERNON, N.Y.
Keith's
1st half (27-30)
A Kaufman Girls
K-Faike & Goodwin
Heck & Stone
Clyde Hagar
Chas Melson
2nd half (31-2)
A Kaufman Ens
Ben Taher Co
H. & B. Hutchins
Brian McDonald
2nd half (24-26)
A Kaufman Ens
Helmont Bros & J
Douglas-Wright Co
Brian McDonald
James & Allcyne
NEWARK, N. J.
Keith's (27)
Mills & Bobby
Frank Hurst
Venita Gould
Leavitt & Lockwood
(20)
Mlachaun
Cherry Blossom & J
Hayes Rose Co
Bert Hanlon
Visions of Yesterday
N. ORLEANS, LA.
Keith's (27)
Achilles & Newman
Dan Galvan
Jewell's Manikins
Pop Cameron Co
(20)
Buster Ross
Burke & Durkin
Milton Berle
OAKLAND, CAL.
Orpheum (27)
Harmon & Sanford
Rock & Ford
The Shanleys
(20)
Worthy & Th'pson
Jack Usher
Peter Higgins
Collegiate Fam
OKLA. CY, OKLA.
Keith's (27)
Sonny Lamb
Jimmy Rose
Hanlon & Watson
Bob Robison
(20)
Dezso Retter
Cheslegh & Gibbs
Count Berniveli
OMAHA, NEB.
Orpheum (27)
4 & Gertie Falls
Rose & Dunn
Vercelle Sis
Joe Marks
(20)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
PATERSON, N. J.
Keith's (27)
1st half (27-30)
Reilly Kids
Monica & A Skelly
Bob Nelson Co
Antics of 1931
2nd half (31-2)
6 Candreyjacks
Carmel Meyers
Stuart & Lash
The Cavaliers
Large & Morgner
Benny Kelly
2nd half (24-26)
Everest's Monkeys
Traps
Schwartz & Clifford
The Champion
Ben Blue & Co
PORTLAND, ORE.
Orpheum (27)
Mel Klee
Lee Gellis
Gloria Foy
Lang & Haley
(20)
Wilfred Du Bois
Lahiff, Lacey & A
Impromptu Rev
Hal Jerome
ROCHESTER, N.Y.
Palace (27)
Bert Nagle & Girls
Devito & Denny
Joseph Regan
4 Ortons
(20)
Arnaut Bros
F & J Hubert
Danny Duncan Co
Georgie Jessel
ROCKFORD, ILL.
Palace
1st half (28-30)
Pan
Edith Bow
Johnny Perkins
Fox-Mills
2nd half (31-3)
The Frankenbergs
Grace & M Elline
6 Candreyas
(One to fill)
S'LT LAKE, UTAH
Orpheum (27)
Meyers, Lubow & R
Raymond Saint
Loring Smith Co
Boy Sedley
(20)
A & O Falls
Rome & Dunn
Tercelle Sis
Joe Marks
S. ANTONIO, TEX.
Keith's (27)
Alice & S Lamont
Hilton Sisters
Cassa & Lehn
Ward & Van
(20)
La Belle Pola
Evans & Wolf
Maddox & Clark
Big Boy Reid
SAN FRANCISCO
Golden Gate (27)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(20)
Harum & Scarum
Ruth Ford
The Gamos
SCHENECTADY
R-K-O (27)
Worthy & Th'pson
Jack Usher
Peter Higgins
Collegiate Fam
(20)
Ralph Olsen
Clark & Bergman
Norton & Haley
Purple East
MADISON, WIS.
Orpheum
1st half (28-30)
The Frankenbergs
Grace M. Elline
6 Candreyas
2nd half (31-3)
Chanelle & Carleton
Manny King Co
(One to fill)
MEMPHIS, TENN.
Orpheum (26)
Harriman Swan & L
Mills
(Two to fill)
MILWAUK'E, WIS.
Riverside (27)
Monroe & Adams
Melino & Davis
Dane & Arthur
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Tillis & Larue
MT. VERNON, N.Y.
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Brian McDonald
2nd half (24-26)
A Kaufman Ens
Helmont Bros & J
Douglas-Wright Co
Brian McDonald
James & Allcyne
NEWARK, N. J.
Keith's (27)
Mills & Bobby
Frank Hurst
Venita Gould
Leavitt & Lockwood
(20)
Mlachaun
Cherry Blossom & J
Hayes Rose Co
Bert Hanlon
Visions of Yesterday
N. ORLEANS, LA.
Keith's (27)
Achilles & Newman
Dan Galvan
Jewell's Manikins
Pop Cameron Co
(20)
Buster Ross
Burke & Durkin
Milton Berle
OAKLAND, CAL.
Orpheum (27)
Harmon & Sanford
Rock & Ford
The Shanleys
(20)
Worthy & Th'pson
Jack Usher
Peter Higgins
Collegiate Fam
OKLA. CY, OKLA.
Keith's (27)
Sonny Lamb
Jimmy Rose
Hanlon & Watson
Bob Robison
(20)
Dezso Retter
Cheslegh & Gibbs
Count Berniveli
OMAHA, NEB.
Orpheum (27)
4 & Gertie Falls
Rose & Dunn
Tracey & Hay
Pat Henning
(20)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
SYRACUSE
Keith's (27)
Audrey Wycoff
Galla Rini & Sis
Billy Kelly Co
3 Swifts
(20)
Bert Nagle & Girls
Devito & Denny
Joseph Regan
4 Ortons
TOLEDO, OHIO
Keith's (27)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(20)
Kikutas Japs
Mellno & Davis
Gallo & Tiesen
Joe Browning
TORONTO, CAN.
Imperial (27)
Martha Mason Co
Gaudsmiths
Evans & Mayer
Cardini
Puck & White
(20)
Van Hern & Inez
Burns & Kissen
Anger & Packer
Zastro & White
Jim McWilliams
TRENTON, N. J.
Keith's (27)
Ann Boland Co
Lamarr & Boyce
Danny Duncan Co
Cherry Blossom & J
(25)
Raymond & K'fman
Barto & Clark
Arthur Ward
(20)
Ben Tahar Tr
Jean Darling
Walter Rediord
Glenn & Jenkins
TROY
Keith's
1st half (27-30)
Lucille Sis
Pressler & Klaiss
Al B Wilson Co
2nd half (31-2)
Olvera Bros
Keo Tahki & Yoki
Jack Wilson Co
Joe Herberts Rev
2nd half (24-26)
Australian Waltz
Stanelli & Douglas
Bobby Pincus Co
Local Property Rev
UNION CITY, N. J.
Keith's
1st half (27-30)
Young Kam Tr
3 Foys
Naomi Morton Co
Conlin & Glass
2nd half (31-2)
Gwynne Co
Joe Termini
Vox & Walters
Reilly Kids
2nd half (24-26)
Tinova Balkoff Co
Harry F Welch
Barkes & Wallace
May Wirth Co
VANCOUVER, B. C.
Keith's (27)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse & Co
(20)
The Agemos

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY.
This Wk.: Victor Morley; Robert Braine

Jack Wilson Co
Joe Herbert Rev
2nd half (31-2)
Gym Jam Girls
Lucille Sis
Pressler & Klaiss
Al B. White
Morton Co
2nd half (24-26)
Kluting's Ents
Stone & Lee
Clyde Hagar
Dillon & Parker
SEATTLE, WASH.
New Orpheum (27)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(20)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
SIOUX CITY, IA.
Orpheum
1st half (27-29)
H & F Usher
Aunt Jemima
& Cowboys
(One to fill)
2nd half (31-1)
Three Lyres
Ellis & Clark
(Two to fill)
SO. BEND, IND.
Palace
1st half (28-30)
Manny King & Co
Chappelle & Cleton
(Two to fill)
2nd half (31-3)
Cowan & Gray
(One to fill)
ST. LOUIS, MO.
Keith's (27)
Paul Remos Co
Danny Small Co
Joe Young Co
Bobby Co
(20)
4 Peaches & J
Johnny Hyman
Joseph Howard
McLellan & Sarah
Ann Family
ST. PAUL, MINN.
Orpheum (27)
Osgood Dennati
Clifford & Marion
Victor Oliver
Irving Edwards
20th Century Rev
W. PLAINS, N. Y.
Keith's
1st half (27-30)
Kaufman Ens
Ben Tahar Co
H. & B. Hutchins
Brian McDonald
2nd half (31-2)
A Kaufman Girls
Rah Rah Girls
J Fred Coots
Chas Melson
2nd half (24-26)
A Kaufman Girls
Chas Melson
Lauretta Cornsen
WINNIPEG, CAN.
Keith's (27)
Falls, Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
(20)
Mann, Bradford & Y
Bobby May
Yorke & King
YONKERS, N. Y.
Keith's
1st half (27-30)
Gwynne Co
Gaynond & K'fman
Foy Gingerbread
Tam Oshanter Girls
Runaway 4
2nd half (31-2)
Lang & Haley
2 Castles
King & Burnett
Billy Maine Co
Naomi Morton
Conlin & Glass
2nd half (24-26)
Laddie Lamar
Brooks & Rush
Earl Dewey Co
Dalton & Craig
Billie Leonard Co
YOUNGSTOWN, O.
Keith's (27)
Wilson Keppie & B
Gracie Harry
Weaver Bros & El'y
Home Folks
(20)
Happy Harrison's C
Dot Bee & Hudson
Scott Sanders
Stanley Twins
Charlie Foy Co

Loew

NEW YORK CITY
Boulevard
1st half (27-30)
Tommy Evans Co
F & M Britton
M. McGreevy Co
Maude & Janis
Hyde & Burke Co
2d half (31-2)
Rector & Doreen
Furman S. & L.
Welsh Bros L. & F
Carney & Jean
Moreland Fiesta

Capitol (27)
Dave Schooler
Charlotte Ayers Co
3 Dennis Sis
Billy Fergus Co
Jackie Heller
Roy Rogers
Lincoln Sq.
1st half (27-30)
Sugar Marcelle Co
Gus & Barrows
Russell & Arnaut G
(Two to fill)

Picture Theatres

NEW YORK CITY
Capitol (19)
"Night Shifts"
Dave Schooler
Collins & Peterson
Jack & Rudell 6
Gruber's Oddities
Hale Girls
"Passion Flower"
Plus Amount (19)
"Aptitude Shop"
Leo Rosman
Sid Marion
Leo Andre Co
On With It
Mara Duval
Jack Arthurs Co
Frank Jenks
"Tom Sawyer"
Roxy (19)
"H. M. S. Pinafore"
Frank Moritan
Sarah Ramsden
Helen Soda
Sudsworth Frazer
John Tuttle
Frank Crofton
J Parker Coombs
Hully & Fox
Midnight Revue
BROOKLYN
Fox (19)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Paul Russell
Bob Brandies
Webster & Marino
ATLANTA, GA.
Fox (27)
"Hyw'd Collegians"
Dorothy Crooker
Lloyd's McCormack
BRIDGEPORT, CT.
Palace (26)
"Victor Herbert"
Fred Byron
Read Girls
"Dowsing to Hell"
Hippodrome (20)
Puck & White
Ramsdell & Deane
Bandsmith Bros
Cardini
Margie Mason
"Along Came Ruth"
CLEVELAND
State (20)
"Oh Susie"
Paul Ash
Mitchell & Durant
Ann Greenway
Allen & Kent
Virginia Bacon
Dale Girls
DETROIT
Fisher (20)
"Masquerade"
Buck & White
"Along Came Ruth"
Fox (20)
"Southern Nights"
Hatt & Herman
Jimmy Lyons
Hot Chocolates
Glenn Vonnegut
"Oh For A Man"
Michigan (20)
Morgan & Weeks
Charlie Crafts
"Silver Horde"
DULUTH, MINN.
Minnesota (27)
"Oh Uncle"
A-B-H Revue
John B Duker
Lockhart & Dooley
Bud Williamson
Dave Gaudsmith
NEWARK
Branford (20)
Monk & Monk
Benn, Fitz & M'hy
Gladys St. John
M Mat Quarrel Co
Darlene Adders
"Free Love"
NEW HAVEN
Fox-Poli (20)
"Victor Herbert" I
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 4
BROOKLYN, N. Y.
Fox (26)
"Green Devil"
Peg Leg Bates
Miller & Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
DETROIT
Fox (26)
"New Yorker" Idea
Jackson & Callah'n
Whitey Roberts
Frank Sonnebern
Marjorie Burke
FRESNO, CALIF.
Wilson
1st half (25-27)
"The Dance"
Everett Sanderson
Arnold Grazer
Leo Murray
Patsy Boland
Sunkist Beauties
GLENDALE, CAL.
Alexander
2d half (28-31)
"Prosperity"
HARTFORD, CT.
Capitol (26)
"Wild & Woolly"
Kirk & Lawrence
Hall's Krazy Kats
Hub Carlell
Aussie & Czech
Ray Ingwin
Bud Murray
HOLLYWOOD
Pantages (26)
"Tropical Nights"
Calligary Bros
B. & E. Burroff
Alexander Sis
Dorothy Thomas
Sunkist Beauties
JOPLIN, MO.
Fox
2d half (28-30)
"Rose Garden"
Red Donahue & U
Harold Stanton
Buddy Howe
Walter Powell
Electric 2
Victor Herbert 4
BROOKLYN, N. Y.
Fox (26)
"Green Devil"
Peg Leg Bates
Miller & Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
DETROIT
Fox (26)
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Hub Carlell
Aussie & Czech
Ray Ingwin
Bud Murray
HOLLYWOOD
Pantages (26)
"Tropical Nights"
Calligary Bros
B. & E. Burroff
Alexander Sis
Dorothy Thomas
Sunkist Beauties
JOPLIN, MO.
Fox
2d half (28-30)
"Rose Garden"
Red Donahue & U
Harold Stanton
MONTREAL, CAN.
Loew's (27)
Rubin Sis
Kelo Bros
Kelso, Bros
Accordiana
Abe Reynolds Co
Jack Sidney Co
NEWARK, N. J.
Loew's (27)
Meehan's Dogs
Lytell & Kant
Berr & Wesley
Harry Howard Co
Lovejoy Dancers
PITTSBURGH, PA.
Loew's (27)
Ted Claire
Triste, Evganza
Gomez & Winona
Medisca & Michael
WSH'GTON, D. C.
Allan Rogers
Barto & Mann
Berke & Berte
Carlina
Rena & Margo
YONKERS, N. Y.
Loew's
1st half (27-30)
Hubert Dyer Co
Rose & La Tour
Stuart & Lash
Cavaliers
2d half (31-2)
Palermo's Unknowns
Julian Kelly
Roy D'Arcy Co
Talent & Merit
Carl Shaw Co

Fanchon & Marco

NEW YORK CITY
Academy
1st half (28-29)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Paul Russell
Bob Brandies
Webster & Marino
Audubon
2d half (30-1)
"Idea in Blue"
Renoff & Renova
Mitzi Mayfair
Paul Russell
Bob Brandies
Webster & Marino
ATLANTA, GA.
Fox (27)
"Hyw'd Collegians"
Dorothy Crooker
Lloyd's McCormack
BRIDGEPORT, CT.
Palace (26)
"Victor Herbert"
NEW HAVEN
Fox-Poli (20)
"Victor Herbert" I
Buddy Howe
Walter Powell
Electric Duet
Herbert 3
Barnett Nagy Bd
"Remote Control"
PHILADELPHIA
Earle (20)
Jay Mills
Sunshine Sammy
Mitzi Groff
Billy "Red Kid"
Mastbaum (20)
"Merrie Xmas"
Hersches Maniere
Gus & Will
Ezner & Fisher
3 Neal Sis
Max Co
"Passion Flower"
PITTSBURGH
Fulton (20)
"Jingle Bells"
Dick Powell
Daye & Spack
3 Rhythm Girls
"The Gorilla"
Penn (20)
"Tangle Coffee"
Ted Claire
Jay C Flippen
"Follow the Leader"
Stanley (20)
"Putt Putt" I
Ed Lowry
Hunter & Percival
Grace Johnson
Serrial Abbott Co
Dick Hinds
PROVIDENCE
Fays (20)
Leonard's Cavalry
4 Phillips
Lady Barbara's Co
Peter Geo Buff
Dippy Deira
Elsie & Herman
White Bros
Grant Johnston
Men Without Law
BUFFALO
Buffalo (20)
"Enoch Arden"
Al Mitchel
Earle DeVere
Peter Geo Buff
Dippy Deira
Elsie & Herman
White Bros
Grant Johnston
Men Without Law
CLEVELAND
State (20)
"Oh Susie"
Paul Ash
Mitchell & Durant
Ann Greenway
Allen & Kent
Virginia Bacon
Dale Girls
DETROIT
Fisher (20)
"Masquerade"
Buck & White
"Along Came Ruth"
Fox (20)
"Southern Nights"
Hatt & Herman
Jimmy Lyons
Hot Chocolates
Glenn Vonnegut
"Oh For A Man"
Michigan (20)
Morgan & Weeks
Charlie Crafts
"Silver Horde"
DULUTH, MINN.
Minnesota (27)
"Oh Uncle"
A-B-H Revue
John B Duker
Lockhart & Dooley
Bud Williamson
Dave Gaudsmiths
NEWARK
Branford (20)
Monk & Monk
Benn, Fitz & M'hy
Gladys St. John
M Mat Quarrel Co
Darlene Adders
"Free Love"
NEW HAVEN
Fox-Poli (20)
"Victor Herbert" I
Buddy Howe
Walter Powell
Electric Duet
Herbert 3
Barnett Nagy Bd
"Remote Control"
PHILADELPHIA
Earle (20)
Jay Mills
Sunshine Sammy
Mitzi Groff
Billy "Red Kid"
Mastbaum (20)
"Merrie Xmas"
Hersches Maniere
Gus & Will
Ezner & Fisher
3 Neal Sis
Max Co
"Passion Flower"
PITTSBURGH
Fulton (20)
"Jingle Bells"
Dick Powell
Daye & Spack
3 Rhythm Girls
"The Gorilla"
Penn (20)
"Tangle Coffee"
Ted Claire
Jay C Flippen
"Follow the Leader"
Stanley (20)
"Putt Putt" I
Ed Lowry
Hunter & Percival
Grace Johnson
Serrial Abbott Co
Dick Hinds
PROVIDENCE
Fays (20)
Leonard's Cavalry
4 Phillips
Lady Barbara's Co
Peter Geo Buff
Dippy Deira
Elsie & Herman
White Bros
Grant Johnston
Men Without Law
OAKLAND, CAL.
Oakland (26)
"Moonlight Revels"
George Broadhurst
Charles Brugge
Al Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Emeralds
OLKA. CITY, OK.
Opulcuni (25)
"Simply Love"
Will Aubrey
Paul Howard
Bob Brandies
Webster & Marino
PASADENA, CAL.
Colorado (25)
"Top of the World"
PHILADELPHIA
Fox (26)
"Cadets" Idea
Born & Lawrence
Miles Sis

Dispensing Rhythm That MAKES YOU FEEL YOUNG Again JACK POWELL Dir.: LEDDY & SMITH

Buddy Howe
Walter Powell
Electric 2
Victor Herbert 4
BROOKLYN, N. Y.
Fox (26)
"Green Devil"
Peg Leg Bates
Miller & Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
DETROIT
Fox (26)
"New Yorker" Idea
Jackson & Callah'n
Whitey Roberts
Frank Sonnebern
Marjorie Burke
FRESNO, CALIF.
Wilson
1st half (25-27)
"The Dance"
Everett Sanderson
Arnold Grazer
Leo Murray
Patsy Boland
Sunkist Beauties
GLENDALE, CAL.
Alexander
2d half (28-31)
"Prosperity"
HARTFORD, CT.
Capitol (26)
"Wild & Woolly"
Kirk & Lawrence
Hall's Krazy Kats
Hub Carlell
Aussie & Czech
Ray Ingwin
Bud Murray
HOLLYWOOD
Pantages (26)
"Tropical Nights"
Calligary Bros
B. & E. Burroff
Alexander Sis
Dorothy Thomas
Sunkist Beauties
JOPLIN, MO.
Fox
2d half (28-30)
"Rose Garden"
Red Donahue & U
Harold Stanton
Wallin & Barnes
Rognam & Trigger
Mable & Marcia
Harry Hines Co
PORTLAND, ORE.
Broadway (25)
"Seasons" Idea
Frank Melino Co
Lottie Loder
Aba Broadbent
Fred Lindell
SALEM, WASH.
Capitol
1st half (27-28)
"Espanola" Idea
J & R Griffith
Harry Lennon
Mayo & Cruse
May Packer
Abbey Green
SAN BERN'D'O, CAL.
California
1st half (25-27)
"Prosperity"
SAN DIEGO
Fox (25)
"Icy Hot"
3 LeGrohs
Betty Lou Webb
Hines & Dare
SAN FRANCISCO
Fox (26)
"Society Circus"
Frank Melino Co
Tabor & Greene
Betty Martin
Woodlief & Half Pts
SAN JOSE, CAL.
California
2d half (29-31)
"The Dance" U
Everett Sanderson
Arnold Grazer
Leo Murray
Patsy Boland
Sunkist Beauties
SEATTLE, WASH.
Fifth Ave. (25)
"Enchantment"
Jue Sing
3 Meyakos
Sanami Co
Jack Foster
Sensational Togo
Sunkist Beauties
SPR'GF'LD, MASS.
Palace (26)
"Gobs of Joy"

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Rio & Lunny
3 Jacks & Queen
LOS ANGELES
Lorw's State (25)
"Vaude Echoes"
9 Allisons
Bobby Henshaw
Aerial Roonseys
LOUISVILLE, KY.
National (28)
"American Beauty"
Miss Universe
8 Beauty Winners
Eddie Hanley Co
Toots Novello
Duff & Hurt
Sunkist Beauties
MILWAUKEE, WIS.
Wisconsin (26)
"Doll Follies"
Les Kliebs
Lasalle & Mack
Hanlon & Virginia
Bebe Sherman
Roy Loomis Dancers
NEW HAVEN
Palace (26)
Gene & James' I
Will Cowan
Soo Wong
Maxine Evelyn
Jim Dennin
Franklin & Astell
NIAGARA FALLS
Strand (26)
"Southern"
Hart & Herman
Derby Wilson
Jimmy Lyons
Helen Warner
Di Pinos
Fat West
3 Jolly Tars
Scotty Weston
Polly Kramer
Mary Evans
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ken Eastwood
Doyle 4
ST. LOUIS, MO.
Fox (25)
"On the Set"
Rose Valyda
Marion Hellatt
Gil Lamb
Lydell & Lollia
Brown & Willa
Carla Torney Girls
TACOMA, WASH.
Broadway (25)
"Fay Bars When"
3 Bernoni Bros
Charles Irwin
Jellybean Johnson
Max Hart
Mandalay Duo
Carla Torney D'rs
WASH'GTN, D. C.
Fox (26)
"Country Club"
Leonora Corl
Master & Grayce
Ray, Samuels
Louise & Mitchell
WORC'R, MASS.
Palace (26)
"Rhythm-Pic"
Harry Kalino
Lloyd & Hines
Jean McDonald
Joe Rose

(Continued on page 68)

Last of the Old Style, Non-Smoking Ladies Are All on Broadway Now!

Broadway is the last stronghold of good old-fashioned womanhood. The fingers of all the little lassies of the hinterlands may be stained with nicotine, but hardboiled Broadway still wants to believe that nice women do not smoke.

Deliberately shutting its eyes to the cigarets that tumble out of every lady's pocketbook, Broadway tradition sticks to the legend that a lady who uses tobacco ain't no lady.

If a lady forgets and insists on smoking, then Broadway is going to make it tough for her. The dressing room at the Palace is commodious, a huge salon fitted with lots of mirrors and all sorts of roomy sofas and chairs. But no lady who traffics with nicotine may indulge in her wicked habit there. For the likes of her there is a stuffy little room away off in a corner, with shabby wicker chairs all crowded together, as uncomfortable as the righteous management can make it.

But so sunk is womanhood in 1930 that the great big, airy salon is always empty at intermission, while all the ladies huddle into the tiny smoking room for a drag. The Palace, one of Broadway's most accurate spokesman, has indicated its stand on the question of ladies and cigarets, but the ladies won't mind. Contrary, as always, they won't get back on the pedestal.

Smokeless Hostesses

Roseland ballroom takes pride in the irreproachable quality and conduct of its hostesses. They must obey a rigid set of rules, and the most important of these is "No Smoking." The management quaintly believes that no one would insult a girl who doesn't smoke, and vice versa. Hostesses smoking between dances would immediately transform a "ballroom" into a "dance-hall," a term of frightful opprobrium to the high-minded management of Roseland. So strongly does Roseland feel about the propriety of ladies smoking that a hostess caught carrying on so shamefully is straightway punished with a two weeks' layoff.

Women stroll Fifth avenue, cigaret in hand, and nobody looks. They smoke in buses, and no one cares. Yet a lady leaving the shelter of a theatre marquee for a Broadway orange juice stand inhaling a spud will cause every passerby to cast sich scornful glances that she should choke on each puff. Small boys follow her. Mothers draw their children close, shielding them from the horrible sight.

Broadway itself is firmly no smoking for women. It's those who don't belong that debauch the morals of the street. Out-of-towners and strangers from other districts bring to Broadway their new-fangled ideas about the rights of women.

The real Broadway is true to the old standards of judging a lady. A woman who smokes might just as well be dancing on table tops. Broadway has to cling fast to its illusions about what a lady does. How else would it know?

USED LEAD NICKELS

Musician Pinched for Phone Fooling in Hotel Booth

Albert A. Travers, 28, musician, living at the Manger, pleaded guilty to unlawfully operating a coin box in Special Sessions and was given a suspended sentence.

Telephone company investigators arrested Travers Nov. 21 in the lobby of the hotel after he had inserted plugs instead of nickels in a public booth.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

G. V. Dance Teachers' Case Stops at Summons

Saxley V. Penfold, of 66 Charles street, well known in the Village as an exponent of dancing, was visibly vexed in West Side Court when the summons he obtained against Louis H. Chalif, head of a dancing studio, at 163 West 57th street, was dismissed by Magistrate August Dreyer.

Chalif was summoned on the charge that he was withholding some irreplaceable manuscripts and personal papers of Penfold. The latter told the court that he and Mr. Chalif had started "The Art of the Dance."

He was to be paid certain sums for supplying the ideas and expense money, stated Penfold, but trouble developed and he was ousted. He then sought the return of his papers but met with no success.

Chalif, through his attorney, denied the allegations and characterized the complaint of Penfold as ridiculous.

Rips Dancer's Wardrobe But Charge Is Dropped

Betty Montgomery, dancer, residing at the St. Paul hotel, told Magistrate Silberman in West Side Court that she declined to prosecute Arthur A. Gouin, 31, auto salesman, who was charged with destroying almost $1,000 worth of her dresses. Gouin was then freed.

The auto salesman was arrested by Detective Bill McConachie of the West 68th street station, who was informed by the dancer that she and Gouin were sort of "chums."

Gouin was alleged to have obtained a pass key and entered Betty's room. He then began his work of destruction, stated the dancer. When she returned home she found every piece of wearing apparel torn to bits.

The defendant is quoted as admitting tearing the dancer's clothes, but stated he was sorry and would make good, said the sleuth.

Forum

Lansing Mich., Dec. 18.

Editor Variety,

Dear Sir:

During the week of Dec. 6 the team of Howard Kane and Corel Ellis, playing R-K-O time, dissolved partnership. Have been advised that some person is now claiming she is Corel Ellis of the team Kane and Ellis.

Wish to state that I am no longer connected with Howard Kane and anyone using my name is doing so without my knowledge and permission.

Yours,
Corel Ellis.

Rumson, N. J., Dec. 17.

Editor "Variety":

Dear Sir:

Fourteen years ago the late Junie McCree wrote me a song entitled, "Mrs. Cupid," of which I hold the copyright.

I sang the number in all the first-class vaudeville houses in the United States and Canada. I purchased the song, incidentally, outright for $500 and it is my sole and exclusive property.

Fancy my surprise when I attended a performance at the Palace, N. Y., week of Dec. 6 and heard Ken Murray give advice to the love-lorn and use the name of "Mrs. Cupid." The song, "Mrs. Cupid," and the idea is originally mine, even to the asking of the questions and the replies.

And they're asking for new material.

Respectfully,
Lydia Barry.

Girls in the floor shows at the nite clubs these nights are amusing themselves by making all sorts of designs with lighted safety matches for lack of customers or anything else to do while sitting around.

Charlie Hayman, with the new 25c. Lafayette, across for plenty yards profit weekly. Leaves Jan. 1 with family for three months in Florida. George McKenna taking over management during boss' absence.

Chicago!

Chicago, Dec. 28.

Town will have the world's first evangelistic convention Jan. 4-11. Billy Sunday and all the big evangelists have promised to be on hand.

Week is also the one on which word has gone out that Cicero will reopen gambling in a big way.

Hollywood Shorts

By CLAUDE BINYON

Hollywood, Dec. 20.

"Did you advertise for a maid, ma'am? I saw your ad in the paper. You advertised."

"Yes; come in."

"Thanks, ma'am. This place ain't so big, is it? It ain't so big."

"I really don't need a large place. You see my husband and I are at the studio almost every day."

"Are you in pitchers? You're in pitchers. You ain't got no swimming pool."

"What is your name, dear?"

"Tillie. Do you know Mary Pickford?"

"No."

"If you're in pitchers you get a million dollars a week. Why do you live in such a little place?"

"For one thing, I don't get a million dollars a week."

"I came out to California to get in pitchers. I almost did, too, only I wouldn't sacrifice my all."

"Your all what?"

"The man said he would make a star out of me if I would sacrifice my all. He was standing outside a pitcher studio and he had on overalls. He was a director. They wear overalls when they work."

"Directors don't wear overalls."

"The important ones do. I was in a studio once. I and my girl friend walked right in. I don't know how we did it unless we looked important. Al Jolson was making a pitcher and sang three songs for us. It was at Paramount, and Bebe Daniels was in the pitcher."

"Al Jolson isn't at Paramount, dear."

"Yes he is. I'm really not poor. I went to college and got smart. My folks are millionaires but they disowned me when I wanted to marry the chauffeur. So now I'm a maid."

"Did you marry the chauffeur?"

"What chauffeur? When Robert Montgomery kisses you—just makin' believe in a pitcher, I mean—when he kisses you do you feel like sacrificing your all?"

"He has never kissed me."

"He has me. I was at a orgy in his house—it has 45 rooms—and I almost sacrificed my all in every room. Do you serve good food here?"

"That's up to you, Tillie. I expect you to do the buying and serving."

"I like peanut butter. Where I worked at last they never let me buy peanut butter."

"Where did you work last?"

"At Joan Crawford's. I quit because I couldn't stand to watch her husband beat her. She's married to Bull Montana and he comes home drunk. They have 45 rooms. Her husband made advances at me and told me he'd put me in pitchers, but I said him nay. When I get to be a star I want to be able to say that I never trampled no men in the dust to get there. I want Thursdays off."

"That's alright."

"Thursdays I go out with my boy friend. He's a millionaire. He writes stories for pitchers but right now he's working on a building. He says he thinks he'll sell a story to Al Jolson about a singer whose wife left him but he had to keep on singing anyway, even when his baby died. If my boy friend sells this story he'll quit working on the building and we'll get married. He promised me that when I gave him my all."

"You did—that?"

"Every Thursday. I want Thursdays off."

Dr. Cecil E. Reynolds, of Hollywood, British alienist, likes to troupe. Coming over on the boat the doctor played "Hamlet" at the ship's concert with Montague Love as the king and Lionel Belmore as the clown. He expects to do this Shakespearean play at the Selwyn, N. Y., next spring.

Razzing The Home Town

DALLAS

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Rudy Donat

Dallas, Dec. 20.

"Evah been up to Dali-lis?"

That's the big query when the discussion is of big towns. To most Texans it's still the only "show nuff" city in the state.

Billed as the "metropolis of the southwest," Dallas is commercial key of a stretch of dirt that could easily swallow four or five ordinary U. S. states, bragging of heaviest array of skyscrapers south of the Mason-Dixon line. Located on Trinity river, with Ft. Worth, "cow town," 32 miles west.

Theatrically, the town serves as a hatchery for most of activities between New Orleans and El Paso, Kansas City and the Gulf. Despite what some folks think, Dallasites don't wear six gallon Stetsons; no Indians within 200 miles of here; broncho busters are fair attractions and the burg has a rep as a hard show town.

About the first amusement venture attempted here was way back in the 80's, when some of the city dads got together and figured they might boost general biz with a fair. The country fair gradually grew into the annual Texas State Fair, which has served it's purpose of educating Texans to look to Dallas for entertainment.

Like most of other Texas towns, comparatively young, Dallas doesn't boast of many celebs. Few years back the old Bryan high school enrolled one Louise Dantzler, originally hailing from Corsicana, 30 miles south. Louise was rated as "average" stude, fair looking, quiet and popular wall flower at the gym hops. So mama Dantzler decided she'd better try more rosy fields for Louise, taking her to L. A. Now she's billed regularly as Mary Brian.

With Mary to Hollywood went one Dorothy Seastrunk, changed her surname to Seastrom, got a few minor roles, got t. b. and faded from pictures.

Back in 1901, the manager of old Cycle Park got a couple of press notices when his leading man and wife announced birth of a girl. The incident was quickly forgotten, even 29 years ago. Then Paramount groomed Bebe Daniels out of her.

From Kids, Up

At Greenville, neighboring burg, one ambitious dad was set for making a medico out of his son, sent him to Texas University. But the hard head took to singing as John Boles.

More recent Dallas sacrifices to the screen are James Hall and Ginger Rogers. Ginger used to get the razzberries pretty regular as "personality" girl in Publix prologs, etc. It was another Dallas kid, Jack Pepper, locally "Culpepper," who taught her the ropes. Jack, in vaude for several years, later married Ginger. But that didn't linger long.

The Swor family was one of the earliest stage names of the town. Bert, more recently of Moran and Mack, still carries on. Got their start when minstrels were money makers in the south, with tents and street parades.

It was to Elm street, foolishly called "the Broadway of Texas," that came, almost 39 years ago, one son of an old St. Louis banker and took a shot at show biz in the old Opera house, later renamed Majestic. Seldom heard, and even less seldom seen, Karl Hoblitzelle now is easily the biggest shot in Texas show biz. He got his interest for the amusement racket from some job he once held with an exposition. Someone told him that the southwest was virgin ground for a circuit, so Karl brought his St. Louis dough for founding the Interstate wheel, which to many is still synonimous with vaude. During that time Karl has seen some hard times. People who got a big kick out two-by-four carnies and rodeos couldn't see much in the song-and-dance stuff. It was with Mr. Hoblitzelle that a couple of well known names to Brondway made show history, Charlie Freeman and Bob O'Donnell. Between their efforts, Interstate vaude not only got recognition, but grew into the ace b. o. attraction in Texas. Interstate valuation in recent R-K-O merger was $7,000,000. Just a result of showmanship from the wide open spaces.

Other Dallas name additions to show biz include late Si Charninsky, exhib, and brothers Eph and Hyman, in a musical line, H. A. Cole, head of Texas indie exhibs and popular in Allied affairs, Louis L. Dent; and Eddie Carewe claims he once punched cattle near here with Gainesville as birthplace.

For Opera

To opera, town gave Leonora Corona, Met star. Gene Finley, of Publix eastern staff, got his start here as manager of Old Mill, then boss of station WFAA.

Local gentlemen of the press have been singularly inactive. There are four sheets, "News," "Times-Herald," "Journal," "Dispatch." John Rosenfield, Jr., holds honor as first regular critic slick enough to sell a Texas publisher on necessity of a dramatic scribe. Now they send Rosey to scout Broadway hits for road possibilities down this way that never show up.

Night life was the berries here, coupla years back. Hashers who had managed some time or other to travel around a little got a stake from bootleggers, gamblers, or both, opened upstairs joints, and the next time you'd see them would be in a shiny sport roadster. Never bothered by the cops much, but faded along with the town's big time leggers. Now Bagdad and El Tivoli remain, both where a hubby can take his frau. Mugging not so hot.

And, while a hard show town, Dallas is an artists' heaven. Music schools by the scores, every class, along with 30 or more dance schools.

The Kluxers

One thing the chamber of commerce doesn't brag about is that Dallas was once headquarters of the Ku Klux Klan, but does brag of 60 or so churches. Some managers of the old school used to meet the parsons and throw open theatres for Sunday a. m. services. And what publicity that was! Some of the boys are even accused of having sung in choirs. That was when managers were managers and a "publicity director" was just a press agent.

Town still talks of world's first municipal radio station, WRR.

And it's present Mayor Tate who first tried the idea of putting managers on their word of honor, minus censor or official interference. The first squawk is yet to be registered.

A wise guy, that Tate, and a showman's friend.

Special Sessions Trial For Boy Dancer Case

Mrs. Margaret McHale, 34, 120 West 47th street, mother of James (Duke) McHale, well-known 15-year-old specialty dancer, was held for trial in the Court of Special Sessions. Bail of $500 was fixed by Magistrate Silberman.

Theodore Raderick and Mrs. Grace Cox, agents of the Children's Society, arrested Mrs. McHale in the basement of the Paramount hotel in the Paramount Grill, where the agents stated that "Duke" was dancing. He was said to be receiving $100 a week.

Recently a magistrate suspended sentence on the boy's father when he promised to take him out of "Princess Charming" and keep him from appearing in shows until he reached the age of 16.

Despite this kindness on the part of Magistrate Renaud, the family violated the promise made and "Duke" was working at the Paramount Grill. Mrs. McHale was waiting for "Duke" to finish when Raderick and Mrs. Cox placed her under arrest for permitting her minor son to dance. Duke was taken into custody by the agents on the charge of being a neglected minor.

Mrs. McHale pleaded ignorance. She told the agents that a friend of the family had told her he would get "Duke" a license to dance for $20. In the meantime she was informed that the boy could appear pending the arrival of the license, said the mother.

No Wall Flowers in Chi. Ballrooms, Volunteer Group Keeps Gals on Go

Chicago, Dec. 23.

Chicago's two biggest ballrooms are using a scientific research department, employing about 100 people, to overcome the wall-flower grief.

For 75 cents any evening, any femme, able to get about at all, can meet and dance with the town's semi-elite in these two structures, with the research department stepping in after the girl gets in the hall and making the evening happy. The scientific angle is that the 100 employees study physiognomy and psychology so as to be able to understand all guests and handle them accordingly.

Two spots, the Trianon on the southside, and the Aragon, on the north, each accommodate 3,000 dancers. They are the only ballrooms on the globe that won't let wall-flowers be wall-flowers. It is the aim of the management to make Chicago the dancer's paradise.

Each of the spots has a "400" club, which despite the ritzy name has a waiting list. These 400 patrons like dancing and get free ducats. Each member helps in the social end of the dancing. They see to it that every femme in the house gets a whirl.

The 400 mob also act as bouncers, always keeping out a weather eye. None ever do any actual tossing, but are on hand to strengthen the hall's reputation that anyone is safe beneath its roof.

Strictly Non-Alcoholic

Liquor is barred. Boys coming in with flasks are scented out by semi-gigolos, who in brushing past the suspect feel gently at his hip. If found, the wet goods must be checked until the owner leaves. His name is pasted across his bottle and as he heads home for the evening he gets it back.

Liquor checking idea is part of the scientific research department, with the argument that femmes don't like to dance with boys blowing boozy breaths.

Andrew Karzas, who promoted the two spots, has sunk about $3,000,000 in them, backed by the American Bond & Mortgage Co. Karzas has tried to make dancing on the level here, figuring there are enough lonesome dames who like to dig for the joy of it. The two spots draw about 35% suburban trade, with it coming as far away as Milwaukee. Billing extends over a radius of 100 miles of Chicago.

20% Just Watch

At present the two spots are enjoying a paying clientele of about 20% who simply look on from the balconies. Research department has also figured that about 10% of the 5,000,000 drawing power of the two halls goes in for dancing as their weakness. Last year the Trianon and Aragon got many of this 10% faction twice weekly. This year, because of the pinch, the regulars come only once a week. An increase in new faces has offset this loss.

All doormen use the ticket rejection idea on undesirables. Money is refunded a mugg if he has a dirty collar or unclean shoes. "You won't be happy here" is the phrase used when the admission charge of $1.25 is given back.

Expose Act

Chicago, Dec. 23.

Dick Canfield is a stage attraction exposing forms of cheating by cards, dice, wheels and other bunco. His turn runs for 35 or more minutes. Portions of it are illustrated by moving pictures.

Canfield may be given a trial in the picture house circuits playing around the winter resort gambling belts. His asking salary is reported at $700 weekly.

Corn Belt Deliveries

Des Moines, Ia., Dec. 23.

Sleuths find city market is popular trade center for bootleggers. Venders sidle up to vegetable stands and slip bottles into baskets of onions, carrots, etc.

Iowa Weather Bets

Des Moines, Ia., Dec. 23.

Weather man going on ga with telephone calls since town is flooded with 25c. temperature gambling cards.

CHELSEA BANK CLOSED; SHOW PEOPLE TIED UP

New York went into another bank panic Monday night (22), and with a run continuing Tuesday morning the doors were closed by State authorities despite some $16,000,000 being dumped in to protect depositors. After a heavy withdrawal, lasting from early in the evening to late Monday night, with 400 or 500 anxious depositors at one time crowding the window lines, the Chelsea Bank, 48th street and Seventh avenue, brought about the arrest of two men for circulating false rumors.

The State Department of Banking closed the Chelsea Bank at two o'clock, Tuesday (23), taking charge of its management.

Chelsea, through its central location, has one of the longest lists of theatrical depositors in Times Square. The men arrested were Thomas Lodge, composer, of 560 W. 144th St., and Michael Melrose, of Brooklyn. They pleaded not guilty and were released in their own custody pending the bank's decision whether to press the charge.

Bank opened on time Tuesday morning with announcement that $16,000,000 from the Federal Reserve would be available.

Some depositors left after two and three hour vigils when assured it was just a run.

Bought Rod to Help Out Police, He Says; He Is An Actor, He Says, Also

Ray Justus, 26, claiming to be an actor, living at the Palace hotel, 132 West 45th street, is sorry he sought the whereabouts of a member of a gang, who sold him a loaded 38-calibre revolver for $5. Justus met the alleged gangster in a speak on West 47th street. The gangster sold the barkeep a coat for $8. The boy saw that Justus was interested and whispered into his ear.

"Buddy, I am a member of the 'Purple' gang in Chicago. I have a good buy. Take this 'rod' and give me $8. The cannon is loaded, kid, and ask no questions," said the gangster.

"Judge, I gave him $5 and he left the speakeasy. I thought it a good idea if I followed him and informed the police. As soon as he reached the street I lost him," said Justus.

"Then I entered the West 47th street station and related the facts to Lieut. Edward Moran, who directed that I be searched and the gun was found on me. I was then arrested," concluded the actor.

Magistrate Jesse Silberman in West Side Court heard Justus' story and held him in $500 bail for trial in the Court of Special Sessions.

"Never again," wailed Justus as Detective Francis Murray led him to a cell. He said his home address was 509 Sixth avenue, Las Vegas, N. M.

Annoyance Charge vs. Shrieker Is Dismissed

Yelling that he would not be escorted to an areaway, fearing physical mistreatment, Charles Gang, 53, of 461 West 45th street, was arrested in the Tivoli theatre, 839 8th avenue. His shouts almost created disorder in the theatre. An usher escorted Gang to the lobby where he had been told that the manager wanted to talk to him in connection with annoying a woman patron.

Gang then began to shriek. After much persuasion, Gang became quiet. He was then arrested on the complaint of Jack Kaplan, manager of the Tivoli.

Magistrate Silbermann suspended sentence.

Minnie Panic On

New Orleans, Dec. 23.

Petitions in bankruptcy were filed by five miniature golf courses here this week, with total liabilities of $45,000 and no assets listed by any of the operators.

Thought $20 Bills Gag

Dallas, Dec. 23.

One guy couldn't explain to cops why he stood on a busy downtown corner handing out real $20 bills—except that he had three pints on his hip. Had given away $200 before arrested.

Lot of chumps returned the greenbacks, thinking it an advertising gag. Couple of newsboys didn't take any chances and came back three times.

Tia Juana Weekly Social Chronicle Of One Wild Mob

Tia Juana, Mex., Dec. 23.

This wide open town, where thirsty Californias and others just as thirsty come to make hey hey, boasts the only English newspaper printed in Mexico. Sheet, a four-page weekly, printed on pink paper, is, according to its proprietor and editor, William Clay Siver, produced by rounders, for rounders and about rounders.

Tia Juana "Herald" is the only paper in the world that can lay claim to being a house organ for ladies, of leisure, gambling house dealers and barkeeps. Its mission is to keep the Tijuanians informed of the doings, socially and otherwise, of those here who supply the merry makers' demands for wine, women and song.

Divorce Tieup

Another mission of the "Herald" is to make easy divorces easier for Americans who come below the line to rid themselves of unwanted mates. Scattered throughout the paper are ads heralding that the "Herald" can assist in securing marital splits. Working with attorneys here in the divorce mill is part of the editor's income, via commissions.

Most of the other ads in the paper extol the virtue of certain brands of liquor or beer, or the gambling houses, cafes and saloons where the same cheer can be obtained.

When one of the Tia Juana girls falls afoul of the law it's the "Herald" which comes to her rescue. Example is the case of Flo Silverthorn, who gets a front page break this week. Yarn is headed "Second Appeal to Rounders" and asks for contributions to aid in defense of the girl, charged with killing a sailor, describing her as "one of the old timers in the entertainment racket."

Social Notes

Paper's social chatter column deals with the doings of Tia Juana's 400. One reads in the current issue that:

"Phil Kerr, expert slot machine change artist, tumbled off the wagon last week and put on a party at the Old Kentucky Barrell."

"Harry Benbrake undoubtedly enjoyed Thanksgiving more than anyone else in Ti Juana. Harry was still going good at last accounts."

"Fiscal Agent Baldomero Del Prado is keeping his men busy searching for bum liquor."

"Louis Grinstein entertained Jack Dempsey and Jimmy Crofton at the Pal's bar yesterday."

The paper's editor is also its Brisbane. Left column of the front page is headed "Strictly Confidential" and is topped by a picture of the owner.

BANDITS' IDEA

Carry "Variety"—Get Your Victims Interested—Rest Is Easy.

Hollywood, Dec. 23.

Harrison Carroll of the Los Angeles "Herald" reports that a studio employe went out to rest his car and noticed a man leaning against the garage reading "Variety".

When the studio worker had backed his car from the garage the stranger climbed in, displayed a pistol and ordered his victim to drive to the outskirts of town. Whereupon the bandit relieved the studio worker of his wallet and stepped from the car. Then he handed over the copy of "Variety". "There", he said, "you'll find this interesting".

"Wild Life Exposure" to the Boss Threat New Shake Along Broadway

U. P. AGGRESSIVE STAND FOR NEWS PHOTO LEAD

It is understood that when United Press, through its subsids, the N.E.A. and Acme News Service, acquired the P. and A. Picture Bureau from the "N. Y. Daily News," it was entrenching itself for the supreme fight for leadership with the Associated Press in the news picture gathering field of the world.

P. and A. was one of the three important photo and mat services components in American journalism. Other two belonged one each to the A.P. and the U.P.I. Latter worked through Acme with mats coming through N.E.A.

Shunting of P. and A. to the U.P. automatically has cut a clear boundary between it and Associated Press. With P. and A., the United Press gained affiliation with around 450 additional newspapers who are served by P. and A. Also becoming directly lined up with the Patterson-McCormick group that controls the "N.Y. Daily News" and the "Chicago Tribune" two of the largest daily organs in the U.S. This group also owns "Liberty," weekly magazine.

But of equal moment is what the buy-in means to the New York area, the most important centre from every news angle. Through P. and A. the U.P. gets a closer contact with the New York "Herald Tribune." Steadily climbing, this Reid newspaper is now the closest competitor of the "Times" in this teritory and provides both the "Trib" and the U.P. an in against the "Times" own picture service, the World Wide Bureau.

Latter is admittedly weak in the U.S. but stands pre-eminent in the foreign field where U.P. now also aims to shove Acme and P. and A. wherever possible.

In London U.P. gets its pictures through the "Illustrated News" and it also aims for similar connections or has them, according to info, already in Berlin and Paris.

In the N.Y. afternoon field the U.P. has its own affiliate, the "Telegram."

With both the "News" and the "Herald Trib" in the morning field, the U. P. can well be held to top the picture distribution scheme in the N. Y. area with a combined circulation of the two papers topping any single.

U. P., however, profits in the deal. It is inside that no cash was turned over in the deal and that U. P. merely stepped in to run and take over. P. and A. meets its own losses so far and for the new arrangements pays the Acme and N. E. A. people something like $1,500 a week for running things. This besides $450 which is paid weekly by the "Trib."

Acme will operate from the "News" building from now.

Cops After Self-Appointed Cab Door Openers in Sq.

Traffic cops near Times Square theatres are making a drive on "chiselers" dashing madly about to open the doors of cabs and, in their haste, felling men and women. Complaints have been made by theatre managers and the police have started to arrest the "chiselers," as they call them.

William Burns, 52, former actor, he said, and now jobless, living at 429 West 47th street, was arraigned before Magistrate Silberman on the charge of disorderly conduct. Patrolman Stephen McDonald, of Traffic D, told the court that the jobless actor raced through 42d street and sought to open the door of a cab.

"Judge I am out of work. I was passing and I heard a woman declare that she wished she could get a cab. And I got one for her," stated Burns. Court suspended sentence.

Le Roy Battle, 23, 11 West 115th street, was charged with the same offense. Patrolman George Reynolds stated Battle was a "pest" and annoyed showgirls. Court fined battle $5 or one day. Battle did the bit.

As a result of complaints received by District Attorney Crain's Committee of Fifty which is investigating the many rackets that are being carried on in New York, the workings of a new one along Broadway are being checked up. Already one man has pleaded guilty to his part in it and has been sent to prison.

The new gyp consists of shaking down men who hold responsible positions. The threat is made that if they don't settle a supposed bill the victim is alleged to have run up while drunk in a night club, his employers will be informed of his "wild" night life along Boradway. In many instances the sucker pays rather than endanger his job. According to the police, a group of gyp artists have banded together and have cleaned up handsomely in this game. To avoid "exposure" the victim in many cases has met the demands of the blackmailers.

The first to be sent to jail was Jay Herman, 29, of the Times Square Hotel. On his plea of guilty to attempted grand larceny he was given a term of from one year and three months to two years and six months by Judge William Allen in General Sessions.

Picked Wrong "Chump"

Herman was indicted Nov. 10 on the complaint of Edward J. Crowe, an attorney, living at 1215 Carroll street, Brooklyn. At the time Crowe was connected with a large law firm at 30 Church street. Herman on several occasions demanded Crowe pay a bill of $140 alleged to have been run up by the attorney at the "Office Club" at 156 West 54th street. Crowe had never visited the place. The "Office Club" was destroyed by fire on Oct. 10.

Crowe at first refused to meet Herman's demands and later notified the police. Detectives of the West 47th street station arranged to have Crowe make an appointment with Herman in the lobby of an uptown hotel. When the latter appeared he was handed marked bills by Crowe. As he accepted them he was arrested.

Face Full of Glass in Newlyweds' First Tiff

Maxine Barron, 33, a night club hostess, of 155 West 48th street, was freed in West Side Court by Magistrate Jesse Silberman when arraigned on a charge of throwing a drinking glass at her husband, Kenneth.

The Barrons, only married a short while, held a party in their apartment. Kenneth is a soda jerker and fixed up some orange blossoms for Maxine, he told Patrolman Walter Wirth of the West 47th street station.

After the guests had consumed a few of the orange blossoms, they began to take effect. It was late and the guests had departed. Maxine and Kenneth had words. Maxine stated that Kenneth hurled a table lamp at her, which she dodged. She told the cop that she picked up the drinking glass and tossed it at Kenneth. The latter stopped the glass with his right cheek.

Wirth was summoned and found Maxine ministering to her husband and trying to check the flow of blood. The ambulance surgeon hurried Kenneth to the hospital. Kenneth recovered and when he appeared in court he told Magistrate Silberman it was their first domestic tiff and he forgave Maxine.

Court dismissed the complaint.

Special Cop Pinched as He Demands Slot Machine

Charles King, 42, special officer employed by the Monroe picture theatre on First avenue, was convicted in Special Sessions of impersonating a police officer. He was given a suspended sentence.

According to Mrs. May Bowers, storekeeper, King flashed a special officer's badge on her and threatened her with arrest unless she turned over to him a nickel slot machine. She called a cop and had him arrested.

CHATTER

Broadway

Bobby Spencer is better.

Danny Weldon's mutt bit his hand.

George Grossmith shaved the upper lip.

Col. Ed. Shiffer planning a winter fishing trip.

Arthur Loew back from his trip to Mexico.

Lou K. Sidney giving his dentist auditions.

Joe Leblang is on his annual trip to Florida.

Dave Casem, WOR, is gonna buy an airplane.

Carroll Pierce now with Green and Gensler.

Martin Mooney and Aaron Singer, the p. a.'s, split.

George Patton lost his voice and then recovered.

Times Square is not a square. It's a pair of triangles.

Arlene Judge leaves for the coast on the 27th for Radio.

Bob Milford on an auto trip to Chi, about two weeks.

Elizabeth England's southern accent something to hear.

Walter O'Keefe roomed with Rockne at Notre Dame.

Begin preparing congratulations for a Richard Rodgers heir.

Ludy Lawrence, Metro's European representative, in this week.

James J. Corbett picked this week to have his teeth yanked out.

Irv Strouse's Xmas presents to the press gang good for a laugh.

The nice and shiny new barber shop near the Friars Club has folded.

Indoor minnie golf courses open all night are handing out two-for-one.

Jack Mahler, who couldn't go to Miami, went to Atlantic City instead.

Mr. and Mrs. Henry H. Tobias sail Dec. 26 for six weeks in Havana.

Mary (Punkie) Sadler has gone home to Greenville, S. C., for holidays.

Elevator man in a Broadway building wears spats with his uniform.

Nanette Guilford, who was in bed with a heavy grip, out and around again.

Val Kennedy, back from Europe, will hang around a couple of months.

Kiviette, rushed to Mount Sinai Hospital for an appendix operation, doing nicely.

Johnny "Okay" Coakley now operating the cigar stand opposite the Victoria.

Barbers in the shops around Times Square squawking loud and long about biz.

Walter Craig, legit actor and Mann Holiner, playwright, doing radio continuity.

Pearl Harper and Joe Lane have left vaude cold and are on their way to Hollywood.

Ether bands are starting to play that ballad from Ufa's "Blue Angels" as a waltz.

Sidney Heller of the vaude publicity dept. of Loew's, has gone song writer on the side.

Viola Tree got plenty bucks last week by selling a letter G. Braggard Shaw had sent her.

Frank McCoy got the worst of it in an argument with a stage door. Banged head.

"America's Sweetheart," new Fields, Rogers and Hart show, is about two film names.

Rutgers Nielson, Pathe p. a. sported a shiner last week. Says he got it from his three-year old.

Ray Perkins' Christmas greeting, a paper-backed book titled "700 Secrets or How to Get Rich."

Pop priced eatery on 47th street has its slogan, "Like an acrobat it's the turnover that counts," in lights.

Morrie Ryskind now paying his first wife $75 a week, an increase of $35 ordered by the court last week.

George Hale, dance director, joined Cole Porter on that trip to Monte Carlo, leaving on short notice.

Clayton, Jackson and Durante open at the Silver Slipper Friday night (23), doubling from "The New Yorkers."

Mr. and Mrs. Chas. A. Vallee, Rudy's folks, have closed their home at Westbrook, Me., for the winter, and in town.

James (Fat) Thompson was discharged from the hospital and is back among the boys and gagging as formerly.

Charlie Yates continues his winning streak in Friars' tournaments. Last week he copped the three-cushion contest.

Average speed of Amsterdam avenue street cars is four blocks between red lights, in case cabs are too expensive.

Rian James wrote a whole book about New York restaurants, but eats in the same place every night, tinkling in the cups.

Radio Pictures has bought one of Irving Kaye Davis' plays, "Madame Julie," with Davis now digging in the trunk for others.

Somebody slipped Billy Seeman a poster calling attention to a temperance meeting dated 1854. You guess where he'll hang it.

After a week in Palm Beach, Walter Reade hopped back to town to close the deal for the Republic theatre with Arthur Hammerstein.

John Steinberg leaves for Miami Beach, New Year's day. Al Goldman following two days later. Both headed for the Roman Pools Casino.

Most useless object in the world on display in a shoe-shop window uptown: shoe with a watch in the heel. Probably intended for acrobats.

"Boots" Mallory, in the floor show at the Hollywood, is introduced nightly to the non-couvert diners by N. T. G. as "America's dumbest blonde."

Grant Rice's sound truck was parked outside the N. Y. A. C. Friday night with wires running into the club's aquarium where the cameras were grinding on the human fish.

Two restaurants next door on West 47th street are having a sign battle over meal prices. One opened last week with a six-course dinner for 55c plus an additional dime for a compulsory drink. The other place bills an eight-course layout for 65c with no strings.

Palm Beach

Sailfish Club opened.

La Chaumiere opened Saturday night.

Jim Donohues open their estate Clelito on the 27th.

Patio Lamaze opened informally to accommodate the colony already here.

Grover Whalen and party made reservations at the White Hall for Jan. 10.

Mr. Sam H. Harris, Arch Selwyn and Dennis F. O'Brien here for the holidays.

Harry Saranof and orchestra are furnishing the music at the new Palm Beach hotel.

Mrs. John Held, Jr. flew here from the north and left almost immediately to spend the holiday season at home.

Mme. Eva Gauthier, singer, has arrived from Paris and will spend the holidays with Mr. and Mrs. Willey Lyon Kingsey.

Mrs. John Charles Thomas, wife of the singer arrived to pass the holidays with her mother. Thomas will join her next week.

Miami

Nunally Johnson here.

George Ade quartered at the King Cole.

Commodore W. K. Vanderbilt for a short stay.

Gar Wood, speed boat king, for the season.

Rex Beach and Mrs. Beach wintering in Sebring.

Sally Milgrim here for opening of her winter shop.

Johnny Farrell and Billy Burke in St. Augustine making pictures.

A. P. Giannini, president of the Bank of Italy, arrived from Cuba.

Chick Endor and Mrs. Ed Strong arrived by motor from New York.

Walter Winchell paling around with Johnny Weissmuller and Steve Hannagan.

H. Schwartzberg New York City appointed manager of the Fairfax, Publix house.

Samuel Ungerleider & Co. opened another branch office on the beach, at the Floridian Hotel.

Wolfson-Meyer Theatre Enterprises have taken over the Biscayne Plaza theatre, Miami Beach.

John J. Raskob's cruiser "Roksar" arrived at the Royal Palm docks. Its owner will come after the holidays.

Tommy Griffen, 11-year-old uke singer, is entertaining the customers every afternoon at Sears and Roebuck store.

Club Bagdad putting on new show with Frankie Lee, m. c., Terry Parker, Rose Louise and others, Harold Rossman and band.

June Bennett, Foster and Clark, The Seven Ginzsbergs, Bee Rogers and Nora Hayes among entertainers at the Two Bits Club, in Hialeah.

Ruth Nichols will attempt a dawn-to-dusk round trip flight from New York to Miami during the All-American Air meet here in January.

Mme. Galli Curci will open the Concert League of Miami's series of musical attractions at the Biscayne Fronton, Jan. 4. Joseph Hoffman follows.

Station WIOD has been notified by the Federal Radio Commission that in the future it will have to omit the use of the station call Miami Beach. This station's programs originate in Miami but are broadcast from Miami Beach and it has been the custom for the announcer to use the names of both Miami and Miami Beach in the station call. The ruling is being protested by local business associations.

Paris

Paris in fog and snow.

Allen Byre now the proud father of a daughter.

Josephine Baker not so friendly any more with Pierre Meyer.

Tiffany Twins leaving Paris before they get a chance to lay off.

Tommy Ladd rehearsing a new tango to take on tour with Mistinguette.

Drena Beach giving up Montmartre at night for the Champs Elysees.

Gilbert White exhibiting his painting of his French wife for art and beauty's sake.

Nadja giving another one of her famous teas, with all the dancers in Paris present.

Vanda Vangen, a pretty English blonde in pictures, changing her name to Vanda Greville.

Max Laemmle looking for blondes . . . strictly business. Casting for a French version of a German story.

Palucca, the German dancer on a par with Wigman, giving one of the quietest dance recitals in Paris to date.

Politicians giving theatres a wide berth, expecting any minute to be sent for and offered a job in the new cabinet.

Arthur Seelig thinks he's discovered a new Russian wonder who's lived in Japan. She can sing in seven languages.

Ramon Novarro supposed to sing in "Nudist Bar" over here while arranging for the revue he's to be star in next fall.

Monna and Vanna making splendid entrances at parties with orchid gowns, violet gloves, fox furs, real orchids, and artificial eyelashes.

Blonde screen and stage star entirely incognito in the American hospital for a second face lifting being daily visited by Pola Negri.

Rivalry in Montmartre to the death between two American hash joints as to which will get the hoofer's after theatre supper patronage.

Fight between columnist in a local daily and Edward Titus over whether Kiki's "Memoirs" are selling for 50 cents under schedule price, which is five dollars. Titus is the publisher and says it is selling some places for as high as $30, so it must be a full finif in America, where it has been suppressed.

London

London, Dec. 15.

Dodo Watts resting, tonsilitis.

Percy Marmont accepts secondary roles.

Chevalier being mobbed by the dames.

No one heard of television for months.

Chevalier singing to a half empty Albert Hall.

Sunday opening queues following the legal ban.

Garry Marsh gets non-stop talker breaks this side.

Norman Walker directs in great coats and things.

Chevalier strutting his stuff at charity matinees.

Studio problem is "City of Song." Cost $200,000, finished nine months ago, cut down from 25 miles of negative, and still not ready.

Chevalier giving other people publicity in interviews.

Shortest lived fame of all time was Amy Johnson's.

Ralph Illingworth now has a rubber stamp autograph.

This week's big story: Dolores wants to become a nun.

Alec Braid misreads this column, and doesn't stand alone.

Alhambra going ritzy with French pictures, but not that sort.

Phylis Konstum still plays tennis although rating as a film star.

Tickets for the next Irish National sweepstakes selling fast.

Douglas Murray, late of the Roxy, holding auditions at the Regal.

Nora Swinburne's illness nearly caused a new "Potiphar's Wife."

Alfred Hitchcock is pottering with some more four wall talker sets.

Gladys Frazin being watched by detectives because of the jewels she wears.

Worst sandwich service in the world is the Elstree studio restaurant.

Sam Lindon, Gaumont West End circuit chief, has ideas about presentations.

Claude Friese-Greene pushing his father's claims as inventor of the film camera.

New traffic lights for Oxford Street. Traffic blocks now reaching record sizes.

Frank Lawton got a talker role as a newspaper man. Looks more like Frank Lawton.

Bernard Nedell has ducked the star role in "The Flying Fool" after all his publicity.

Current topics; arsenic poisonings, the fog, football, and the Christmas slump.

Desmond Jeans, just another British Carnera, nearly beat himself in five rounds.

Jane Baxter wrecked a talker schedule to get married in the middle of a retake.

Dudley Leslie, "Dispatch" critic, is now a confirmed C. B. Cochran admirer. Used not to be.

Harry ("Under the Greenwood Tree") Lachman saw "The Outsider" nearly a dozen times.

That Charing Cross Super reform is too bad on the frail profession. Used to be a clearing house.

Adrienne Allen says she wants to play under hubby's direction. First wife who ever thought of that.

Molly Lamont, S. African new to Elstree, is the first girl here to get a job by winning a film competition.

Kimberley and Page not worrying about alien regulations. They own a house and pay income tax.

Palladium audience gone Scottish during Lauder week. Cling to seats during break instead of bar-diving.

Hugh Findlay rates best Xmas present to the trade here would be the closing of the local trade sheets.

Evelyn Laye leaves the "Bitter Sweet" cast at the end of the year and Peggy Wood takes over again.

Bill Thornton, manager at the Leicester Square, got his name painted up bigger than the owner.

The Gamage electric display has drawn such crowds in Oxford street there is talk of the police interfering.

Shaw, of the Gaumont organization, got badly smashed up when shooting at auto records in a fog belt.

Increase of bright yarns around the dives suggests number of American visitors is higher than usual.

Lee Ephraim says the talkers will never oust the theatre, a big weight off lesser minds which had worried about it.

George Alexander, the high hat in German films, looking chic in foreign versions now current at British International.

Betty Stockfield, one of those British talker stars who has never been seen on the screen yet, has just started another.

Beatrix Thompson, the girl who authored "Wooden Shoes" and then played in it, is now going over to the mikes with the lead in "Dreyfus."

Loop

Gregory Ratoff's wife is his best p. a.

Jack Dempsey back in town for the winter.

Town has voted $40,000,000 for its first subway.

Ben Atwell visited Mary Garden. Used to be her p. a.

Jay Fagan is working on a new boxoffice burglar alarm.

Irving Berlin came in town for a newspaper charity affair.

When the boys try to borrow now they ask for "folding money."

Homer Saunders is now doing the art work for Civic opera posters.

Charles Hall, manager of the Coliseum, has stopped chawing tobacco after 55 years.

Pa and Ma Stribbling lived awhile at the Dempsey quarters in the Medinah Athletic Club.

Dozens of lay-offs signed applications to sort mail at the post office during the holiday rush.

Dr. Jack Yates did some teeth-chiseling for Charlie Freeman on the latter's recent visit.

Arthur Mayer, divisional director middle west for Publix, is joining the Saddle and Cycle Club.

J. E. Black doesn't try to pick 'em any more, since he tossed away three cigars on a punk pug.

Pro basketball moving from the expensive stadium to the cheaper rent at the Broadway Armory.

Jimmy Gillespie, Paul Whiteman's Boswell, thinks nothing of dashing off to New York every few days.

Max (More Margin) Turner spent the greater part of one day waiting for his stock to climb ½ a point.

Bill Pine finally had to get a new chapeau, while Johnny Jones is satisfied with his fancy race-track cap.

Mrs. George Brown took Bobby and Peggy Jane to spend Christmas with their grandparents in Pennsylvania.

Mrs. Billy Elson was disconcerted when E. M. Glucksman understood her two French phrases and started to parley-vous.

Scribes will be four rows back from ringsides after this month. Boxing commissioners have decided they want seats themselves.

Hollywood

Harlan Thompson ditto.

Kitty Marin back from New York.

Jim Creelman has a new Scottie.

Kay Francis has the boat craze, too.

Bob Montgomery nursing a touch of flu.

The Eddie Mayers are moving again.

Viola Brothers Shore back from Europe.

The Jolson-Wardell-Silver combo on again.

Patsy Casey getting over a case of lumbago.

James Oliver Curwood's dotter visiting here.

Joe von Sternberg studying portrait painting.

Jeanette MacDonald moving to Beverly Hills.

Frances McCoy, getting one hasty glimpse of herself in a Fox picture which employed her talents for several days, has renamed herself Frances (One Shot) McCoy.

Lou Lusty en route to Broadway via the canal.

George Gershwin has three pianos in his new house.

Sidney Foxe has gone for a hillside home already.

The Mankiewiczes have joined the Tower Road colony.

Lillian Kober's parents visiting her for the holidays.

Busby Berkeley sneaked in and out of town recently.

Al Boasberg giving Milwaukee a break for the holidays.

Harvey Ferguson going to Carmel to finish his new book.

They renamed Broadway Forget-me-not Drive for Christmas.

Sammy Coslow looking for an unusual lyric about California.

Carrol Gibbons dashing to New York for a brief business trip.

Merchants started marking down prices two weeks before Christmas.

Name introduced for a candy store that sells soup is "confectaurant."

Walter ("Africa Speaks") Futter will be flying back from Denver any day now.

Arthur Hornblow back from his hasty trip to England for Sam Goldwyn.

Marlene Dietrich may be a picture notable but she's just the boss to the chauffeur who's driving her

(Continued on page 45)

ERNIE SCHAAF SHADES 'CALIFORNIA SUNSET'

By JACK PULASKI

A lot of people among the fairish crowd at the Garden last Friday did not agree with the decision that gave Ernie Schaaf, of Boston, a win over Max Baer, the highly regarded California heavyweight, but both judges and the referee voted the same way. Some mugg upstairs yelled out three-quarters way through the bout: "Just another California sunset," but Baer was much better than just good looking. He tired after the sixth round. Finishing the tenth strongly and knocking Schaaf off balance twice with hard rights to the map, it looked like the coast boy might score.

Baer can give and take. So can Schaaf, and that's where the trouble was for the invader. Betting was seven to five, favoring the beaneater, and that's the way it turned out. When it was over Bugs' namesake had his left peeper shut tight, with a puffed brow placing it in shadow. The inside of his mouth must have been minced up from the claret he occasionally emitted. Schaaf was plenty banged up too.

The sixth round was the big excitement. It was then that Max landed so hard on Ernie that the Boston blond's knees sagged. To Baer's disconfiture the other guy didn't go down. Schaaf fought back desperately and near the bell Maxie was dazed and hanging on.

Draw Okay, Too

Schaaf had the better of the seventh and eighth rounds, and he damaged the tiring westerner. Ninth was even, and then the final session seemed to be Baer's. There would have been no squawk had the fight been declared a draw. Baer's excellent record punctuated with knockouts was heightened by the fact that he has been quite loquacious since arriving in New York. He is credited with saying he was afraid of nobody and figured Mr. Schaaf would just be a stepping stone. It happens, however, that Schaaf has been coming so strong that he is regarded of championship rating and has never been decisively beaten. If Baer hits as hard as they say he can and really snapped punches on Schaaf's button, then Ernie has a steel jaw. Schaaf can hit and box, as evidenced by his defeats of Tommy Loughran.

Some color to the match was added by the presence of Jack Sharkey in Schaaf's corner. They introduced several pugs and then the crowd called for Jack to take a bow—to applause for a change. Present in the Garden but not noticed was Mickey Walker.

Baer Handsome at Start

Looked as though over-confidence on the part of Baer and his manager was at fault. Schaaf proved too tough an egg for a starting appearance. Baer took punishment when it seemed as though he could have slipped punches—if he knows how. Max is game, taking socks to get in his own brand, but Schaaf hit him too hard. Baer was a handsome fellow but not quite as good-looking at the finish. Just a question how long he can take it on the chin and be himself. Most of the way against Schaaf he was the aggressor, which should have counted in his favor.

Main event was much the best of the card. Audience was loggy until the big fellows started throwing gloves. Semi-final was something of a sloppy socking match between Bob Olin and Joe Banovick. Former won but few cared much.

Buddy of Toledo, Not H'wood, Caves in Balto.

Baltimore, Dec. 23.

The dance marathon which had been on at the Green Palace, at Carlin's Park, since Aug. 8, ended Dec. 20, when Mr. and Mrs. Chris. Schindele of this city staggered off the floor with 3,181 hours and a world's record to their credit. Their only rivals, Mr. and Mrs. Buddy Rogers (of Toledo, not Hollywood), were eliminated when "Buddy" caved in after beating the old world's record by 348 hours.

Sixty percent of net goes to the winners. Contest was a Harry Van Hoven promotion and carries interest in the suburban park into the off season.

Hollywood Chatter

(Continued from page 44)

first Rolls. Chauf once caddied the cars of Albert, King of the Belgians; Lord Northcliff, and Lord Kitchener, for whom he was bodyguard during Boer War.

The John Cromwells (Kay Johnson) getting ready for a trip east via Panama.

Arthur Ebenstein, brother of Herb, staying here with Stebbins, Leterman & Gates.

Things are so tough out here that midgets are lining up at the orphan asylum seeking admittance.

Ruth Selwyn, established in the former Basil Rathbone home, en-route to New York for Christmas.

Hot dogs are a dime on Broadway and a nickel on Main street. Half-way between, on Spring street, they're seven cents.

Constantin Bakaleinikoff, Columbia's music head, scouted a dozen local dance halls before scoring "Ten Cents a Dance."

A prominent legit actress told the girls her angel was her gentleman friend. He was no gentleman friend, he was her husband.

Dorothy Lee, Radio contract player, is working on the sets with a nurse in attendance. Slated for an op. after the first of the year.

The son of a famous actor is the anonymous author of an intimate chatter column in a literati monthly. And he has a ghost writer.

The Capt. Billy Fawcetts with their sec., Grace Moody, off to the Antipodes and Far East for big-game sailing Dec. 24 from Frisco for Tahiti, etc.

Reason an experienced picture exec resigned from the staff of a young producer is that it pained him to see his old flame constantly in the company of his new boss.

At the suggestion of Maurine Watkins, Fox gave William Maddox, office boy at the front gate of the studio, a chance to break into screen work and play a bit in "Doctor's Wives."

Joe Manklewicz lent his mug to the Par still department when they needed a picture for an insert advertisement asking "Have You Got It?" Joe posed for the man who hadn't.

Arlene de Hans came out on a flying trip to do a novelization of "East Lynne" for Fox, but became stricken with flu and is laid up at the Arthur Caesars' home where she was guesting.

Gordon Kahn was all set to return to covering Broadway for the N. Y. "Mirror" but Metro changed its minds and Kahn is back on the payroll. He has Sam Ornitz's cubicle in writers' row.

Berlin

Berlin, Dec. 14.

Once Emil Jannings was a minor actor under Max Reinhardt playing for $25 a week. Jannings recently financed Reinhardt without the latter knowing it.

Reinhardt was urgently in need of $25,000 and applied for the money confidentially to the banking concern Goldschmidt-Rothschild.

By chance Jannings was present and loaned the amount to Reinhardt under the guaranty of the bank.

The Lichtspiel G.m.b.H., Mannheim, is in financial difficulties. The concern owns a movie in Heidelberg and the Gloria-Palast in Karlsruhe. The difficulties are said to be due to the heavy sound film apparatus costs.

The former director of the Deutsches theater in Hannover, Willi Kaufmann, is taking over the Kleines theater Unter den Linden. Fritz Friedmann-Frederich is leaving the Kleines theater and moves into the Lessing theater with the Max Adalbert play, "Der Mann der schweigt" ("The Man Who Keeps Silent").

Paul Abrahams's operetta, "Victoria und ihr Husar," had its 100th performance in the Theater des Westens.

Professor Lampe of the committee of the Central Institute for the valuation of artistic films, resigned.

Willy Wolff and Ellen Richter invited to tea by the French Ambassador de Margerie.

Panas Aravantinos, the well-known stage architect of the Berlin State Opera, died; he caught a malady at the deathbed of his uncle in Paris.

The well-known Berlin attorney, Dr. Frey, has formed a film company with the Italian Alberto Tostini as a star. The first picture will be titled "Der schwarze Student" ("The Black Student").

Walther Hackett, owner of Whitehall theatre in London, and author of numerous plays, is in Berlin; he wants to see Ferdinand Bruckner's "Koenigin Elisabeth" in the Deutsches theater and eventually to perform it himself in London. He is negotiating rights to his play, "The Way to Treat a Woman."

The illumination technician, Carl Fischer, has constructed a noiseless lighting wagon.

Fox's "Romance of the Rio Grande" with Mona Maris will be her first American picture shown here.

Henny Porten has been engaged by Victor Barnowsky to play the femme lead in Sherwood's "A Royal Family."

Ralph Erwin, the composer of "I Kiss Your Hand, Madame," is writing the music to a comedy by Arthur Rundt and Hans Adler which will be centered around the person of Greta Garbo.

The successful theatre men, Fritz and Alfred Rotter, intend founding a sound film company of their own; the first talker will be "Der Zigeunerbaron" ("The Gypsy Baron"), and the chief part will be played by Alfred Piccaver.

Ivan Moskine, Russian actor who has lived for years in France, the States, and in Germany, and who speaks only Russian, has become a citizen of Haiti.

The clown Grock was not lucky with his first talker. The production ran into financial difficulties which, however, are now said to be removed.

The rope-dancer, Poncherle, was run over by an automobile and severely hurt.

Alex Hyde, with his 12 modern maids, is at the Wintergarten and the Kabarett der Komiker.

The film author Georg C. Klaren will become a film director and is going to shoot a picture for the Excelsior Film-Gesellschaft "Kinder vor Gericht" ("Children Before Court").

Willy Fritsch and Kathe von Nagy play leads in the UFA talkie production by Max Pfeiffer "Ihre Hoheit Befiehlt" ("Her Highness Commands"). The French version will be played by Lilian Harvey and Henry Garat. Hanns Schwartz will direct.

Conrad Veidt has been engaged by Hermann Haller as the main actor for his next production, an underworld play, by Edgar Wallace.

Big Profit In Raising Fish

By Joe Laurie, Jr.

Almost every actor you meet these days has one question: "What can I do to keep going until show business picks up?"

Just because you are an actor and have been an actor for many years, that doesn't mean to say that you must hang around the offices day in and day out until you get a job at your profession. Why wait around and spend your savings when there are a dozen and one ways of making money?

Do you know that there is a lot of dough in raising fish? You can get the eggs from the government and instead of sitting around your agent's office, why you can go to your farm (or wherever they raise fish) and sit on the fish eggs; it doesn't take more than a month to hatch 'em and you have a nice mess of fish for the market besides having plenty for your own table.

There is practically no overhead in this racket. All you need is plain water and you can keep the fish around the house in old scenery trunks, or you may be lucky enough to know some diving act that is laying off who will loan you their tank. I really don't know what particular brand of fish one should raise, but I imagine that smelts would be easy to set on and also easy to handle. And the beauty of raising fish is that you only have to come to town on Fridays.

You can carry them in a bass fiddle crate, make the usual rounds of the offices and they will think you are taking music lessons. And if you should meet an agent that looks like he can get you three days, just stick your hand in the crate and throw him a fish. Or better still, throw him a fin (not a fish fin) you'll be surprised what a fin can do with an agent these days.

Inexpensive Muffs.

Besides the fish-hatching business there are other things you can do to keep the theatrical wolf from the door. Did you ever stop to think that ear muffs can be made from the tops of cold cream cans? Just dent the lids with holes and tie on the ears with shoe laces. Ear muffs are now almost a necessity, especially when your agent tells you the salary they are offering you. One can also take old contracts, notices and collect wires and make chest protectors. And speaking of chest protectors, if you are lucky enough to own one of the old-time woolen ones, don't throw it away. You'd be surprised what good eating a chest protector nicely cooked with mushrooms makes.

In one of the musical comedy shows now in rehearsal the manager looked over the chorus boys that were on line waiting to be picked. He finally selected a tall, lean, anemic looking fellow and asked him would he like to have his picture taken with Mayor Walker, and the manager would also pay him $3 for his trouble. Well, here was a chance for him to stand in good with the manager, get publicity, get his picture taken with the Mayor and make three bucks to the bargain. The press agent of the show took the boy down to the City Hall where the news photographers snapped the picture. The next day the tall, lean, lanky, anemic looking guy was surprised to see his picture in the papers, there he was shaking hands with the Mayor and the caption read "The Spirit of Tuberculosis".

Just to show you how tough things are, I was in the post office

(Continued on page 53)

Buffalo

Gayety cold and dark since spring.

Doc Cornell talking it over on the curb. Trico 30¼.

Denishawn Dancers for Erlanger one day in January.

Eddie Kempner out with Paramount, in with United Artists.

What local reviewer never reaches his seat until after the show starts? Johnny Carr back on the job at the Century after one of those colds.

Harry Marcy, old time theatre man, running chain of steak places.

Golf coursettes on the ropes. Several out and more groggy and ready to fold.

Jules Michael danced the gals ragged at the annual Film Board Ball last week.

Fan and Kit Watson cruising on the main drag daily heading in for the shopping ports.

Charlie Otto just elected an honorary member of Theatre Press Representatives of America.

New million dollar "Courier-Express" building opened Saturday (13). Stage for private offices.

Vine McFaul busted into print this week with a reminiscent story on Buffalo old time music halls.

New Year's Eve Celebration in Toronto advertised here and attracting plenty of Buffalo parties.

Varsity, neighborhood house, graded competish to Shea's Kensington, re-opened under Basil Bros.

Pathe's "Sin Takes a Holiday" due to open at Lafayette and Hollywood simultaneously New Year's Day. First joint premiere for Buffalo first run houses. Lafayette 35c, Hollywood 50c.

Night clubs squawking plenty loud. Business plainsimo and police closing all joints at midnight and 2.

New York State Moving Picture Operators Union, Inc., just incorporated by non-members of the IATSE.

Shea's Court Street, formerly two-a-day now abandoned except for occasional films and one-night standers.

Claiborne Foster to head "Bad Girl" cast when show hits here, replacing Ruth Easton, who replaced Sylvia Sydney.

With most all other productions being taken by Shea-Publix, Columbia and Tiffany getting first first-run break in years at Lafayette.

NEW YORK THEATRES

LAST 2 WEEKS
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE West 45th Street.
Evs. 8:50. Mats. Xmas Wk. Fri., Sat. Mats. New Year's Week, Wed., Thurs., Sat.

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Xmas Wk. Fri., Sat. Mats. New Year's Week, Thurs. and Sat.

EARL CARROLL VANITIES
EIGHTH EDITION
47 Glittering Scenes—1,000 Laughs
Mark WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
Evs. 425 Orch. Seats $4, exc. Sat. (Plus Tax) Fri. & Sat. Mats. Entire Orchestra $2.50
NEW AMSTERDAM WEST 42nd ST. Wisconsin 8312.
Mats. New Year's Week, Thurs. and Sat.

THE THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd, West of B'way
Evs. 8:40. Mats. Fri. & Sat. 2:40.
Moves to Martin Beck Thea., Dec. 29

LAST WEEK!
ROAR CHINA
MARTIN BECK Th., 45th, W. 8th Av
Evs. 8:50. Mats. Fri. & Sat., 2:50

Dwight Deere Wiman presents
MARY BOLAND
In Her Gayest Comedy Hit
VINEGAR TREE
Holiday Mat. Fri., Dec. 26; Sat., Dec. 27; Tues., Dec. 30; Wed., Dec. 31; Thurs., Jan. 1; Sat., Jan. 3.
PLAYHOUSE, W. 48St., Evs., 8:40. Bry. 2628.

RKO *Always a Good Show*
PALACE 47th ST. & B'WAY
JOE FRISCO
NAN HALPERIN
TOM PATRICOLA
ROSITA & RAMON

58th ST. AT THIRD AVE.
Wednesday to Friday, Dec. 24-26
EVELYN BRENT
In "Madonna of the Streets"
LARRY RICH
SYBIL VANE

86th ST. AT LEX. AVE.
Wednesday to Friday, Dec. 24-26
EVELYN BRENT
In "Madonna of the Streets"
A. ROBINS

The **PASSION FLOWER**
A Metro-Goldwyn-Mayer Picture
KAY FRANCIS, CHAS BICKFORD, KAY JOHNSON, LEWIS STONE, ZASU PITTS.
Stage Show—Schooler, Buchuk, Orchestra.
CAPITOL B'WAY & 51st St.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
A BRITISH FILM HIT!
The MIDDLE WATCH
On the stage: Gilbert & Sullivan's "PINAFORE" celebrated cast
Chorus, Ballet, Roxyettes, Orch.
ROXY

Jack Malloy, Jr., now city editor of Hearst's Boston "American," scooped the New York papers as well as his local opposish on being the first to break the story on the marriage of John J. Raskob, Jr., son of the millionaire, to a stenographer. Malloy was formerly in N. Y. on "The World."

Uncommon Chatter

By Ruth Morris

Bishop's Row SRO

Whatever the general opinion of the polite throwing-out-of-court of the Lindsey-Manning dispute, there was one person perfectly furious that Ben Lindsey was not horse-whipped for daring to raise his voice in the solemn hush of the Cathedral of St. John the Divine.

A brown-skinned gel from up Harlem way, who had put on her best sealskin and blue bonnet in the hope of seeing a bishop's triumph, left the courtroom in a rage. All the way down two flights of stairs and out into the street she voiced indignation, crusading paradoxically against free speech, brandishing a belligerent fist in the faces of innocent passers-by.

When a bishop of the Episcopal Church gets involved in legal difficulties, court rooms can hang out SRO signs. The third floor court at 300 Mulberry street, played to capacity business on Wednesday afternoon. The usual gathering of curiosity seekers was augmented by parishioners who thronged to see justice done, and by fussy old gentlemen, in dignified vestry garb, eagerly identifying themselves as witnesses.

Handling of newspapermen was complicated by attendance of sobbies, fluttering in and out, jotting down that Dr. Eliot, of Grace Church, wears a pink rose in the lapel of his clerical suit, that Mr. Tuttle has beautiful blond hair, that Judge Dreyer is a benign dear who tones up black robes with a lavender shirt and brown tie, and that Ben Lindsey, charged with "disorderly conduct" has an unexpectedly mild look for a Peck's Bad Boy.

Unfailing Colman

Ronald Colman is one leading man who never lets admirers down. In all his pictures he is true to type, a chatty, twinkling-eyed gay dog, a charming unvirtuous man-about-town, and an awfully good sort.

In "Devil to Pay," Frederick Lonsdale has written Colman a part that treads on dangerous territory. As the genial black sheep of a titled family that sips its tea in correct Grosvernor Square, the hero is just a bit too smug, taking his fun with a smart-alec flourish that smacks of William Haines. As Mr. Lonsdale himself might remark, it's a bit thick, but the Colman charm manages to fill up unpleasant crevices and produce a characterization that is smooth and gay.

In the manner popular with English dramatists, Mr. Lonsdale provides his leading man with scene in which he confides in a Cockney taxi-driver, and—since there is no old family servant hovering about—a loyable Sealyham terrier. The scene in the dog shop is cagily designed to draw audience sympathy. Any actor whose departure from a kennel could be so convincingly lamented by one of its occupants, must be a very nice fellow indeed.

The film does much better by its male Britishers than by its women, who fail at attempts to reproduce the clipped speech of West End London. Try as she may, Loretta Young cannot rid her diction of rolling American r's. She works too hard at being a smiling, healthy Mayfair product. Myrna Loy more closely approximates a blonde of the English Music Halls.

The English background is faultless, accurately reproducing the quiet taste of English homes, and the sights and sounds of Piccadilly and "the other side" of the Derby.

Standardized "Passion"

The Capitol solves the women and children problem this week by devising its stage show for the kidlets, particularly for little girls, and giving the mamas a picture made just for them.

A bamboo pavilion in the jungle shelters the stage band, dressed like Britishers in Africa. A corps of dancing lions, really girls wearing lions' heads, execute nimble steps to please the young. Acrobats and the Jack Randall sextette of adagio dancers tossing girls hither and yon amaze them. Little ones aren't old enough to recognize the age of the comics' gags, nor mind a big husky guy's singing about brooklets and Kentucky, bidding the world good morning.

Girl children may look at the beautiful ladies all dressed in black, gold and red feathers, and wish they had some feathers too. They won't notice when the curtains close on a rather bewildered finale. The people on the stage must stop some time. It would be too glorious to be true if they'd go on forever.

For Family Trade

"Passion Flower" describes the feature neatly. A "Ladies Home Journal" sort of heady love story, with a virtuous "Ladies Home Journal" finish. The good, hard working wife gets her husband back, and the selfish siren is left with nothing but desolation in prospect. Charles Bickford is the rugged fellow, first a chauffeur and then a stevedore, over whose lure two ladies fight. Ponderous, with no sense of humor to make his allure believable, he stalks through the picture grunting husky masculine sounds. Kay Johnson plays the girl who give up all to marry her father's chauffeur, like the good princess.

Her patience when children invade her love nest and her husband loses his job and she becomes a domestic drudge is saintly. Certainly her cheery acceptance of her lot isn't human. Always smiling, forever with a basket of sewing by her side, no wonder her man dashed to something more tempestuous first chance he got. Kay Francis wanted him. Heaven knows why, but she should have been sorry afterwards. She looks very dangerous in her new long bob coiffure and white organdie dresses designed subtly to hold more madness than silk. Story is daring only once, when it has the poor but honest man failing to get ahead in this world, hinting that hard work and brawn has its limitations.

Hollywood's Gift

A former picture star, absent from the screen for many years, has made a terrific comeback. Jackie Coogan, who must be all of 15 years old now, is a Tom Sawyer who might have stepped right off the pages of Mark Twain's classic. He is not only a sweet, unaffected kid, but a sincere and eager little actor. Ir. a film rich with human sympathy and inspired direction.

"Tom Sawyer" cannot be criticised in any detail; it is a flawless gem, screening the lore of childhood in which it is an insult to be called "Dude," and lowest ignominy to wear a brand new suit to school. The child-actors are perfect without exception. Mitzi Green is giving a smart performance as a prissy little girl whose blond hair winds into horrible corkscrew curls and who is constantly arranging the ruffles of fussy dimity frocks.

One of the most valuable contributors to the flavor of the film is Clara Blandick, an Aunt Polly who rules her roost with benevolent tyranny. The final sequence finds her, touched by unsuspected devotion on Tom's part, intoning "Rock of Ages" with heart-breaking religious fervor.

There can be no doubt, "Tom Sawyer" is a beautiful Heaven-sent Christmas gift from Hollywood.

Par's Xmas Show

Picture houses have their own ways of celebrating Christmas joys. At the Paramount Jesse Crawford's Console is the introductory link to holiday fetes. This Yuletide it rises beneath a bower of poinsettias, contriving a Christmas card decoration against their own green leaves and the white of the organ.

The unit, "The Antique Shop," has several jokes old enough to be on sale, but is otherwise a gay and colorful assemblage of vaudeville turns. Mario Duval is a well-gowned comedy foil for Sid Marion and has a high soprano as pleasing as any heard at the Paramount. The tossed-about member of an adagio quartette performs with an abandon that menaces life and limb at every turn and bespeaks great confidence in her partners.

Leo Reisman's is a cagey presentation, arriving with soft tone and dim lighting and increasing to a blaze of brilliance and tone. The conductor follows its pace. He starts like some strange Mephisto obtaining music with magic gestures and finishes with an exhibition of musical rage that is pretty violent but, judging from applause, good picture-house.

"Royal Family" Grand Romp

Celebrity had to do its shining outside the Rivoli theatre Monday night, where a strip of red carpet led the way into a dimly lighted picture house for the premiere of "The Royal Family." Famous faces were obscured by semi-darkness. Even ushers were no respecters of persons, finding wrong seats for the great and near-great with genial indiscrimination. Only ermine coats, in generous numbers, projected their importance through gloom brightened every so often by the rays of sidewalk flash lights.

The grand play about the beautifully crazy Cavendishes, who take life with dramatic exits and entrances, has been sympathetically transported to the screen, providing Ina Claire with a part that must be dear to every actress's heart. Julie has about her all the glamor of the theatre from which she cannot escape no matter how much she longs for the peace of a quiet home in the country. Miss Claire handles the part with subtlety and rich understanding. The Haldee Wright role, which was as much as anything responsible for the success of the original play, has fallen into the hands of a fine trouper, Henrietta Crosman, who plays with convincingly grand gesture.

Miss Claire's gowns, based on period styles, have about them a lingering quality of great stage roles. A Venetian tea gown seems the right drawing room robe for a Juliet who has made theatrical history, as does Lanvin's much-worn cloth of gold evening gown. Street costumes, drawing their flavor from the '90's, are just a bit too quaint, but distinctive. Miss Claire has been daring with her choice of hats, shallow-crowned, unflattering little things that would look silly but for their suggestion of ultra-chic.

Everyone scores in "The Royal Family," but it's Freddie March's picture. His is an obvious, but very amusing, impersonation of a famous stage celebrity and he must have had a swell romp doing it.

Bushman's Shy Vaud. Manner

Francis X. Bushman, Jr., may be six feet and one of the screen's he-men, but he is intimidated by vaudeville audiences. During his personal appearance at the 58th Street, he is ill at ease showing the audience the convenience of carrying a picture-double into real life. On Monday afternoon, when a bungling stage hand pulled the wrong curtain on the final blackout, Mr. Bushman disappeared and never did return to give the ladies one last look at his handsome face and broad shoulders.

Sylvia and Harriet Darling succeed in varying the routine of the usual harmonizing sister-team. As Quaker girls, prettily gowned in pink and grey satin, they linger over a snappy novel, and return in tulle dancing frocks to sing of the hardships of being twins. After dances finishes polite and acceptable entertainment.

"Carnival of Venice" is a hybrid production that combines "The Spirit of Mardi Gras" with regulation and tap specialties. Consequently the act has no definite flavor. A tambourine specialty, done with finesse by Mme. Donatella, is the one real excuse for the act's name, but that too loses its charm by being accompanied by strictly American tunes.

The Low Down

Real names of authors:

Quex, author of "Pushed," is George Herbert Fosdike Nichols. May Yonge McNeer who with Lynd Kendall Ward authored "Stop Tim!" is Mrs. Ward. And the naughty Ovid, whose "The Love Books of Ovid" is out again, was Publius Ovidius Naso.

The Femme Angle

Hollywood, Dec. 23.

Actress starred in production of a theatrical family story and allowed to sit in on story conferences when the adaptation was being wrestled with, protested at her story daughter being made a mother.

In the conference she based her kick on the fact that four generations on the screen would slow up the story.

Outside, she put her arm around the adaptor and whispered, "I'll be a grandmother! In a pig's eye!"

Going Places

By Cecelia Ager

Ladies' Ring Awards

If anyone should ask the ladies at the fights Friday night, Max Baer was the winner, not Ernie Schaaf. Long legged heavyweights with good square shoulders and slim hips, whose hair is black and curly at the same time, win even if they are knocked out, so far as the ladies are concerned.

Maxie wore a beautiful blue robe lined with gold that had a lovely golden bear on the back with "Max" scrawled in blue across it. Ernie's robe was plain maroon lined with white, no whit as fetching as Maxie's. It was so sweet of Maxie to pat Ernie on the back reassuringly at the end of each round. He even kept it up when he was licked, dear lad.

Pity his eye got all puffy toward the end, and he looked so pale. He tried so hard in the last round to act like the confident fellow he was in the first. The judges really should have taken that into consideration instead of being so relentless. It wasn't nice of them at all to disappoint him, after he'd gone to all the trouble of getting himself up so nicely.

Fully Clothed Allure

At the Palace this week nothing very much happens. Acts come on and off, but none of them endear themselves enough to the audience to be askod to stay a while. Frisco's there to tie the bill together, but Frisco never was much of a flag-waver.

Rosita, of Rosita and Ramon, demonstrates once more the superiority of the feminine Spanish attack. Clothed in sombre colors, unsmiling and disinterested, she makes herself insidiously seductive. When by chance her long, gracefully cut skirts flick up for a moment, legs have a meaning. All the nakedness of the Pearl twins in Tom Patricola's act is futile by comparison. It's fun to see how much alike twins can look and yet one is always prettier. They manifest a great willingness to dance and too much willingness to sing. However, they are young and well set up and maybe they will learn to wear more clothes from Rosita.

Nan Halperin's costume changes prove expert knowledge of what bowls 'em over on the vaudeville stage. As Scarlet Sister Sadie, a trifin' high yaller who got that way through the perfidy of a Harlem sheik, she wriggles in black cire satin and red hat and shoes. Lulu Belle never did better.

Smoldering Beauty

Tamara sings some throaty Spanish songs for a charming interlude. She knows how to make up her eyes, that girl. None of that bright blue or green eye shadow that most women put on when they're trying to look interesting. Just some warm red-brown, shaded out to her eyebrows; her hair brushed softly off her face and lip rouge that follows the shape of her mouth, not stooping to cupid's bows. Result, fascination that promises intensity. Sort of smouldering effect, done quietly and simply.

Frisco's devastating satire on Helen Morgan shows the boy understands women all right. No ordinary comic could see through the mannerisms of the tear-choked Miss Morgan. Instead of feeling sorry for her like he ought to, he shows her up. Is that fair on the part of a funny man?

Femme Angle All Wrong

There are two ways of telling a crook picture. One, the men never take off their hats, and the other, the villains are so much more attractive than the heroes. In "The Widow From Chicago" at the Strand, Edward G. Robinson is the gangster Dominic, mean, ugly, fascinating. Neil Hamilton plays "Swifty" Dorgan, a lad with crooked tendencies wavering toward going straight. But Dominic doesn't waver. He's hard all the way through. Hard to get, hard to beat, always one jump ahead of the hero. That's the kind of a guy to make a love interest believable, not a namby pamby Rover Boy.

It's a darned shame when right triumphs in the end and Dominic is betrayed to the cops. Alice White as the revengeful sister of a murdered detective is perhaps only doing her duty. How she could choose "Swifty" after she had such a hard time landing Dominic is difficult to understand.

Girls Like 'Em Tough

"Swifty" tumbled for her immediately. A girl shouldn't bother with anyone in the bag so easily. The fellows who hold out and act as if they mean it are the ones to hold a gal's interest. Aside from this error in feminine psychology, "The Widow From Chicago" is almost exciting.

Robinson makes it important. He has the authority and the ruthlessness necessary for a picture audience's conception of a gang leader. The rest of the cast are uncertain, maybe because of uncertain direction. Story is good, sustaining interest with the first rate help of Robinson, even though it is badly put together.

Miss White contributes a good pair of legs and skin-tight dresses. When she turns out to be a nice girl working hand in hand with the police instead of the yellow haired gangster's moll she was pretending to be, nobody is the least bit surprised. A girl who hesitates so daintily before saying tough words couldn't be anything but a lady. Big brown eyes that can open so widely conceal nothing, not even guile. Why, the audience was right about her from the very beginning, although the ladies were a little annoyed with her for letting a swell man like Dominic down.

French Girl Gamble Blah

The French solve the woman problem quite simply. In "Sous les Toits de Paris," a French talking picture at the Little Carnegie, dice are thrown to decide who keeps the girl. Not an excited roll of the bones either. Merely a leisurely throw, as befits the importance of the question. Pretty girls happen along often in the lives of Parisian tenement inhabitants, so there's no need to go all to pieces over the current young lady. A worthy attitude that eliminates chest heaving and emotional clutches and allows the story to unreel placidly and convincingly.

No knowledge of French is necessary to understand this mild little film. Mostly pantomime anyway. Roses crushed underfoot to indicate feminine surrender, and mice to show desolation. It's rather pleasant, meeting these old friends again gone Parisian. So they've been hiding out in France all these years. Well, well. A Griffith story, too, with a big brute of a villain and a frail little hero and a fight. And all over a girl who doesn't mind much who gets her just so she has a place to sleep.

Timid Spice

An abbreviated version of "Pinafore" does two-fold service for this week's Roxy program. It is a nice item for any Gilbert and Sullivan lover. Serves also the groups of youngsters let out of schools for the holidays. Never let it be said that Roxy's didn't do its share in passing on the spirited and gay melodies to the next generation.

It is also a good introduction for "The Middle Watch," British film, which relates farcical over-night events aboard the H. M. S. Falcon, stationed off Shanghai. The title shot flashes on scrim closing out the colorful tableau, as the Roxy chorus and orchestra intone the joy of being an Englishman so lustily that the audience is led to believe that there may, after all, be some good in a English film release.

"The Middle Watch" takes mincing steps instead of rushing through a silly sequence of events involving the unofficial over-night presence aboard a battleship of two perfectly respectable ladies. Dialog and the guilty actions of Owen Nares strive to make the situation piquant, but it's quite as circumspect as a strawberry festival—and just a shade more amusing in spite of several good performances.

Jacqueline Logan plays one of the ladies, an American girl, written from a strictly British viewpoint. Her every other word is a would-be American colloquialism, punctuated with "atta boys" and "honey-pops." To make it worse, Miss Logan is of the ingenue school, given to resting her chin on her shoulder, port side, and ogling around to windward. Dodo Watts plays the same part she created in the original Broadway play, and Muriel Abud, as a useless chaperone, is a priceless original of the shabby gentile types Bee Willie portrays.

The Parisian Front

By Christine

Paris, Dec. 14.

"Paramount on Parade" came to Paris this week and it's the most scared picture you ever saw. Fifty thousand huddles must have studied that strip of film when it came from America, so that it could be dished up to the French public completely disguised in French sauce. Now it's all sauce and no meat.

Every timid shot of American art with American artists has a prelude and an aftermath of French art with French artists. St. Granier prefaces Clara Bow's appearance dressed up as a sailor who enthusiastically spells out her name with another French sailor. Even Chevalier introduces his Franco-American appearance by explaining what America is like to a couple of concierges, and finally assures them that, in spite of liking America, he hasn't forgotten his French nor his loyalty to Paris. Any English left in the picture is quickly subtitled in French, and an acute and detailed explanation is given beforehand. The only thing left intact is the dance chorus, which is superb in technicality and snap, but whose routines are certainly not stirringly original. A funny thing these revues that try so hard to be international, and that so far have simply wound up by being merely a tortuous lesson in diplomacy to the producers but pretty meaningless to the spectators.

Meanwhile, a picture like "All Quiet on the Western Front," made in Hollywood, comes over to France gets adequately subtitled without any attempt to be a diplomatic talker and is applauded at its finish. That's an unfair comparison, of course, because one picture was born great and the other is just a hash, but it helps point out that you can still say a lot without making a heap of furious sound about it. Besides, the neighborhood playhouses in France are still crowded with audiences who seem to like foreign made pictures without the talker attached, or a "galaxy" of stars either.

Scribes on a Spree

The Anglo-American newspapermen went on what is known in England as a bit of a bust this week and all the American acts got a lot of publicity at the same time. Women are supposed to be as welcome to this affair as they would be to a Trappist monastery. However, these bright journalists solved the problem by deciding that since after the dinner they must relax and be entertained the entertainment should be provided chiefly by women. The femme specialists are therefore searched for far and wide the minute the date for the dinner is set, and this year the results were brilliant. The program of entertainers was four times as long as the dinner menu, and not a cent paid out, artistically speaking.

Thelma Edwards did her Oriental number around 1 in the morning. Drena Beach followed with her sensational waltz, and by the applause that finished her off one realized how scarce blondes are in France. Florence Starr sang and murmurs of admiration completely drowned out her song. Harry Pilcer did his most charming darndest to get that bunch of vague Americans and English to join in a French song and distributed copies of the song to all the boys. He should have done his waltz instead, because no newspaper man could look at a lot of French verses at 2 in the morning with anything but a dazed unwilling stare. Nevertheless, it was valiant of Harry to attempt it at least.

Reggie Voorhees tried out his ballroom act with his new partner, Jean Edwards, and Wilson and Root did theirs around dawn, when a waltz or a tango looks so complicated to a news searcher. When the nude dancer Colette Andris came on perfectly static in a Venetian gondola (in the Lido swimming pool) the crowd surged to the front, but there was no applause. Nothing daunted, the lady draped herself, or rather carried a veil, and writhed around in the boxing ring on the other side of the room—where Jeff Dixson's boys knocked each other about earlier in the evening—but here still was no rave from the audience. Too tired, perhaps, or too well brought up.

There was exactly one woman journalist who got herself admitted, and that was Variety's sob sister. The party broke up around 6 with the American acts still drinking tea and eating cold meat, and the American newspapermen no longer even able to take means and addresses.

Society Shows Cold

Just to prove how low swank French society has fallen through the general economic depression, soirees with paid performers are completely washed up this year. Chief Os-ka-wan, who gave his concert through the negotiations of Argentina's manager, last week remarked with a sad Indian eye that when he was here a year ago at this time he already had sixteen offers to dance in the soirees of the rich.

This season so far not one opportunity has come up, although his concert of virile American Indian interpretations was well received. That's a nasty situation for an artist who has grown out of revues and cabarets and whose pride will let him accept nothing less than a whole concert or a whole soiree.

Some French journalist went out to Paramount the other day and came back in a complete burn-up at what they are doing out at those studois. "Americanization," said he, "entire Americanization" (he was talking to a collection of American club women), "they are making machines of the actors; that is what they are doing. They turn out a picture in seven languages, but the Italian must make love in exactly the same way as the German or Frenchman or Swede, just because the set is the same. And the set is what an American thinks it should be in any one of those countries, and he is making the actor—no matter what nationality—make love in the way an American thinks it should be made."

In other words, just exactly what he said to begin with "Americanization by Paramount." But, after all, he was only a man, even if he was also a professor—and any woman, if she has any sense at all, knows that the background has nothing to do with it. An Italian does not make love like an American, even if he is only an actor, nor a Swede, nor a German, nor a Frenchman. The professor has stuck too close to his books, and one little movie love scene has upset him and caused him to generalize.

MARRIAGES

Marriage took place in Paris of Pierre Meyer, currently featured at the Casino de Paris, and Danielle Bregis, headlining at the Nouveautes. Both newlyweds are prominent among French professionals.

Betty Francisco to Fred Collins Spradling in Beverly Hills Dec. 15. Bride is picture actress.

Dorothy Sebastian to William Boyd at Las Vegas, Nev., Dec. 20.

BIRTHS

Mr. and Mrs. Edwin Meyers, a daughter, at Park East Hospital, N. Y. Father is with William Morris office.

Mr. and Mrs. Val Lewton, daughter, Dec. 19, Mt. Vernon (N. Y.) Hospital. Father is in publicity department of M-G-M home office.

Mr. and Mrs. Nat Kalcheim, daughter, New York. Father is presentation manager with William Morris office.

Mr. and Mrs. Leon Dusseau, son, Dec. 19, Hollywood. Father is in charge of foreign production for Radio Pictures. Mother is Otila Nesmith, former legit actress.

ILL AND INJURED

Following are at the American Theatrical hospital, Chicago:

William Dupont, "Subway Express," pleurisy; Walter Meakin, ex-agent and manager, operation for hernia; Bob Conkey, ex-vaudevillian and publisher, operation for hernia.

Ray O'Connell, R-K-O city manager, St. Paul, who suffered fractured skull in auto crash recovering.

Carter DeHaven Jr., with "Simple Simon" at the Grand theatre, Chicago, was operated on Dec. 21 for appendicitis. He is reported recovering rapidly.

Did You Know That—

Carlotta King has been signed to sing opera this winter in Montreal and throughout Canada....Santa Eddie Claus delivered a big square diamond to Barbara Newberry...Carmel Myers will soon be among us....Phyllis Haver Seeman is the champion girl ping-pong player of these parts now....there's a swell new perfume around called "Quand"....pleeese....Little Betty Bronson looked sweet coming out of the St. Moritz the other day in a moleskin coat and tiny black hat....Ruth Roland, also glimpsed in that hotel, wore a black cloth coat trimmed in black caracul and a black tricorn....Nanette Guilford, who's been quite ill, sang Monday night on the General Motors hour....Raydie Harris gave a grand matinee party recently ....Miriam Hopkins was there, looking very lovely in a black and white costume, and Jane Winton, Nancy Carroll (who wore a pretty tweed and tiny veiled tricorn), Philip Holmes, the Walter Woolfs, Inez Courtney, Gertrude MacDonald, Kitty and Dick Watts, John Cohn, and Irene Delroy.... Harriett Lake, of the new Laurence Schwab show, is the daughter of one of California's vocal teachers....there are a million gags around again this Xmas about the depression....

RITZY

Leon Gordon is in Hollywood writing dialog for Fox, after several years in Australia. His name was Lillie, and his father was well known in the English music halls with an act, "Drummed Out." Gordon became leading man with Henry Jewett's stock company in Boston.

Ten years ago he reached Broadway, acting in various shows and authoring several flops, including "Watch Your Neighbor," "Blue Eyes," "The Poppy God" and "Garden of Weeds," in collaboration with Le Roy Clemens. Financial difficulties arose. Then, announced as author of "White Cargo," a big hit, charges of plagiarism created further trouble. A. E. Anson, actor, secured a judgment against Gordon. The actor is not be confused with Leon Gordon, artist, who painted portraits of Gloria Swanson, Claire Windsor, Colleen Moore, Peggy Wood, Winfield Sheehan and Mayor James J. Walker.

General Douglas MacArthur, the nation's youngest major-general, was recently proclaimed Chief of Staff of the U. S. Army. Son of the late Lieut.-Gen. Arthur MacArthur, he was divorced by Louise Cromwell. This lady, rich and fashionable, previously divorced Walter Brooks, Jr., and finally married Lionel Atwell, actor.

To add to the complications, she has a son and daughter by Brooks, he having since married Marian Rice. Atwell was first divorced by Phyllis Ralph, actress, mother of his son, John Atwell, and later divorced Elsie Mackay, actress, who eloped with Max Montesole, actor.

After years of retirement, Dorothy Dorr, long well known on the stage, returns in "Philip Goes Forth," by George Kelly. Born in Boston and educated at Wellesley College, she first acted in Chicago in 1886, and in New York, at the 5th Avenue theatre, a year later in "The Golden Giant."

In 1889 she was in "Shenandoah," along with Effie Shannon. In 1909 she was at the Harvard Stadium in "Joan of Arc," with Maude Adams.

Van Vechten's New Novel

Although critics agreed that "Parties," Carl Van Vechten's latest novel, is inferior to its predecessors, the book has had big sales. Carl was one of the "discoverers" of Harlem, and has many friends there. He married Fania Marinoff, born in Russia, but brought up here. She started acting when eight.

In 1900 she toured with Henrietta Crosman, in 1903 with Margaret Illington and in 1904 with Cissie Loftus. In 1927 she inherited a fortune from Carl's brother, Ralph Van Vechten, Chicago banker, and in 1925 she and Carl both inherited

(Continued on page 85)

No Use, Girls, Hollywood Freezes Up If You Try to Crash an Orgy

Hollywood, Dec. 23.

Some girls who used to try living in Greenwich Village garrets now want to learn about life in Hollywood apartments. Femmes with independent incomes who want to see life away from home protection are counting on Hollywood to show them how. They believe what they have heard and read about the film colony's gaiety.

These moths want to be disillusioned. They are, but not in the way they expect.

For instance, it doesn't give them a thrill to find that the sleek-looking foreigner across the hall works in the drug store and is trying to get into pictures himself. Or that the big picture exec they know is only a second assistant director.

Hollywood apartments are filled with this type of femme. They come here hoping the worst will happen. But when their big chance comes, which isn't often in this Hays and church ruled town, they back down. They are moths with asbestos vests.

The plan of these girls when they first come here is to meet the kind of guys they can write home about. A nod from Navarro or a peep at Chevalier furnishes enough news for eight pages. Even standing next to Bull Montana in the drug store is worth four pages.

They don't know how to meet the higher ups. If through great luck they get an invite to a private party at which prominent film people are present they don't get a single page for a hot diary. The stars, directors and others steer clear of outsiders. These outsiders have a habit of asking favors.

Some men won't even put an arm around their wives when outsiders are around, for fear of being misunderstood. The outsiders don't know it, but they dampen any "wildness" which might have materialized.

Some of these girls have only a few weeks in which to learn about life, while others stay on indefinitely. The latter may eventually be taken into inner circle, but chances are against it. Some girls have been trying for years to become of the gang, but never clicked.

Near the Pacific

By Grace Green

Hollywood, Dec. 20.

At the party given by Jack Dempsey at his home to the publisher, Capt. Billy Fawcett and his wife, Jack, in the absence of Estelle Taylor (who was east attending the funeral of her grandfather) officiated as host perfectly. Before leaving, Miss Taylor had wrapped 200 Christmas gifts from 9 in the morning until 8 at night and judging from the beautifully tied and decorated boxes there are many lucky people in Hollywood.

Among the guests, Lupe Velez, whose imitations of Gloria Swanson, Dolores Del Rio and Greta Garbo are marvelous, confided sotto voce to three weaklesses, No. 1 was her Garee Cooper, two, diamonds, three, furs, Lupe was genuinely thrilled when she found the 12 karet diamond lost from Annette Fawcett's ring. Lupe wore a bright red dress and hat which is a perfect color for her vivacious, spitfire personality.

Gary Cooper is taking a much needed two weeks' vacation. Gary, by the way, sez "They NO married."

One would imagine that in Hollywood, the home of the stars, people accustomed to seeing them would pass them by more or less unnoticed, but the Dempsey party caused quite a furore on their entrance to the Blossom room of the Roosevelt hotel.

Incidentally, Jack is one of the world's shyest dancers. And not bad either. But so terribly modest and timid and apologetic in advance for his danceology that it's almost embarrassing mutually.

Stars Local Spree

Recommended for excitement and thrills are wrestling matches. We saw our first one at the Olympic stadium when Don George wrestled the championship title from Gus Sonnenberg and it's surprising how a talker star is able to keep his voice in condition to register on the screen after one of these wild yelling bouts. No doctor is necessary to tell Jack Oakie his lungs are in A-1 condition. Nor would one be required for Lilyan Tashman, Helen Twelvetrees or Edmund Lowe, all of whom rose lustily to their feet.

Miss Twelvetrees who made a hit in "Her Man," looked especially cute in a ducky brown felt hat and a brown fur coat.

It is difficult to imagine why A. A. Milne who wrote "Michael and Mary," which was at the El Capitan, wanted the male titular played with as much saccharine pollyannishness as evidenced by Henry Duffy.

Dale Winter was charming and gave a good performance as Mary. Especially becoming was her long black satin dress with the vestee and cuffs in white lace. The pearl earrings and necklace added a dignified touch.

Luncheon Spot

The Embassy seems to be the daily luncheon spot for Evelyn Brent. Usually she is smartly clothed, but not so in the ordinary black ensemble she appeared in a day or two ago. Ruby Keeler Jolson looked cute in a brown velvet, fur trimmed suit and a matching toque.

Carmel Meyers' purple flowered dress and short beaver jackette was worn with a knobby purple felt hat.

Also there was William Powell and Carol Lombard whose blonde beauty was enhanced by a chic black hat.

FASHION DECREES BE BROKE BUT GAY MOOD

At the present time it is stylish to be poverty stricken and smart to be unemployed. The American public has gotten used to fads and must have them. The business depression has become a fad—a sort of mutual and general excitement in which everyone can participate, somewhat similar to the wartime spirit.

Anyone who has no financial worries is out of the swim. Anyone who has a job gets little attention. To be out of work or on the verge of bankruptcy is the thing.

"Keeping up with the Joneses" is now tried from a new angle. People who used to pretend they had more than they had now pretend they have less than they have. It is fashionable for ladies to go to bridge parties, where they announce that they simply don't know where the taxes are coming from, and then play contract for half a cent, and pay, too.

Women who have always scorned to be anything but extravagant and who really don't have to economize now, wear cheap dresses and boast about it. And poorer people who never had any money to lose anyway, and who are not any worse off than usual, pretend to have suffered losses.

There are also many people who never dared air their shaky financial condition in former days who now, taking advantage of the fashionable opportunity, are blowing off steam and owning up to the real state of their affairs for the first time.

Though much of the poverty-stricken talk is the bunk, or at least overexaggerated talk of the moment, the general "everyone's broke" attitude has done a good deal to relieve the real mental anxiety of people who have been severely hit. Even to be fooled into thinking that everyone is in the same boat does them a lot of good.

PEDDLERS' $2,250

Dallas, Dec. 23.

R-K-O's 200 theat peddlers here netted 5,000 tickets, the first week at 60 cents. Hiking gross $2,250, with peddlers getting $750 commish.

Tickets were sold for Majestic, ace stand, and house doing good biz besides the charity boost.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....25 Cents

VOL. 101 No. 2

Merry Christmas.

50 YEARS AGO

(From Clipper)

Sarah Bernhardt's engagement in New York came to an end with a gala performance and she departed for Boston. New York stay had scarcely evoked the expected enthusiasm and critical estimate of the French star was moderate. It was noted that the boxes were tenantless at the final performance. However, Boston was aflame with interest for her advent.

Reported that King Louis of Bavaria had summoned Richard Wagner to advise on the musical arrangements of a theatre to be built in his new $10,000,000 palace. One of the buildings was to be a large hotel for the exclusive use of players performing at the theatre.

Although the player piano had not been invented and there was no radio or talking machine, the oldest piano manufacturers in New York, Dunham & Co., failed for $50,000.

Al G. Fields was engaged as principal clown for the third season with the Miles Orton Circus and Menagerie.

"Clipper's" baseball expert discusses the year in fielding, observing that the tour had shown great progress in field team work, with players showing more disposition to back up positions. Co-operation, the article says, is sadly needed in the batsmen who were too anxious for individual showing, to give teamwork.

Baseball league convention amended its by-laws making it ground for expulsion for a club to play a league game on Sunday. Same rule applied to individual players. Umpires were brought under control of the league for the first time being subjected to same discipline as players. Al Spaulding and George Wright attended the convention lobbying for privilege of selling official baseballs.

15 YEARS AGO

(From Variety and Clipper)

The Victoria Palace, London, operated by Alfred Butt, turned in a net profit for the fiscal year (most of it war time) of $224,000. This was during the period when the British theatre in general was starving.

British Government gave out the intimation that subjects who remained in foreign countries, ignoring the draft, would be dealt with severely whenever they returned to the government's jurisdiction. Edict taken as pointed toward many English actors in the States.

Chicago enacted a new ordinance to regulate ticket speculators. It made the theatre management responsible for sidewalk gyps and set up penalties.

Picture producers and exhibitors raised a loud squawk against certain newspapers which sponsored war pictures, and then advertised them in a way to blanket all the paid-for advertisements of the regular trade. New York offenders were "American" and "World."

A group of the biggest exhibitors in America agitated a scheme to organize on a country-wide basis. Idea was to pool capital and distribute picked films from exchanges in 20 zones. Among the subscribers were Jules Mastbaum, Mitchell Mark and the Kunskys.

Tully Marshall, one of the most successful character men in the legitimate ranks, deserted the stage in favor of pictures.

Inside Stuff—Vaude

The old Harlem Opera House on 125th street, gutted by fire Monday morning when piles of old and new scenery stored in the old place, became ignited, recalls many memories to vaudevillians.

Booked by Larry Goldie in the Keith office years back, it was a gold mine. Eight acts of high class vaude was the fare before the day of headlining pictures. Many stars of today had their baptism of razzberries from the gang of tough birds that infested the gallery.

Bob O'Donnell, now a division manager for Publix, was formerly house manager at the H. O. H. It was O'Donnell's break-in spot as a manager. After O'Donnell came Sol LeVoy, now an R-K-O manager. Later came changes that made the house strictly a "showing" stand.

Acts got the usual $62.50 to let Goldie and later, Mark Murphy, take a peek. Many an act was "made" at the place and many couldn't take the razzberries. If the mob up there liked you, it was all roses. But if they took a dislike, curtains.

The place finally lost it's appeal with vaude, was dropped by the Keith people, stood idle for a while, became a picture house and then went burlesque. Lately it has just been a storage place for old scenery, new scenery and props and many old trunks, left there by outsiders, transfer people and others.

Acts are starting to burn up at the so-called "stool pigeon" system some of the picture house circuits are using. In many ways it resembles the practice which did much to help undermine the morale on the old Keith circuit.

Nowdays it's generally one of the girls in the dancing troupes who writes into the home office as to what's going on. No dirt. She's just been appointed under cover to keep in touch and for a dollar or two extra she sends in reports on discrepancies. And back will come a letter from headquarters to some performer on the order of, "It has come to our attention that you went through your routine in the third show Tuesday chewing gum. Unless, etc."

Acts complain that house managers should be able to rectify routine faults in the stage work. As it stands most of the performers know someone is carrying tales, it leads to grouches, and if they find out who it is the life of that party is made miserable.

Acts with Fanchon & Marco units in future will not receive any billing in trailers.

Due to frequent changes in casts, and cost of revised trailers, only the unit title will be designated.

Fox removed its stage bands from the Academy and Audubon, New York, Saturday (20), switching the stage shows from the presentation style to that of vaude.

Inside Stuff—Pictures

(Continued from page 25)

it on Broadway was in the Gaiety marquee, bulbs describing "Devil to Pay" (UA) as "gay nonsense" and "polite improprieties." These are new phrasings for Broadway lights.

Fox, which bought Robert Newman's "Bad Girl," is reported as paying around $50,000 for the screen rights. Newman is said to have turned down a greater amount earlier in the play's run.

Picture bunch around New York deem it excellent screen fare with the story strictly concerning and aimed at the average film fan. Besides which there's the title—if they can use it since the new Hays ruling.

Juan Martinez Pas, Spaniard, realized his non-Italian name wouldn't give him a chance to crash the Metropolitan Grand Opera, so he changed his handle to "Giovano Martino" and passed off as an Italian.

Now in Hollywood, he has come to the conclusion that a Spaniard has a better chance in the multis than an Italian and so has gone back to his original moniker. He's playing in Spanish editions.

National Theatre Supply Co., Harley Clarke's company, is now purchasing everything for Fox West Coast Theatres. Circuit, itself, has dispensed with its purchasing agent and any such purchasing dept. is guided strictly by the eastern company.

The Nat. Theatre Supply looks to FWC as a source of profit, like any other customer, regardless of the same parent heads.

On the efficiency and economy count alone, WB and FN lots will not go in for the idea of having staff writers doing dialog treatments or scenarios in competition with one another.

That seems to be a policy on some lots, in line with the old theme song idea of having a flock of writers turn out ditties for the same picture, with the studios picking the best and scrapping the rest.

Release of Morgan Walsh, for the past several years manager of Warner Bros. San Francisco exchange, through consolidation of Warner and First National, raised a storm of protest from about 60 indie exhibs in that territory.

Upon learning of Walsh's going the exhibs signed a round robin wire of protest to the Warner New York office, but Walsh is out regardless.

As a press gag for Jean Harlow, Warren Nolan, U. A., started a contest for a nickname for the femme star, winner to get $100. Some of the names are pips.

"The Darling Cyclone," "Blonde Sunshine," "Joy Girl," "White Flame," "Passion Girl," "Gentlemen's Weakness," "Lady Divine" and "Birth of Dawn" gives the idea.

Fox Movietone News has discontinued its series of shorts featuring "Mr. Courage" and "Mr. Fear."

Ten of the clips were used in the newsreels issued bi-weekly with Fred Ryle, make-up man at the Fox studios, New York, cast as "Mr. Fear," and Bill Jordan, sound man, enacting "Mr. Courage" role.

Bartlett Cormack went west with Lewis Milestone via the canal. They completed their conferences on "Front Page" on board ship. Arriving in Hollywood, Cormack found nothing left for him to do but take the train back east two days later. Cormack is assigned to do the dialog treatment on Dashiell Hammett's "Glass Key."

Among the cuts in budgets on pictures ordered is one by Radio on Wheeler and Woolsey. Pictures for this team have been reduced to around $200,000 a feature, it is said, for the rest of their contractural life unless potentialities merit an increase.

"Half Shot At Sunrise" is understood to have cost around $750,000.

A couple of ex-press agents from Warners studio, who worked in the press room sequences of Monta Bell's "Fires of Youth," Universal fixed it for the telegraph operator to give in the Morse code an idea of what they thought of pictures. Their gag was recorded as no others on the set could read the tick-ticks.

One of the fan mags wrote a chatterer yarn about one of the newer Hollywood stars and captioned it "Hollywood's Biggest Snob."

This resulted in plenty fuss, with fan mag finally deciding to kill that

Inside Stuff—Music

R. M. C.'s reduction in price on popular sheet music has aroused plenty of pro and con discussions as to whether the lower price will help or not. Most of the publishers contend it won't.

It was said that R. M. C. would not receive much co-operation from the dealers since the cut has also reduced the dealers profit on sheet music. Under the old price a dealer would buy sheet music for 20c or 21c and sell for 30c. Under the new scale the dealer buys from the jobber for 19c and sells for 25c. This comes down to 5½c when transportation costs are deducted.

These figures are on the 16c price given to jobbers after the first 30 days. The 14c introductory price, which the jobbers get for the first 30 days, does not figure at all, according to the publishers point of view, since there is little buying done until a song gets half-way established, and that takes more than 30 days.

Publishers can't even approach a small band for a plug without having the small one demand a cut. Sometimes the publishers burn and sometime they get a laugh out of it. But they realize they've brought it on themselves. They contend that a name band is worth it, but want to know where the small guys shine in trying to imitate the name outfits.

One band leader in a swank hotel, but still a minor combo because he doesn't play to much of an audience and does little radio work, is consistently demanding a slice from all publishers. He plays one against the other, telling each publisher that he is on the payroll of another. Some give, but the majority laugh it off. He's a band unit of another leader and turns over what he gets to the boss. And maybe he's splitting with him.

Joe Shoer, band leader who was shot in Chicago while holding up a loop hat store, was well known in Detroit, having been a fixture at Luigi's until it was padlocked last April. He had previously played at the Florentine room of the Hotel Addison.

Shoer's fingerprints have since been identified as those belonging to a man wanted since 1923 for a bank robbery in Indianapolis. A curious angle is that in all the years he was here, police inspectors visited spots in which he was working both for general inspection and to enforce the two a. m. curfew. In addition he was present when Luigi's was raided for liquor violation.

While in Detroit he was seen probably on an average of twice a night, but was never suspected of being anything other then a musician.

Fox-West Coast is closely checking the Paramount in Los Angeles since New York stage policy was instituted in opposition to Loew's State with its F. & M. Ideas.

Last week the Rhythm Boys, extra attraction at Paramount, pulled a gag with the orchestra conductor, asking how many violins were in the pit. He answered eight. Rhythm lads then asked how many Loew's State had. Answer: two.

A Fox check-up man was in the house and a complaint to Publix followed.

A name band that first started with a radio chain, grew with that network and branched out because of it, is now being slowly eased out.

Some time ago this band leader started adding band units and booking them. Now it has reached the stage where he is booking in competition to his radio firm and in many instances, is underselling.

Network's method of putting thumbs down is to give the boy less and less time. Recently he was doing five and six broadcasts weekly. Now, this is down to but one and two.

Pressure is being brought to bear in New York union circles by a clique who want legislation put over barring any musician on a steady job from accepting an outside engagement and placing a substitute in his regular spot.

Argument of the clique is that conditions are such that any musician with a steady job should not jeopardize it by being away from it, and by doing so he is denying a chance to those men now out of work. Contention is that this odd job coin should go to the men now laying off.

Enmity between the two foremost crooners has reached such a stage where it has become a laugh to outsiders.

If one gets the slightest mention in print, or is praised or spoken well of in the presence of the other—fireworks. Each contends that the other is the lowest form of animal life.

Columnists bear the brunt of the attacks, since whenever they write anything about one of the two crooners, the other squawks.

Orchestra leaders are dodging the broadcasting studios except when scheduled for a program. Friendly visits with radio executives are out of the question, they declare, because of the mob of song pluggers and small publishers who frequent reception rooms hoping to buttonhole entertainers.

When a so-so band pilot walked into WMCA recently five pluggers, lying in wait, jumped on him at one time.

W. H. Woodin, president of the American Car & Foundry, has a music hobby. He composes. A group of the business head's compositions is being issued by Miller Music, Inc., which will specialize in arrangements.

Firm is currently adding to its staff to build up this department.

Luigi Romanelli, leader of the King Edward Hotel orchestra, Hamilton, Ont., has a music library insured for $35,000.

It contains all of the popular and semi-classical arrangements that have been made for his use.

in favor of "The High-Hatting Girl." Star didn't mind that so much, according to insiders.

When Metro makes "Grand Hotel," Paul Fejos will handle the megaphone. Promise was included in the studio's acquisition of the script for stage and screen.

Fejos peddled the play around Hollywood for several weeks. Only cut in the sale Fejos wanted was the directing job.

Contract which Adolphe Menjou holds with Metro reserves the right for the actor to okay starring credit.

Under it M-G-M can't give starring credit to folks appearing in the same films with Menjou except by latter's consent.

Dan Thompson, picture critic of the Louisville "Times," took a rap at picture exhibitors during a talk over WHAS Dec. 18. He claimed they passed over artistic productions for b. o. attractions.

He's positively right.

The Hays Organization did not supply the U. S. Chamber of Commerce with figures on the motion picture industry, and does not authenticate those given out from Washington and published in last Friday's newspapers.

Buddy DeSylva's loss by fire at the $800,000 blaze which razed his and many other homes at the Malibu beach picture colony on the Coast included many rare first editions. DeSylva was only partially covered by insurance while his bibliophilic loss is inestimable.

INSULL OKAYS CHI. OPERA FILM

Chicago, Dec. 23.

Chicago Civic Opera Co. here is making arrangements to film the Wagner opera 'Parsifal.' It will be the first time an opera has been produced as a talker with a cast of prominent opera stars. What company will do the making has not been announced.

Understood here Samuel Insull, angel of the opera, has given his O. K. to the project, which when completed will be sold on the open market, proceeds to go towards lifting some of this year's expenses on the opera company.

TRIANGLE DARK, 400 OFF VILLAGE SLUMMING

The Triangle, one of the Greenwich Village arty theatres, folded for good last week.

Kathleen Kirkwood, who had operated the theatre for its nine years of existence, turned the lock without ceremony and handed the key back to the landlord.

The passing of the Village as a night life playground sounded the deathknell for the cellarette bandbox theatre which had been a society fad until the swanks crossed the Village off their lists.

Miss Kirkwood will engage in the play brokerage business after Jan. 1.

With the Triangle out there remain but three of the former seven arty houses in the Village, the survivors being the Grove Street, spotting shows spasmodically; the Macdougal (former Provincetown Playhouse) and the Cherry Lane, with the latter the only one of the trio currently light on a sort of two-for-one arrangement.

Husband-Angel Calls For Money-Back Deal

Charles W. Elmes, of the Lake Shore Club, Chicago, put up $15,000 to guarantee his wife, Virginia Pemberton, actress, the leading role in Rafael Sabatini's play, "The Tyrant," it was disclosed in the supreme court when a suit was revealed against Charles L. Wagner, producer, for return of the money on the ground that Miss Pemberton failed to get the role.

Supreme Court Justice Shientag denied Wagner's motion to dismiss the complaint. Elmes said he gave Wagner the money in sums of $5,000 on Aug. 15, Sept. 15, and Oct. 17, last, and that Wagner later refused to employ Miss Pemberton. The agreement also stated that Elmes was responsible for no liabilities of the play but was entitled to 25 percent of the net profits.

Baron's Legit Entry

Henry Baron, who has been inactive in the legit producing field for the past two seasons because of illness is readying for a comeback.

Baron's first will be "Lovers," adaptation of a French comedy by Maurice Donnay with Baron making the American adaptation as well as producing.

Estelle Winwood was set as star but decided to remain with "Scarlet Sister Mary."

Swindler's Stock

Hollywood, Dec. 23.

Hollywood Playhouse stock held by Gilbert Roosemeyer, $8,000,000 bankrupt swindler of the Guaranty Building and Loan, will be sold to the highest bidders when the courts get around to it.

Roosemeyer was vice-president of the theatre's board of directors until two years ago. When the crash came he owned less than 10% of the stock. He has turned over all his assets to the court.

DUFFY TURNS LEGIT

Billy Duffy, fight promoter and manager of Primo Carnera, will shortly make his bow as a legit producer. Duffy's announcement is expected in about two weeks.

Nature of the play is not known.

Solved

Davenport, Ia., Dec. 23.

An actor playing stock here has solved the unemployment problem without federal aid.

Doubling behind the bar in a speak near the theatre where he goes when there's a role for him, he has drawn business to the wet spot.

TEXAS GIRL PAYS AND PAYS, $22,000 ON FLOP

A month ago New York looked like a land of glory to Elvira Stanford of Texas. Now Broadway is the street of disillusion to her. She had some money and an ambition to get on the stage. Miss Stanford got part of her wish, getting into "Love Thieves" because of her bankroll. Nearest to Broadway it got was the Bronx, where it folded owing everybody last Saturday.

It is all tragedy to Miss Stanford. Every cent of her $22,000 was tossed into the show. Securities she deposited with Equity were sold to take care of the players' salary claims. The girl herself says she is wiped out and has no money to go back home.

"Love Thieves" was put on by one Michael Kallesser who has something of a rep for writing and presenting shows of the shoestring type. Miss Stanford happened along with the bankroll and got the lead part. Previous stage experience said to be negative.

The show got into trouble, right off, opening in Toronto, a rather costly journey for a single week. The house management took care of the hotel bills and Equity paid off when the troupe returned for a week at the Windsor, Bronx. Several players waived the salary bond but held out for salary or else. Saturday afternoon, representatives of a costumer went back stage and took away costumes.

"St. Scene" Pulled After One Louisville Show

Louisville, Dec. 23.

"Street Scene," road show scheduled for four performances here starting Monday, Dec. 15, closed after the first show, when only $600 came in at the b. o. opening night and the advance sale for three more performances was only $100. Members of the cast said the stage was most inadequate they had found, and the three-story set of the tenement building was visible only about half-way up to the second story.

Performers had to dress in basement locker rooms. Show was pulled by Brady's road manager and not Thomas D. Clines, local theatrical promoter, who brought the play here, as reported in dailies. Money was refunded on advance sales.

Metro Gives Shy Leave For Schwab-Mandel Show

Hollywood, Dec. 23.

So that he might accept a part in Schwab & Mandel's new show, which went into rehearsal this week, Gus Shy's contract with Metro has been set back to September, or earlier if Shy desires. It's a leave of absence.

Shy left for New York Saturday (20).

4-Headed Stock Co.

Williamsport, Pa., Dec. 23.

The Majestic, only legitimate theatre in a city of 50,000 population, closed last week. It opens Dec. 27 under the management of a new syndicate with stock.

The four members of the new management are Frank McCoy and Jeff Brophy, of New York; Sam Reisman, of Danville, Pa., and Daniel F. Swartz, of this city. It will be supervised by Jeff Brophy. The theatre for the past six months had tried vaude and talkers.

Censor Booms 'Interlude'

Dallas, Dec. 23.

"Strange Interlude" was stopped cold by censor at Waco, Tex., when road show went on at Temple, 50 miles farther, say the 162 score Waconians there for curiosity.

Some kick here, too, but town let it go without censor, 1,000 head of it, grossed around $9,000 in many auditorium for two days, setting record for legit in Texas.

The censor say price fails in this section.

Critic at Rehearsals Helps Actress-Wife With 'Suggestions'

Chicago, Dec. 23.

An embarrassing situation exists in the Goodman theatre here because of the insistence of Ashton Stevens, dramatic critic of the Herald-Examiner, upon attending all the rehearsals.

Entire organization, executives and actors, are on pins and needles and unwilling to assert themselves because of the importance of Stevens in Chicago theatre matters. Stevens is interested in seeing that his wife, Katherine Krug, a member of the repertory group, is sympathetically cast and properly built up.

Suggestions from the critic sometimes hamper the Goodman organization in carrying out its own ideas which do not always coincide.

Situation is rendered even more delicate from the fact that the Goodman under its present Hubert Osborne regime has been subject to fire for going "commercial" in picking its plays with an eye to the box office. In this new policy the Goodman's chief apologist in the daily press has been Stevens.

Stevens' championship of the Goodman has been extreme and a reaction has set in. While Stevens' criticism on ordinary theatrical affairs carries great weight locally his comments on the Goodman are being discounted.

U ORGANIZES OWN PLAY CO.

Los Angeles, Dec. 23.

Universal is decided on its previously reported idea to go into legit play producing. Universal Play Co., a subsidiary of the picture company will handle the stage plays. Idea is similar to that which Radio recently abandaned, of getting material for the screen.

Pending the arrival of Carl Laemmle in New York after the holidays, the legit department will be in charge of David O. Werner. Company is now seeking plays for production and is issuing an invitation to all authors to submit their ideas. U. will split 50-50 with the authors, on any plays produced.

Activity starts early in January.

Red Grange Star of Mrs. Primrose Troupe

Chicago, Dec. 23.

Harold "Red" Grange, former football star, is the headliner of Mrs. George Primrose's minstrels, being produced by the famous minstrel's widow in collaboration with Tom Powell. Twenty others will be in the cast.

Opening is slated for Monorowoc, Wis., Christmas night, an advance man lining up independent time, and has eight weeks of film theatres already arranged, as another evidence of tank town eagerness for stage shows.

"Charming" Judgment

A default judgment for $4,047 has been filed in the Supreme Court by Herbert Clayton and Jack Waller against Connolly & Swanstrom, Inc., representing 2½% of the gross receipts of "Princess Charming," during its presentation in New York between the weeks ending Sept. 22 and Nov. 8, last.

The plaintiffs held the American stage rights to the production and were to receive this percentage from the producers. They said that the play grossed $160,157.

GROUCHO'S AIM

Detroit, Dec. 23.

Groucho Marx said here that he is writing a play in collaboration with Newman Levy.

It will be a play of the gay 90's and will probably be a comedy. At any rate the writers hope that the effect will be there.

Thelma White Shorts

Thelma White has left the cast of "Earl Carroll's Vanities," and is signed with Warners for shorts, while her husband, Max Hoffman, Jr., goes into "Ballyhoo," the W. C. Fields show, out in New York next week.

Newark Shubert Frames Stop-Gap Vaud-Revue in Musical Famine

Scarcity of musical shows for the subway circuit this season is evidenced by the fact that the Shubert, Newark, operated by Morris Schlesinger, has been dark four weeks this season through inability to get shows from either the Shubert or Erlanger booking offices. Through all of last season the Shubert, which plays musicals exclusively, was dark only three weeks.

The house, which usually grosses $40,000 and over for first-class musicals, went dark last week.

In order to avoid having his house dark for the third week in succession, Schlesinger for next week has booked a vaudeville show headed by Irene Bordoni, arranged by Galen Bogue, her manager. Line-up of eight acts will be titled "Parade of the Stars," with blackouts and enough continuity employed so that the show will pass as a legit revue.

In addition to Miss Bordoni, the bill will contain Aaronson's Commanders, Lester Allen and Nellie Breen, Duran, West and Duran, a chorus line of 12 girls and four more acts to fill. Schlesinger and Bogue are splitting 50-50 on the show and house arrangements, while several of the acts will gamble on a percentage with Bogue.

Benefits Weak

Between $1,500 and $2,000 is being turned over to the city's unemployment fund each Sunday night. This represents profits on benefits given by legit shows.

The figure is said to be a disappointment, as it was hoped to average nearer $4,000 from the performances.

SHARPE-ZIEGGY SPLIT, MAY GO ERLANGER

Stanley Sharpe is out as general manager for Flo Ziegfeld after five years.

Sharpe is reported a possibility for an executive in Erlanger Productions and is also said to have received an offer to return to the Shubert office.

Ziegfeld announced a new "Follies," aimed for the New Amsterdam, some time in February. Decision to start the "Follies" indicated after "The Gang's All Here," which was to have followed "Vanities" into that house, switched bookings to the Shubert office which leased the Imperial to Green and Gensler. Run of "Smiles" at the Ziegfeld, however, not definite.

Erlanger office has assumed an interest in the "Follies" corporation, similar to that held by the late A. L. Erlanger and, prior to that, Klaw and Erlanger.

Crippled Bank Backers Called on to Post Bond

Hollywood, Dec. 23.

Equity has notified the directors of the Hollywood Playhouse Realty Corp. that "Stepping Sisters" will not be permitted to open Christmas Day unless a bond is deposited to protect the cast.

Three of the Playhouse's directors are directors of the troubled Guaranty Building & Loan Association and a fourth is on the board of the frozen Bank of Hollywood. Books of the building and loan concern show loans to the Playhouse totaling $321,000 in Sept., 1927, and an additional advance of $50,000 the following February. Henry Duffy in nearly two years of occupancy of the house paid in $54,000 and quit owing $7,000.

Moneys received from the rental of offices in the building and the income from the adjoining automobile parking space has not yet been accounted for.

Woods' Revolving Stages For Newspaper Show

When A. H. Woods produces "Five-Star Final," a story of big city tabs, it will also have a set of revolving stages to instantly swing the different scenes into use. All new and designed by P. Dodd Ackerman.

The other show with revolving stages is "Grand Hotel."

"Sez You" Folds

"Sez You," musical produced by Aranze Productions, folded out of town after one week without paying salaries.

Equity brought the company back to New York.

Show had been out with cast on waiver of bond but with Equity taking steps to collect two weeks salary and transportation for the company in action against the producers.

BELASCO'S SLOW RECOVERY

David Belasco is slowly gaining, following an attack of pneumonia, but is still under doctor's orders.

Understood he will be in the care of a nurse throughout the winter.

Storey Suicide Sequel

Bridgeport, Conn., Dec. 23.

A divorce on the charge of desertion was granted Florence J. Holland of Darien from F. Raymond Holland, in whose New York apartment Bobbie Storey, an actress, committed suicide last year.

'Daddy' Browning Taking Peeks at 'Promise Me'

"Daddy" Browning, of the notorious "Peaches" Browning incident, has been rubbering at "Oh, Promise Me," the farce at the Morosco. After Browning looked the show over, he is said to have sent his secretary, who managed to get in on a free ducat. Latter supposed to have taken stenographic notes.

Mature Lotharlo of the farce is played by Edward Robbins, whose silvery thatch resembles that of Browning.

Equity 8-Week Rule Defers Skinner Tour

Because of a ruling in which Equity adhered to its eight-week rule, the tour of Otis Skinner in "Marseilles" is off until late in January. A forced revision of the route is claimed to have lopped off three and one-half weeks of the tour, meaning that much loss for the company, newly formed to support Mr. Skinner.

"Marseilles" recently closed at Henry Miller's theatre, where Dudley Digges played the lead. Mr. Skinner liked the play and Gilbert Miller arranged to send the veteran to the road with it.

Under Equity rules when a show closes it cannot resume until after a lapse of eight weeks, unless the same cast is engaged. Virtually an entire new cast was chosen for the Skinner tour. Since there were several run of the play contracts among the original players, Equity ruled that the first cast should be paid a week's salary, if the tour started before a lapse of eight weeks. It was a matter of $3,640 which Miller refused to pay and ordered the opening weeks out of town cancelled.

"Marseilles" now due to open in Phila. Jan. 26. Among the stands cancelled are Rochester and Cleveland. Latter may be played later.

Angel Back Again

They always come back for more. William Moseley, head of a drug concern, who went in the red on "Woof Woof," will shortly back another play, to be produced early next year.

LILLIAN BOND'S FILM DEAL

Lillian Bond, lost in "The Wife's Away," has been taken by Metro on a short-term contract through arrangement with Schwab and Mandel.

Earlier this season Miss Bond was in Hammerstein's flop musical, "Luana," Mike Connolly, of the Bentham office, handled.

Australia

By ERIC H. GORRICK

Sydney, Nov. 30.

Managements say there is no Santa Claus.

Country has population of six millions, and 180,000 are unemployed right now.

One or two shows doing near capacity, but rest of bunch playing to poor grosses despite severe admission cut.

Governments just can't seem able to handle affairs without resorting to terrific taxation, with the result that more and more are thrown out of jobs weekly. Naturally theatres suffer most.

One matinee day, Variety's representative called in at only musical attraction playing town. Manager told Variety man he would put him in stalls rather than first balcony, because there he wouldn't be so lonely.

Around the suburbs, business is off, with several showmen turning their theatres into midget golf links rather than play talkers at a loss.

Vaude-revue has kicked the bucket in Sydney.

Hugh D. McIntosh quit the Saint James three weeks before his option expired. Starting off brilliantly, McIntosh had everything in his favor because the time was just about right for an attempted vaude comeback.

But McIntosh figured on playing his shows for about four weeks without a change. Okay for a while. Then his producers started serving up the same old fare that killed vaude and revue two years ago. Sydney is out but Melbourne and Brisbane continue.

Unless the McIntosh organization gets busy right away and produces something new, many actors will again find themselves among the unemployed.

The bottom is starting to fall out of midget golf boom. A couple more months and several links will shut up. The early birds got the worm, but looks like late comers will get the raspberry. Too many links around the city for the population, and folks finding it hard to part with 25 cents.

Reported a little while back that the Fullers were about to attempt a vaude comeback. McIntosh smash in Sydney may stop them although it is known that they are not doing well with their talker policy.

Roxy, Sydney, not getting much jack as an alleged long run house—not even the gross when the Fullers played oldtime vaude and revue just before the talkers first boomed over here.

Sir Ben Fuller denied any attempt by his firm at another vaude try, but probably this is only because company solidly tied up with talker contracts that cannot be broken. Nevertheless, Fuller organization would like to make another vaude comeback, and may do so next year.

Ernest C. Rolls is coming back into the legitimate field again taking over the Saint James, Sydney, and Princess, Melbourne, on lease from Union Theatres. Rolls, known as the Ziegfeld of Australia, will open with pantomime at Christmas. Following this will be "Funny Face" and "Merry Malones"—both attractions bought from the Fullers when they quit the legitimate field. Rolls will import artists, probably from America, for these two attractions filling in with Australians.

Rolls has had some big successes to his credit, producing "Rio Rita" for the Fullers some seasons ago. Joining up with George Marlow, Rolls produced "Whoopee" at the old Empire, but owing to managerial misunderstanding the show flopped and the company went into liquidation.

His only opposition over here will be Williamson-Tait who have remained in the legitimate field all along, despite many setbacks.

Perhaps Union Theatres or the Fullers are behind Rolls in his present venture, or else he is renting scenery and costumes from the Fuller organization.

"Sons o' Guns" did best business in recent times for W. T. at Her Majesty's, Sydney, but trade falling off now.

"Raffles" gave the State, Sydney, great break for three weeks' solid business. Gladys Moncrieff, noted singer, also a draw. Union Theatres intend making State opening theatre for imported acts when they introduce vaude with talkers.

Much boomed "Young Woodley" privately screened in Sydney after Censor passed for adult exhibition only.

Bramley management failed with a vaude season in Brisbane last week when stage crew refused to work unless back wages paid. Artists did their stuff as well as move the scenery for a while, but soon tired.

Stage presentations at Capitol, Sydney, proving popular with Ted Henkel and his band a feature, Clyde Hood, from Chicago, producer for U. T.

Capitol one of best bets on the U. T. chain holding up strongly with the American idea of entertainment running four shows daily. "Last Lone Wolf" and bunch talker shorts give patrons money's worth at 75 cents top.

"Road to Romance," renamed from "Road to Rome" again failed in Melbourne under the W. T. direction when produced in Sydney some seasons ago with the late Louis Bennison and Margaret Lawrence featured, the show closed after two weeks.

"Africa Speaks," privately screened in Sydney with Stuart F. Doyle of Union Theatres booking the picture for an extended season at Lyceum.

"This Thing Called Love" had fair run at Criterion, Sydney, under W. T. direction. "Possessions" will follow in under same management for run try.

Sir Ben Fuller reported some time ago that he would visit America and endeavor to interest the theatrical magnates there to invest in several new talker theatres he had in mind to build in Australia.

Depression having set in, Sir Ben has postponed his trip.

"Whoopee" big hit at Princess, Melbourne, for Union Theatres, Eddie Cantor very popular over here. "Whoopee" grossing about biggest in town.

Hoyt's Theatres, Ltd., recently reported to shareholders they had decided to withhold dividend payment because of the heavy expenditure in equipping the circuit for talkers, and the general trade depression, this despite the fact that profits earned were large enough for a dividend.

Hoyts are a tremendously strong organization controlling theatres all over Australia. Fox joining in with Hoyts gives the organization powerful standing over here.

Next year, it is reported, Hoyts will present the very latest American unit entertainment bringing all of their big time theatres right up to Broadway standards.

England Eases Out Two Veterans of Nite Life

London, Dec. 14.

William Lee, American, has left London for Paris. His permit to remain was not renewed by the Home Office. He was a night club proprietor, acting for a long time with Jack May, who was also eased out.

Lee had been in London around twenty years before the authorities moved him along. May lasted thirty-six and then got his.

Point about the Home Office here in their attitude to foreigners, particularly Americans, is the fact they never interfere with ordinary folk, and Americans resident in England for a long period do not even keep in touch with the authorities other than for registration of change of address.

Home Office only shows its hand when it reckons there may be some reason. Lately the foreign element in the night club life has been thinned out.

Puts Italy's Import Needs at 400 Films

Milan, Dec. 12.

Giuseppe Lega in the "Nuovo Giornale" of Florence has just published an article in which, though only in the mildest terms, otherwise he might find himself in trouble with the Party, he condemns the present system of cutting down the importation of foreign films.

According to this writer, the very lowest number required for the Italian market is 400 (four hundred). He also opines that the cutting out the talkie part is having the effect of destroying the cinema industry and will eventually result in throwing a great number of people out of work.

To this has replied an unknown writer saying that it is better to begin now with the surgical operation and so lead the public to look to the Italian industry to meet the want.

Lewis Visits Berlin

Berlin, Dec. 23.

Sinclair Lewis, recently in Stockholm to receive the Nobel prize, arrived in Berlin for a visit of a couple of days.

DEAH OLD LONDON IN OWN RACKET SCANDAL

London, Dec. 14.

A sharepushers' fall guy is now on trial in London after having been a stool for half the gang and thinking he was running a straight brokerage business. That's his defense, anyway.

Names don't matter so much, but before he was pinched he is said to have paid $60,000 in blackmail, and the West End lowdown is most of this went for "protection." Ordered to come through with a further $15,000, he stalled and said he hadn't any more dough, which was probably true, so the racketeers gave the tip-off and he was arrested.

Since Jake Factor beat it from here, and was followed by Charlie Guest, Jack Fritz Figel, Earl Seay, Isadore Sherman (those are the names they used this side), the tip-off on the real reason for Jack (Legs) Diamond's trip to Europe has come to light.

The gang in London got a letter from Diamond telling by list how much each had to turn in within three days in currency, no checks taken. It amounted in all to $350,000, and each of the share-pushing gang was listed as to his individual contribution.

A hurry-call meeting was held in a Strand hotel and before the three days expired the dough went in two bags of currency by private airplane to Berlin.

After that Factor beat it out of this country of law and order, and is claimed to have parted with around $200,000 for police protection from arrest not long before he ducked out.

Say Passion Play Actor Held Out on Servants

Munich, Dec. 14.

The Labor-Court in Garmisch has ruled that Lang, the actor representing Christ in the Oberammergauer Passion Play, is to pay $500.

He has charged his summer boarding guests with extra service fees which he did not turn over to his servants as was required. The money is to be awarded to four servant girls.

House Cuts Scale

Mexico City, Dec. 18.

Cine Olympia (Par. house) has dropped its tariff from 1.50 pesos to one peso (about 50 cents). In newspaper advertisements to this effect, Manager Fernando de Fuentes explains that action was taken as co-operation with government to make the public happy by assisting return of good times.

Theatre is the biggest movie house in town. Teatro Regis (Metro house) and Teatro Palacio (indie), second and third biggest pictures houses here, are keeping entrance fee at 1.50 pesos.

Mex. Fans for Silents

Mexico City, Dec. 18.

Teatro Palacio was recently the scene of a near-riot when the customers stamped feet and whistled because the English language talker had only 60 Spanish titles. House is one of three biggest in town.

Echeverria, who runs seven neighborhood houses, says the patrons in his second run shops won't stand for English tongue talkers, but are crazy about silent comedies and animated cartoons, pardoning foreign language in them in their love of the fun.

Wire Sure-Seater

Paris, Dec. 14.

Giving up the playing of silent pictures, the Studio des Ursulines is now installing Western Electric equipment.

Theatre is only a 250 seater, but is locally important as a releasing house for advanced or freak films, and enjoys considerable patronage.

Salvini's Son Dies

Rome, Dec. 23.

Gustavo Salvini, classic Italian actor, is dead here.

He was the son of the famous Thomas Salvini who toured the States in the '80's.

IN PARIS

Marlene Dietrich, Mr. and Mrs. Samuel Goldwyn, Winchel Smith, Lotte Lehmann Krause, Bruce Gold, George H. Doran, Nina May McKinney, Clayton P. Sheehan.

French Troupe's Satire On U. S. Hit in Milan

Milan, Dec. 14.

At the Manzoni theatre, crowded beyond belief, the Madame Spinelly French company gave the 3-act comedy, "Amour a l'Americaine," by Monezy-Eon and Spitzer, a few nights ago. It is an extremely crude play and can hardly be classified as art. Nevertheless, the public became wildly enthusiastic and cheered lustily.

A millionaireness, Maud Jennings, has come to Paris to enjoy a gay whirl. Her lovers are a penniless duke, a Parisian prince and a tenor. During one of her heart raids she falls in with an honest, quiet type of man and attempts to buy him with the offer of $1,000,000.

On his refusal, she threatens to shoot him. The man, however, loves his own wife and holds out, but afterwards is nearly carried away by a devastating sex storm. Just when he is on the point of yielding, the fickle woman loses her infatuation.

The language is most salacious and offensive.

British Reprisals on U. S. Producer Outlets

London, Dec. 14.

Confidently expected here, despite denials when previously rumored, the new Leicester Square theatre, opening Dec. 19 under Sir Walter Gibbons and Walter Bentley, would link with R-K-O.

Radio has no theatres of its own this side and would doubtless welcome an outlet.

Opposition to such a move on paper is the fact Radio would be in danger of losing Gaumont British business if they took a house in opposition to the major circuit's West Enders.

This happened in the case of United Artists, who lost the "Hell's Angels" booking to G. B. through leasing the London Pavilion for the film's premiere.

Impersonator from Tex!

Paris, Dec. 14.

Owing to general business depression, vaudeville or circus shows are making no special effort to attract the thin patronage available. The only two hits in the way of specialty acts are Jack Powell at the Empire, and Barbette at the Cirque Medrano.

Barbette was born in Texas, and impersonates a woman acrobat, pulling the usual trick of whipping off the wig.

Paris Agents Organize

Paris, Dec. 14.

Finding local playwrights too easily inclined to overlook work done on their behalf, Paris playbrokers have formed a protective association under the name of "Syndicat des Agents Dramatiques."

Organization will try and regulate the way contracts are made for sales or rights, and also see to it that any agent having had a share in the sale, gets one on the commission. First president is Robert de Mackiels.

Banks' Atmosphere Pants

London, Dec. 15.

Monty Banks started directing his 16th comedy for British International this season, wearing green plus fours and a beret.

Alfred Hitchcock, Elstree's ace director said it reminded him of the Cycling Club de Gennaro.

M-G-M'S GERMAN ACTORS

Metro has engaged three German actors for the Teutonic version of "Big House", due to go into production about the middle of January. Players are Henrich George, Gustav Diessl and Walter Zilzer booked to sail for this side on the Europa Jan. 3.

Maria Tubua, Spanish actress, set for the lead in the Spanish version of "Trial of Mary Dugan" and "Madame X" and Ferdinand Mignoni, Italian scenic artist, joined the foreign colony on the Metro coast lot this week.

POND'S FILM STORY

London, Dec. 15.

Arthur Pond, New York bound, an oldtime Cockney character delineator, hopes to dispose of a film story dealing with a Cockney's reactions to America.

Egypt

By EDWARD ASSWAD

Cairo, Dec. 10.

Cinemas charges in Egypt are considerably higher than those in most European countries where picture-houses pay heavy taxes.

Many complaints are being made that charges of cinemas and theaters have remained unchanged, while prices of all materials have come down and the purchasing power of the people has decreased.

As a result, the proprietors of the Royal Cinema and the Josy Palace in Cairo have agreed to reduce the price of seats.

A campaign has been led by local press against a Soviet film entitled "The Tempest Over Asia". The film was produced by the best-known Soviet producer, and such reels are rented at prices far lower than commercial product. This is a striking example of how the censors have apparently been napping.

Great exception has been taken by many cinema-goers to the theme of the film entitled "White Shadows" recently shown for the second time in Cairo. It is regarded as a masterpiece of photography. But it has been referred to as scandalous on account of the portrayal of the white man's character in the very worst taste in a country where such a large number of cinema public are colored.

The Ministry of Foreign Affairs received from the Secretariat of the League of Nations a communication relative to the international Educational Institute attached to the League which has worked out a scheme for the exchange of film between nations with the object of promoting good morals and instructing the people on scientific topics. The Secretariat of the League of Nations has decided to convene at a meeting of international experts to study a scheme for the organization of such propaganda.

A congress will then be held dealing with the questions of customs on such films, and with the necessity of making a distinction between commercial cinematographic films and films of scientific and educational propaganda.

The Kursaal theatre in Cairo has been booked for one week beginning Dec. 20, by a French comedy company from Paris headed by Marguerite Valmont and Jean Sarment offering repertory.

In January, Lucien Boyer is paying a visit with "Montmartre en Balade" and he will be followed by the Stirling English Players from Paris with "On the Spot." This company gave a fine production of "Journey's End" in Egypt last year.

The Forbes Russell comedy company are shortly returning to Egypt with a repertory of the latest London successes and with April Vivian as the "star".

Herr Alexander Moissi, who spent a week at the Grand hotel at Assuan in Upper Egypt, says he will return next year for a longer stay.

Recent engagements at the Pavilion Bleu, Alexandria, include: American duo Kent and Derence, Duo Ilia and Eugene, Angelita Velez, the Walti Sisters and Clason Lydia, Syria, Lill, Walti, Cleo and Isis Duo, Garof and the singer Rola.

The famous Lido Boys have been engaged for the Winter Palace hotel at Luxor as the tourist season is reaching its zenith.

The Lotus Band is successful at Shepheard's hotel, Cario, where it performed last year.

Eduardo Bianco's Argentine Orchestra is providing music at the Perroquet cabaret, the leading night club of Cairo.

Multi-Tongue Opera

Prague, Dec. 15.

"The Bartered Bride," famous opera by Smetana, Czechoslovakia's greatest composer, will be filmed by the Prague firm of Robert Zdrahal, in conjunction with French and German firms.

The film will be offered in the French, Czech and German languages, with a cast of artists of those countries.

VIENNA DAZED BY 2 SMASHES

Vienna, Dec. 23.

Two new attractions made their bows under the handicap of the pre-holiday season promise to be outstanding hits of the year here.

One is Ferdinand Bruckner's play, "Elizabeth of England," at the Deutsches Volkstheatre, a history of the Virgin Queen's love affair with Essex as viewed in the light of modern psychoanalysis. Piece has great literary merit and Leopoldina Konstantin in the title role gives a brilliant performance.

The only question is whether Vienna has enough sophisticates to make it boxoffice.

There is less room for doubt about the financial success of the other new arrival, "Victoria and Her Hussar," operetta by an unknown young Hungarian composer, Abraham Abraham. The composer tried once before to place the work for Vienna production, but failed. He took it to Berlin and it comes back from there and promises to run for months at the Theatre an der Wien. The plot is laid in two continents and four countries and, as far as the book is concerned, is formula Viennese material.

What is really first class about the piece is its stunning score, full of ideas and swinging rhythms. The work is a mine of popular hits and in this production is beautifully instrumentalized. The piece would stand a great chance in New York, although the book would have to be made over.

Rita Georg, in the leading part, again proved she is the leading German prima donna for light opera.

JUST A BORE

Paris Crowd Forces Blah Show to Quit

Paris, Dec. 23.

Violent protests by bored audiences has compelled the Theatre Potiniere to discontinue the play "Institut de Beaute" ("The Beauty Parlor"), not because the thing is objectionable morally, but because it's a bore. Affair really amounts to a strike of wearied theatregoers against a pest.

"Beauty Parlor" was authored by Mrs. Valcler, a wealthy dilettante authoress, who subsidized her own inane play which is supposed to demonstrate physical beautification by beautifying the soul.

London Goes All Cold On Whole Golfie Idea

London, Dec. 14.

Skeleton unit which Jaydee Williams left here framing to put over a wide picture on standard stock gag, on which Williams was talking before he left this side, Horace Judge and Cecil Williams are carrying on the office and working here. World Studio Centre multilingual idea having been dropped as no dough could be raised for it.

Sir Gordon Craig played around with Williams and Bruce Johnson on this for some time and they were relying on him to find the dough, but right near a clinch with the banks, the City went suddenly cold on the proposition and no more has been heard of it except a quiet fade-out from the Williams picture by Sir Gordon Craig, who turned his attention for a time to shrimp golf.

Latter generally is all shot here. One outfit in city located in heart of bank and stock market center at Palmerston House and running an eight-hole ten-cent game, had one player a day. Stuck that for a week and folded. Near the same is general story on teeny golf all over town now.

JO TRIX AS BOY

London, Dec. 23.

Josephine Trix is making her debut as panto principal boy in the holiday show of "Babes in the Woods" at the Lewisham Hippodrome.

CHRISTMAS BALLET

London, Dec. 23.

The Lyric, Hammersmith, opened Saturday evening with a Christmas season of ballet headed by Karsavina.

The spectacle was nicely received.

PARAMOUNT LONDON STAGE SHOWS LIKED

London, Dec. 23.

At Finsbury Park, Astoria, the Francis Mangan presentation featuring Glenn Ellyn, supported by Hellwell Sisters and 24 Mangan Tiller girls, pleased, with the native verdict it is the best fare provided locally.

Another attraction is Odall Careno. The Mangan attractions are to be the regular Astoria feature at the three other Astorias from next week on. Business is dull because of the season and the fog, but under normal conditions the presentation idea, with the Paramount resources, ought to spell box office.

The Palladium bill (vaude) was devoid of novelties, with the headliner, Tallulah Bankhead, held over and doing nicely. Moeser Jose and Sultan, the dancing horse, did very well. Attendance was the smallest in years, due to the heavy fog that jammed traffic.

PUBLIX CABLES OFFERS ABROAD FOR SIX ACTS

London, Dec. 23.

Paramount-Publix cabled offers to six acts here specifying that the booking arrangement guarantees eight weeks and calls for further options.

Acts approached are Art Hadley, Lee Gail and Co., Danny and Eddie Blue Steppers, Parker, Bobs and Band, and Rodeo Boys.

LONDON PALACE TRYS MONTH RUN VAUDE

London, Dec. 23.

Cochran's Palace goes into its three-month vaudeville season starting Jan. 5, the introductory bill being headed by the Marx Bros.

Rest of the show will have Ivy St. Helier, Leo and Walter, George Dormonde, Duffin and Draper, Okadi, Gene Sheldon, Logan and Geneva, Melody Maids and Taps and Tempo, local dance flash.

Programs will be changed monthly, with Cochran already negotiating further engagements. If the experiment promises success it will become permanent.

Initial features are not new to London outside of the Marxes.

Want Acts' Censor

The Hague, Dec. 23.

The southern Dutch Provinces, which recently agitated for a screen censor, now have enlarged their demands for supervision of other entertainment departments.

The churchmen (Catholics are numerous in the section) insist that vaudeville acts used in presentation house shall be inspected for approval, and also that there shall be a censorship over handbills and posters in connection with film shows.

For Broadway

Paris, Dec. 23.

Charles Dillingham has bought "Quick," by Felix Ganderas, for New York production.

Louis Verneuil's play, now current and called "Gigolo," is under negotiation by A. H. Woods for Broadway.

Lillie Revue Bid

London, Dec. 23.

Louis Shurr cabled Beatrice Lillie offering her the principal role in the next "Little Show" revue.

Authors are prepared to write special material for her, together with special songs.

HABIMA LONDON SEASON

London, Dec. 23.

Habima Theatre troupe, Yiddish organization, opens a season of repertory at the Phoenix theatre Dec. 29.

Cairo Concert Dates

Cairo, Dec. 23.

First of the song birds to reach Cairo for the winter season is Lady Armstrong.

She will appear at concerts here and in Alexandria.

Singer's Holland Hit

The Hague, Dec. 23.

Fay Ferguson, American soprano, is a success in concert, starting on a Holland tour at the Lyceum, Amsterdam.

SACHS' BUYER FOR U. S.

Syndicate Looking for People and Attractions for London

London, Dec. 23.

William Wilson, American producer, sailed for New York on the Cedric Saturday (20), commissioned to buy musical attractions in New York and sign people for the recently formed Joe Sachs syndicate.

Sachs is understood to have settled on leasing the new theatre in Shaftesbury avenue, now under construction by Amory Parkes and due for completion in March.

PARIS HOPE IS PARI-MUTUELS

Paris, Dec. 23.

Show business looks for better times in several ways when the new law becomes effective permitting betting on horse races without going to the tracks.

The new system calls for the use of the "totalizer" plan, as it is called in England, or what Americans call the pari-mutuels.

It is expected that one theatre benefit will be a reduction in taxes, since the mutuels will donate heavy taxes to be devoted to hospitals and other charities which now get their funds from the theatre.

The other benefit is that on days of big events at the track there will be many turf enthusiasts who remain in town instead of going to the meet to bet, and the theatre will offer them a retreat.

New London Shows

London, Dec. 23.

The Faculty of Arts theatre produced "A Full House" last week, the piece being by Anthony Armstrong, well known contributor to "Punch." It is a farce along the lines of "Twin Beds," but indifferently produced and poorly acted. Announced for three nights, although half that many would be sufficient.

"Smoky Cell," at Wyndham's, is another underworld-racketeer melodrama written by Edgar Wallace. It has no women characters. Piece was splendidly acted and very well received. It starts off with an absorbing first act, but tapers off in tension toward the end. Show business insiders are divided in views of its prospects, but the attractions looks like one of general public appeal.

"Chelsea Follies," at the Victoria Palace, proved an excellent revue of the suburban or provincial type. It was written and produced by Archie DeBear and should enjoy a successful run at popular prices.

"Jane's Legacy, by Eden Phillpotts, new at the Duchess, has the general form of "The Farmer's Wife" except that it is even more stogy. Scene is laid 100 years ago, perhaps with the purpose of minimizing the improbabilities of the plot. But the device is not altogether satisfactory.

GOOD AT COLISEUM

Continental Dancers Score and Kays Cinch for Presentation

London, Dec. 23.

Of the newcomers at the Coliseum (vaude), opening yesterday (Monday), Dora Kasan and Nester Continental, dancers, went over nicely. They make a remarkably good-looking couple and are an ideal cabaret feature.

Cal and Mona Kay, English versatile entertainers, ought to be a cinch for picture house presentations.

R-K-O Housewarming

London, Dec. 23.

Opening of the new R-K-O offices here Dec. 19 was made into an occasion. Everybody in filmdom was present and the big office was converted into a dance floor, with a bar and buffet within reach.

All three departments were well patronized.

Clicks in South Africa

Capetown, Dec. 23.

Loma Worth, American musical act, opened successfully at the Tivoli here.

Artists' Lodge Inaugurates Old Age Pension System Starting in Jan.

The International Artists Lodge, German organization composed of more than 6,000 vaudeville and circus performers, will pay a monthly old-age pension to all members who have been in good standing for the past ten years and are over 65 years of age beginning in January, 1931. Lodge has a New York office. To meet this obligation the regular dues will be slightly increased, the Board of Directors announced, and the pension will be raised or lowered occasionally, depending upon the financial condition of the Lodge which will also hold benefits to augment the fund. The German government has granted the society permission to hold vaudeville shows on "sacred concert" days, when stage attractions are usually banned, for this purpose.

Some members under 65 years of age who have been receiving benefits will continue receiving them as at present and no one on the pension list will be required to pay any further dues although all of them must make their usual contributions to the death fund.

Through the provisions of the pension plan more than 100 members will automatically receive their benefit after the first of the new year. Performers who have reached the prescribed age and have belonged to the Lodge for more than 10 years will receive pensions in proportionately larger amounts.

TWO-ROLE PLAY SUCCESS

Verneuil's Paris Piece Found Amusing In Holland

The Hague, Dec. 23.

The French play "M. Lambertier," by Louis Verneuil, produced here by the Hofstadtoonel, is a substantial success.

Piece is a trick idea there being only two characters in the action. Players are Vanderlugt Melsert and his wife, Annie Van Ees. The pair achieve the remarkable goal of holding the attention of an audience for an entire evening.

STOLL'S REPORT SHOWS PROFIT CUT IN HALF

London, Dec. 23.

The Stoll Theatres Corp., which made a profit of $500,000 in the previous fiscal year, shows a net for the fiscal year ending Sept. 30 of $200,000.

Announcement is made that "with a view to conserving resources pending better times, the company will pass the usual dividend at this time."

CHARGE CRITIC PANNED RIVAL TO BOOST SELF

Vienna, Dec. 23.

Hot argument is on here on the subject, "Should a critic be allowed to write plays?" The popular verdict is "Shoot them all."

Dr. Beer, director of one of the theatre concerns, wrote a scathing attack on the playwright Sassman, after Sassman had torn apart one of Dr. Beer's productions. The piece was Bruckner's "Elizabeth of England," in which Beer was interested.

Then Dr. Beer wrote an open letter to Sassman, charging the playwright panned his show because he (Sassman) had written a historical drama himself and intended to have it produced, for which reason, the argument runs, he tried to belittle the "Elizabeth" piece.

Watson's Trick Science

The Hague, Dec. 23.

James and Fred Watson, doing the flashy electric experiments which are known to American vaudeville, have made something of a sensation at the Arena, Rotterdam.

Fair work with high tension currents for spectacular effects on the stage.

Lauder's Shorts

London, Dec. 23.

Production is current at Gainsborough studios (London) on a series of song shorts featuring Harry Lauder, who is trouping his stuff to the mikes for the first time.

Series is being made in conjunction with Welsh Pearson, that unit's first work in the talker field.

Atmosphere Hunt

Paris, Dec. 23.

Cole Porter and George Hale are vacationing here awaiting the arrival of Ray Goetz, due Jan. 7.

When Goetz arrives here they will all go jaunting to Berlin, London and Budapest, looking for local color for the fall production of a story authored by Herbert Fields.

Chevalier Censored

London, Dec. 23.

The Chevalier concert booked for Cardiff, Jan. 4, was canceled summarily.

The chief constable of the Welsh town intimated that the French man's songs would have to be submitted for censoring in advance.

CAIRO NIGHT 'CLUBBERS

Cairo, Dec. 23.

Palace hotel cabaret in Heliopolis reopened Dec. 21 with a new show.

In the personnel, besides local entertainers, are Nina Guglari, from the Paris Opera Comique, Siciliano and Partner and the Boileau band.

"FLORODORA" MAN DIES

Sydney Ellison, Long Ill, Passes Away in London

London, Dec. 23.

Sydney Ellison, producer of "Florodora" and the man who conceived the Sextette idea that was the rage of England and the States in the 90's, died Saturday (20) in London.

Ellison was for many years producer for George Edwardes at the old London Galety and was credited with many musical comedy successes. Of late years he had been in ill health and recently worked as a super.

5-Act Bill for Havana Comprises Many Girls

Five acts, with transportation paid, left New York Saturday (20) for Havana, Cuba, for two weeks at the Empresa Tolon National theatre.

Engaged through Victor Trava Morena, they are: Ellis Gold, Nash Sisters, Gladys Faye, Meryda Montes and Mayer Twins.

Soph's European Dates

London, Dec. 23.

With exception of one night at the Royal Palace, Ostende, Sophie Tucker has never played the Continent. But the big Mommer is now taking the plunge.

Soph plays Nice and Cannes Feb. 1 to 19, then the Empire, Paris, for two weeks. From March 5 to April 5 Sophie goes to the Cabaret der Kommiker.

Annual Circus Mild

London, Dec. 23.

Bertram Mills' annual circus opened yesterday at Olympia Hall. It discloses no outstanding novelty in spite of several first appearances.

Show probably will do its usual successful six weeks to satisfactory returns.

"MIMI" IS "FOLLOW THRU"

Paris, Dec. 23.

"Mimi," new at the Ambassadeur and starting out favorably, turns out to be only the American musical "Follow Thru" with a new title.

No reference whatever to the original.

HAMILTON-DOLLIE WED

Paris, Dec. 23.

Ord Hamilton and Dollie, of the sister team Dollie and Billie, were married here.

ACTS' FOREIGN DATES

Harry Roye and Billie Maye sail today (24) on the "Paris" to open Jan. 2 at the Paramount, Paris, for a month's engagement, after which they go to the Palladium, London.

Postal-Theatre League Scheme Called on "Week to Week Basis"

"This proposition is on a week to week basis," a Postal Telegraph official is reported telling the former box office men at Postal's theatre ticket agency Saturday night. The statement was made at the time that all but four ex-treasurers who have been handling tickets for the Postal agency were discharged.

The curtailment of expense by Postal, which ordered a cut of 66 per cent in its ticket agency operating outlay, came as a surprise except to those actually aware of the ticket situation. The replacement of men, all expert ticket sellers, with girls was regarded with some alarm in Broadway's box offices.

The troubles of the Theatre League in its attempted control of tickets are known to have mounted since Postal came into the picture.

Intrest on Wane?

It is patent that Postal is now actually directing the League. Several managers who were active a month or so back and who hailed the League and especially Postal as the saviour of the situtlon, are said not to have appeared at recent meetings. Several managers have gone to Florida.

The secret to Postal's authority in the League is the fact that Postal agreed to make up any deficiency in the League's operating expenses. That probably, however, does not take in the original bankroll of about $30,000 raised through notes endorsed by a half dozen managers.

The League's finance committee is meeting this week in an effort to straighten out its money matters and to determine ways and means of ensuring revenue. Some theatres are not paying one per cent on the tickets sold by the recognized agencies. The latter have evaded the idea of the League to pay it 10 cents per ticket which would void the 1% levy on the theatres. Postal has kept its bargain of paying 10 cents on each ticket it sold or approximately $600 weekly. League's expenses are probably three times that.

It is charged by League critics that the League has hurt Broadway's business instead of aiding it and in the worst general business depression in recent times. The charge is based on the number of tickets handled through the League or via its rules.

During October the then 16 accredited brokers were selling approximately 39,000 tickets weekly. When the brokers walked out and six agencies were recognized in addition to Postal the distribution dropped off 25%. That is, the present system is running far less efficiently than the original set-up. During November, when business should have improved, the six recognized agencies sold about 24,000, while Postal has been selling around 6,000 tickets weekly. That means a loss of nearly 10,000 tickets weekly, compared to the first plan, disregarding any normal or expected increase.

No Formal Term Contract.

The explanation of the "week to week" statement may be that Postal did not sign a binding agreement with the League. It is known that the managers individually have not signed with Postal.

Postal's retrenchment has not only affected its ticket agency but that of the League. The accounting department of the League will be discontinued next week (Jan. 1). It was expected that statistics compiled by the department would be of value. Postal apparently thinks otherwise and since it agrees to take care of League operation losses, is reported having ordered the accounting department out. H. H. Farquhar has been in charge of the department. He was associated with Harlow D. Savage (League's executive secretary) in International Combustion and the reorganization of other plants and and businesses. The men have been close friends, but Savage is apparently powerless in the matter.

Cumbersome Routine

To sell each ticket or issue the order at Postal has consumed 15 minutes. Checking up with the man in charge of the rack, writing out the order, withdrawing the tickets and placing them in envelopes and telephoning the customer to find out if he ordered the tickets, uses up the time. It is a system devised to keep gyps and diggers from getting good tickets and has not worked out. And it is going to take inexperienced girls longer than that.

One of the foolish things ordered by the League and acquiesced in by several showmen who were hot for the League, was to discontinue the advance sale by mail orders for certain hits. Mail orders asking for tickets five and six weeks in advance were not filled—because the agency allotments "had to be protected" and such tickets might go to gyps. The answer is that gyps will not buy tickets that far in advance, not taking a chance on whether the show will be in the demand by then and refusing to tie up their coin for so long ahead. Reported that those shows are now back to filling mail orders again.

JEWISH HOUSES RESUME ON UNION CONCESSIONS

New York's nine Jewish theatres reopened Monday (22) after two weeks' darkness. Agreement was reached last Friday (19) when everybody except the musicians agreed to a cut. Managers still hope that the musicians will line up, but agreed to reopening the theatres while still holding discussions with that union.

Under the agreements, the stage hands' union allowed a cut of two men from the staffs of all the larger Yiddish theatres, and one man each in the smaller theatres. The Ushers' and Doormen's Union (branch of the Hebrew Trades Union) agreed to a 15% cut all along the line.

Hebrew Actors' Union agreed to a 10% cut on all salaries up to $90; 15% cut on salaries up to $145; 20% up to $200 and 25% up to $600.

Legitless Dayton

Dayton, O., Dec. 23.

After four weeks of its new picture policy, the management of the Victory, legit house since 1866, declares it is likely that no road shows will be seen here this season.

Difficulties of taking care of picture operators during the time legit shows occupy the house complicate the situation.

Eddie Small Giving Up N. Y. Casting Office

Unable to obtain a permit from Equity to carry on a legit casting business, Edward Small has decided to discontinu. his New York office Jan. 1. Maurice Abrahams and Bertha Karp, in charge of Small's agency in the east, are both considering offers to join the staffs of licensed agents.

Another "Lifetime"

Hollywood, Dec. 23.

Myron Fagan, out here for the past eight months writing for pictures, is contemplating a return to New York.

He has hopes for a new play, "Hollywood Be Thy Name."

Stocks on Commonwealth

Easton, Pa., Dec. 23.

The players' Guild Stock that opened here on September 19 closed and an announcement was made that the players will return after New Year's to run the company on their own.

New Britain, Conn., Dec. 23.

Lawrence and Julian Anhalt have withdrawn as producers of the New York Players (stock) at the Capitol. The company will continue on a commonwealth basis.

AUBERT-SHEEHAN FOR S-M

John Sheehan and Jeanne Aubert will be among the cast of Schwab & Mandel's "America's Sweetheart." Musical, which has a picture studio background, was originally titled "Success."

Parts originally intended for Evelyn Hoey and John Hundley have been rewritten to fit Sheehan and the French girl.

The New Way

Some maneuvering is involved in the forthcoming production of a new musical. Play is being produced by one of the younger firms, which has had signal success so far.

Hooking up with one of the biggest costume designers in the business, the dress firm agreed to make all costumes without a cash remuneration. If the show flops the costume company gets no coin at all. If it's a hit, the dress people get paid the actual cost of the costumes plus $10,000 after the production "nut" has been paid back to the producers.

It's much like actors gambling with the management on a percentage basis, and is evidently an arrangement of the times.

Legit Firms May Meet on Wage Cuts

Erlanger's, Shuberts and the house managers of their respective theatres are reported to have a conference set for the early part of next week, probably Monday or Tuesday.

Discussion will probably center on the problem of stage hands' and musicians' salaries, with expectations of making a wage cut. All other ends of the theatre, including actors and front men, have taken chops already, it is pointed out.

It is supposed an adjustment of the two year contract, signed last fall, is sought. It is hoped that by means of these cuts, admission prices will be lowered.

If not successful some of the houses belonging to these men may close.

Outwitting Yeggs on Pay Roll Worries Mgrs.

Chicago, Dec. 23.

Following the "Lysistrata" backstage holdup when three of Chicago's gat-toters walked away with the show's $3,500 payroll, company managers around town are adopting various methods to prevent similar occurrences in other troupes.

Fred Zweifel, company manager for Ed Wynn's "Simple Simon," is paying off the company on a different day, at a different hour, and in a different place and manner each week so that no yegg can get any advance dope on the handling of the payroll.

Ben Holmes, Salesman

The Shuberts are sending Ben Holmes, directing for them in New York, to Los Angeles to stage the Coast production of "Ladies All" and others.

Holmes leaves N. Y. this week and while on the Coast will try to promote the sale of talker rights to a long list of Shubert plays, both musical and dramatic.

If and When

Hollywood, Dec. 23.

"Spring Song," Bella Spewack's new play which was tried out for a week at the Pasadena Community Playhouse with Vera Gordon starred, is being primed for New York production early next year. If and when, Vera Gordon will be in it.

The Noes Have It

Patterson McNutt's idea of starring Maurice Chevalier in a legit play has gone cold and is definitely off. McNutt wanted the Frenchman for the lead in "The Palace" by A. E. Thomas and Karl Volmuller.

Plan fell through after Paramount said no.

Revamped "All Things"

"Of All Things," musical produced by Aranze productions which folded in Atlantic City two weeks ago, will shortly come in again, with revisions all around.

Ruth Draper in N. Y.

Ruth Draper will follow Carolya Goya at the Comedy on Dec. 26 where she will give her character sketches for four weeks at a $3 top.

Inside Stuff—Legit

Leslie Howard, in Pittsburgh last week with "Berkeley Square," did a burn through his manager, Fred McKay, over his billing in the Warner picture "Outward Bound," which was at the Warner theatre at the same time.

All newspaper copy for the film billed it Douglas Fairbanks, Jr., in "Outward Bound," with Leslie Howard, and Howard produced a contract calling for featured position. The actor got no satisfaction from the local film exchange, however, as the boys here claim that young Fairbanks meant more to film fans than Howard. In nationally prepared copy on "Outward Bound," Howard's name was carried above that of Fairbanks, though not in the local stuff.

"Berkeley Square" did a good week at the Alvin while "Outward Bound" was very weak at the Warner.

Situation in a current revue has one of its stars not at all in the spirit of the thing and been wanting to drop out from the very beginning. Producer, too, is willing to let him go, since he feels the trouble involved in keeping him isn't worth while besides the cut in the salary list would help.

But the producer can't let go because the comic is under contract to another firm and the firm that owns him has a part of the present show. And the comedian can't, of course, break his contract.

Sidney Buchman, young playwright, has the unusual record of having the only three plays he has written accepted for production. "This One Man" was produced by Krakeur and Lubin, "Storm Song" is rehearsing for Robert V. Newman, and "Hide in the Dark" has been taken by Arthur Lubin.

Before Newman took "Storm Song" it was held by Albert Kewis and Sam H. Harris.

That pantomimic-interpretive number which Marilyn Miller did in the second act of "Smiles" has been out of the show about a couple of weeks.

Book changes have also been spasmodically made plus new tunes for the score. In this regard two additional songs are already being used which were not present at the opening, and it is said more melodies are to come.

A comedy by a well known playwright announced for production next month by a producer, who is now seeking an angel to bank roll the piece, according to those who have read the script, makes "Frankie and Johnnie" sound like a bed time story.

Daring nature of the play has caused several angels approached by the producer to duck for cover.

Wealthiest stock concern on record, with more money behind the venture than the usual Broadway legit outfit, is Robert McLaughlin's stock now operating in Detroit. Company, which is cleaning up, is backed by H. B. Stair, formerly of Stair & Havlin, and Lee Shubert.

Stair still goes around the theatre turning out lights.

A considerable amount of the trade which William Bolitho's Communistic play, "Overture," is getting at the Longacre is coming from radical Jewish and liberal newspapers.

It's said these publications, because of the nature of the play, are giving their whole hearted support.

Walter Damrosch may be backing "The Life Line," by Gretchen Damrosch Finletter, which Leo Bulgakov is producing. Damrosch is the conductor and composer and father of the playwright.

Bulgakov's rep venture last year was financed by Harry Moses, owner of the American rights to "Grand Hotel."

Jane Carroll former prima donna in the legit who attracted some attention at the Metropolitan last season, has quit opera. She says she doesn't want to get fat and one has to be fat to sing opera.

After quitting the Met she started dieting and is down to 125 pounds. About a year ago Miss Carroll became Mrs. Crummie and was listed in the Social Register. But she and her husband are off that list—they found out that Miss Carroll was an actress. She laughed that off as easily as the Met contract.

Waiving Cast Claims on Flop Filed at Equity

Basil Ziegler, producer of "Of All Things," musical which folded in Atlantic City two weeks ago, has been added to Equity's "bad boy" list of managers.

Claims against Ziegler have been placed at Equity by "Things" principals, who waived bond and were stranded when the show closed. Claims include hotel and transportation, with Equity refusing to help the actors because of the bond waiver.

"Things" chorus has been paid off from the two weeks' bond posted.

Duffys East

Hollywood, Dec. 23.

Henry Duffy, coast legit operator, and Dale Winter (Mrs. Duffy), leave for New York Jan. 15 to shop for new plays.

"McCOY" LOOKS COLD

"The Rale McCoy," by M. J. J. McKeown, announced for production by Sam Lowett, has apparently folded for good.

Arthur Sinclair and Maire O'Neill, slated for "McCoy" leads, sailed for Europe last week and will go into "Old Man Murphy" by Pat Kearny for Robert Newman when they return.

Moss, Fontana Go Vaud

Moss and Fontana have stepped out of the Billy Rose show, "Sweet and Low." They will play vaude for a time and will remain in New York for a club engagement now under consideration.

ERLANGERS RELINQUISH CHICAGO BLACKSTONE

Chicago, Dec. 23.

The Blackstone theatre lease has not been renewed by Erlangers. The house will be operated by Tract Drake, owner of this property as well as the Blackstone and Drake hotels.

Ed Wappler, present manager, will remain as Drake's representative, booking the house independently. First attraction is Mrs. Fiske, with the theatre advancing railroad fare for the troupe from New York City. Mrs. Fiske opens Jan. 12, following the current engagement of George M. Cohan in "The Tavern."

Future Erlanger bookings will be concentrated at the Erlanger theatre on Clark street. Aaron Jones continues as manager of the latter house.

ENGAGEMENTS

Florence Reed, Richard Bird, Maude Odell, Pearl Ramov, Walter Fenner, Frank Horton, Edward M. Favor, Peggy Conklin, Malcolm Williams, Marcella Swanson, James Moore, Loretta Shea, Jan Lindeman, Muriel Robinson, Frances Tannehill, "Purity."

Claibourne Foster, "Bad Girl" (road).

Miriam Hopkins, Walter Connolly, Oswald Yorke, Robert Ramsdell, Patricia Collinge, Ann Forrest, "Affairs of Anatol."

Four Eaton Boys, Four Merrymakers, "You Said It."

Edward Crandall, "Much Ado About Nothing."

Hilda Spong replaced Maude Eburne in "Ripples" (road).

Fewer Attractions Promise Big Holiday Reward if Boom Comes

Broadway slowed up further last week with the closer approach to Christmas. With the holiday falling on this Thursday, the actual start of the holiday theatre-going is not expected until Friday. Next week punctuated by New Year's will be the real holiday clean-up for theatres, if real trade does come this season.

The holiday card of premieres has boosted the number of attractions on Broadway to over 40, but there are still plenty of dark spots, more than any holiday season in recent times. Any swing to the legit should benefit the whole because of the comparatively limited number of shows.

"New Yorkers" $54,000

Doubtful if anything in town sold out for all performances last week. However, "The New Yorkers" maintained an amazing pace by grossing $54,000 its second week. The show is in the largest capacity house (Broadway) on Broadway, and it is possible to exceed $60,000 weekly. Nothing is even close to "New Yorkers" in point of gross. All other musicals well under $40,000, and several former leaders under $30,000.

"Petticoat Influence," last week's sole entrant, was well regarded and started off to a pace of $13,000, good at this period. Actual dramatic leaders are "Grand Hotel," "Once In a Lifetime," "Tonight or Never," "Elizabeth the Queen" and "The Vinegar Tree."

A Kiss of Importance" suddenly folded at the Fulton Saturday, house going dark. "Roar China!" leaves the Beck this week; "Elizabeth the Queen" moving down from the Guild, which presents "Midnight" next week. Gaided openings next week are "Meet My Sister," Shubert, and "The Queen at Home," Times Square.

Average grosses indicated for most part because general business under normal week before Christmas.

"Ballyhoo," Hammerstein's (1st week) (M-1,265-$5.50). Presented by Arthur Hammerstein; producer's second major musical this season; opened Monday.

"Brown Buddies," Liberty (12th week) (M-1,202-$3). Colored show dropped under $10,000; has been doing fair business and may last through winter.

"Elizabeth the Queen," Guild (8th week) (CD-914-$3). During subscription period did around $18,000; a bit less last week but strong and moves to Beck next week; "Midnight" follows here.

"Fine and Dandy," Erlanger's (14th week) (M-1,531-$6.60). Was tied for leadership at an average of $40,000 under three weeks ago; under $30,000, but should come back next week.

"First Night," Eltinge (5th week) (CD-802-$3). Management hopeful, but business very light to date.

"Five Star Final," Cort (1st week) (CD-1,043-$3). Presented by A. H. Woods; newspaper play by Louis Weitzenkorn; opens Friday (26).

"Flying High," Apollo (33d week) (M-1,168-$4.40). One week more to go, then tours; was a musical leader last season; lately around $25,000; succeeding attraction in doubt.

"Grand Hotel," National (8th week) (CD-1,161-$4.40). Very little affected; dramatic smash is leader of non-musicals with $31,000 indicated on nine performance basis.

"Girl Crazy," Alvin (11th week) (M-1,387-$5.50). One of season's real musical hits; grosses around $40,000, until pre-holiday slump; $35,000 indicated last week.

"Greeks Had a Name for It," Harris (14th week) (C-1,060-$3). A comedy hit that was getting nearly $20,000 weekly; around $15,000 lately but should come back.

"Green Pastures," Mansfield (44th week) (CD-1,050-$4.40). Aimed for better than a year's run; held up to over $19,000 until Thanksgiving; then $16,000, but still strong.

"Kiss of Importance," Fulton. Closed last Saturday; a flash of business first week then dropped; house dark.

"Life Is Like That," Little (1st week) (C-1-600-$3). Presented independently (Orrie W. Lacey) written by Jo Millward; opened Monday.

"Lysistrata," 44th St. (30th week) (C-1,322-$3.85). Continuance through winter in doubt bar has made a run of it; after averaging $20,000 during autumn, slipped to $15,000.

"Man in Possession," Booth (9th week) (CD-768-$3.85). English show started off very well with a $12,000 pace; slipped recently under $9,000.

"Nina Rosa," Majestic (13th week) (M-1,717-$5.50). Resumed Monday after laying off last week; had been getting $25,000 but dropped to $20,000 or less.

"Oh Promise Me," Morosco (6th week) (F-893-$3.85). Laugh show that should make the grade; an agency buy missed here; about $12,000.

"On the Spot," Forrest (9th week) (D-1,015-$3). Started off at $14,000 and went above that mark; estimated around $12,000 recently.

"Once in a Lifetime," Music Box (14th week) (C-1,000-$3.85). Only at Thursday matinee was pre-Christmas slump felt; could have been avoided by better ticket distribution; average $23,000 weekly.

"Overture," Longacre (4th week) (CD-1,019-$3). Claiming strong advance sale and a betterment in pace last week, which is unusual at this period; over $9,000.

"Pagan Lady," 48th St. (10th week) (C-969-$3). A money show, though not with the actual leaders; had been averaging $15,000; last week about $12,000.

"Petticoat Influence," Empire (2nd week) (C-1,099-$3). Promising start with exceptional matinee draw indicated first week; the gross rated $13,000 or better.

"Purity," Ritz (1st week) (C-945-$3). Presented by Lee Shubert; adapted from the French by Ralph Roeder; opens Thursday (26).

"Roar China," Beck (9th week) (D-1,189-$3). Final week; slipped after six week subscription period, but well regarded try; "Elizabeth the Queen" moves down next week from Guild.

"Stepping Sisters," Royale (36th week) (F-1,118-$3). Still here and with cut rate coupons is making a little money; average $5,000.

"Smiles," Ziegfeld (6th week) (M-1,622-$6.60). Getting fairly good trade, but not what a musical of its pretence should draw; around $35,000 indicated.

"Strictly Dishonorable," Avon (67th week) (C-830-$3.85). One more week for long run comedy hit; next attraction "Made in Hollywood" (with another title) due Jan. 5.

"Sweet and Low," Chanin's (6th week) (R-1,413-$5.50). Breaking even and may make a run of it; grosses lately more than $20,000 weekly.

"That's Gratitude," John Golden (16th week) (C-900-$4.40). Average better than $15,000, but since Thanksgiving dropped down to $12,000; should last through winter.

"The Inspector General," Hudson (1st week) (C-1,094-$3.85). Presented by Jed Harris; adapted by John Anderson from original of Gogol; opened Tuesday.

"The Life Line," Vanderbilt (1st week) (C-771-$3). Presented independently (Leo Bulgakov Associates) written by Gretchen Damrosch; opens Saturday (27).

"The New Yorkers," Broadway (3rd week) (R-1,900-$5.50). Great pace maintained by new musical success; second week almost as good as first, with takings nearly $54,000.

"The Truth Game," Ethel Barrymore (1st week) (C-1,090-$3). Presented by Lee Shubert; written by Ivor Novello, who is co-starred with Billie Burke; opens Saturday (27).

"This is New York," Plymouth (5th week) (CD-1,042-$3.85). Paced around $11,000; figured a good agency show if the buy system was in vogue.

"Three's a Crowd," Selwyn (11th week) (R-1,067-$5.50). Average pace has been over $34,000; a bit less in slump weeks, but one of Broadway's smashes.

"Tonight or Never," Belasco (6th week) (CD-1,000-$3.85). Started out at better than $19,000 and maintained the pace; among the comedy leaders and expected to run the season.

"Up Pops the Devil," Masque (13th week) (C-700-$3). Did very well first two months but not among leaders; $11,000 to $12,000 for a time; down under $8,000 recently; should click however.

"Vanities," New Amsterdam (26th week) (R-1,702-$5.50). Held to rather good money during off weeks and may last through winter; about $22,000.

"The Vinegar Tree," Playhouse (6th week) (C-968-$3.85). Comedy hit; figured to run into warm weather; average for opening weeks rated over $17,000.

Other Attractions

"King Lear," Ambassador. Fritz Leiber's engagement; starts Thursday (25).

"Electra," New Yorker; performance in French with Madeleine Lely in title role; opens Friday (26).

Ruth Draper, Comedy (4th Friday (26); has been coming up.

Davenport's Indoor Circus. Jolson's; two weeks; opened Monday.

"Twelfth Night" and **"Mr. and Mrs. Bottle,"** Maxine Elliott's; Jane Cowl in alternating attractions.

"Mrs. Moonlight," Bijou; 5th week.

Casting as Is

There is a potential producer in New York who placed an actor under contract for $300 a week.

Then he borrowed $20 from his player.

Now, with an associate in the contemplated production, he is sleeping in the actor's room waiting for things to break.

ANNUAL SLUMP CUTS INTO CHI.

Chicago, Dec. 23.

Business dove sharply for most of the legits with the Christmas spirit taking the rap for the dive. It becomes increasingly difficult for run pieces to keep away from the cut-rate system that has five of the town's 11 open houses in its toils. Now "Lysistrata" goes on the chopping block with the advent of 1931.

Two openings—George Cohan in "The Tavern" at the Blackstone Sunday and Fred Stone in "Ripples" at the Illinois Monday—both to a first-night sell out. "Berkeley Square" opens Christmas night at the Selwyn, with the house dark four days after "Dracula" closed Saturday (20th) for the road. Femmes gave "Dracula" a big play, and the big necking drama had a nice farewell tally.

"Simple Simon" held its opening week figure of $26,000, and headed the parade. Ideal for the holidays, and with kid appeal the show missed the pinch that swept through the Rialto. The rest took the slap, but, compared to year ago, there are more houses open, and proportionally more business, despite the wail of blues. One and two years ago Chi legits closed before the holidays. This year they all remained open.

Estimates for Last Week

"Dracula," Selwyn (3d, final week) (D-1,086-$2.50). Got $8,000 or better on its final week. Liked by femmes who like to scream and be frightened, and they supported it right the 20th with "Berkeley Square" opening Christmas night.

"Lysistrata," Majestic (6th week) (D-1,997-$3.50). Fell away to $14,000 and set to go on the cut-rate plan after Jan. 1. Piece now feels it will be successful, as it became a Chicago institution when several boys walked back stage and took away the pay roll.

"Michael and Mary," Harris (3d week) (D-1,084-$3). Around $10,000.

"Mendel, Inc.," Adelphi (6th week) (C-1,110-$2.50). Skipping along at $10,000 a drop from last week, but still strong.

"Old Rascal," Garrick (6th week) (D-1,276-$3). Holding steady at a little over $10,000, which is collected with the aid of the cut-rate plan.

"Ripples," Illinois (M-1,500-$4.40) —A sell out the opening night (Monday).

"Simple Simon," Grand (2d week) (M-1,200-$4.40). Keep the opening week figure of $26,000, with conditions favorable for continued good biz.

"Subway Express," Erlanger (5th week) (D-1,319-$3). Down to $9,000, but will be held to prevent the house going dark, and with the hope it will build after the holidays. Cut rating.

"Three Little Girls," Great Northern (12th week) (O-1,365-$3.85). Didn't do so bad at $12,000.

"The Tavern," Blackstone (D-1,219-$3.00). Had a sellout Sunday night of old friends who came to see George M. Cohan.

"Young Sinners," Apollo (12th week) (CD-1,443-$3). With the slump it shipped under $11,000, which is a fair figure for the piece and the light overhead.

Omaha C.L.U. Disciplines Billers for War Move

Omaha, Dec. 23.

Central Labor Union has expelled the billposters until they undo the damage done to Aulger Bros. stock at the Brandeis for posting "Don't Patronize Brandeis" over the town.

Argument started because house would not hire a poster by the week to do two hours' work.

"Shyster" at Geary

Los Angeles, Dec. 23.

E. J. Green is opening in "The Shyster" at the Geary this week instead of the second week in Dec. 27.

Jersey Stock Ends

Jersey stock has folded after two years at the Empire, Emerson. J. Harry Burns had been operator of the stock on wane of boom.

Only 2 Philly Houses Open; Broad Dark Xmas Week for First Time

Philadelphia, Dec. 23.

Only two houses opened last week and both of them had heavy dramatic fare—Shaw and Pirandello. Business was fine for both shows. The Guild turned in $17,000 with the second and final week of "The Apple Cart" at the Garrick, and the Professional Players got a remarkable $12,000 for the third week of "As You Desire Me" at the Walnut.

Latter play, ragged at the opening and not very well regarded by the critics, has gained each week here and now shapes up as a possible smash due to rewriting of second act. Excellent trade here is directly attributable to subscription campaign, the Professional Players having established themselves very solidly in this, their second year. They have not had a losing week so far this season, eleven weeks in all.

This week presents a muddled theatrical situation. The Erlanger and Shubert are the only houses open up to Christmas. The Erlanger has "Sweet Adeline" with a fine advance sale and the Shubert has "Artists and Models." On Christmas Day the Walnut reopens after three dark days with "As You Desire Me," which winds up its local stay on Saturday. Also on Christmas the Forrest will be relighted with the Lou Holtz musical, "You Said It" and the Chestnut will get "Blackbirds."

The Garrick has a last minute single week's booking, opening Tuesday with Brock Pemberton's new comedy, "Made in Hollywood." The Broad, probably for the first time in its history, will be dark Christmas Day. It will not reopen until next Monday, when "Storm Song," with Francine Larrimore, is scheduled. Also on Monday will be "Popaze" at the Walnut and "Green Grow the Lilacs" at the Garrick. January promises "Flying High" at the Shubert, and the 12th will find "Street Scene" at the Chestnut and "Strictly Dishonorable" at the Broad. "Scarlet Sister Mary" and "Michael and Mary" are booked for the 26th at the Forrest and Walnut, respectively. Otherwise bookings for next month are in an extremely chaotic state, with many rumors but few definite arrangements.

Estimates of Last Week

"Sweet Adeline" (Erlanger, first week). Fine advance for this musical, which may put this hoodoo house back on the map. Engagement indefinite.

"Artists and Models" (Shubert, first week). In for two weeks only. House was dark last week.

"Made in Hollywood" (Garrick, one week only). Opens Tuesday, last minute booking. "Green Grow the Lilacs" next Monday. "Apple Cart" got $17,000 last week; very good.

"As You Desire Me" (Walnut, 4th week). House dark first three days of the week. Reopening Christmas matinee. Fine last week with $12,000.

"You Said It" (Forrest, first week). Opens Christmas night, house having been dark for a week due to flop of "Sons o' Guns."

"Blackbirds" (Chestnut, first week). Also opening Christmas after house has been dark for several weeks.

Frisco Grosses

San Francisco, Dec. 23.

Only three legitimate theatres were doing business last week and none of them getting a real play. As a pre-Christmas week it was as bad as expected and perhaps a little worse. Stores were jammed with crowds, but not many buying.

Duffy's Alcazar has "Stepping Sisters" in its seventh and final week and got under $3,500, maybe out of the red and maybe not. At the President, another Duffy house, "It's a Boy" in second week also Brodied because of the season. Under $4,000.

At the Tivoli "The Clutching Claw" also got a pre-Christmas smack, around $3,000. Tivoli will have no performances Monday, Tuesday and Wednesday of this week, but will open Christmas night with "The Cradle Snatchers."

H'wood Legits Could Be Counted on Hands Of Two-Fingered Gnu

Los Angeles, Dec. 23.

Hollywood held up whatever legit business there was last week with two shows open. In Los Angeles all was dark and dismal.

At the El Capitan "Michael and Mary" was put on the trucks Saturday night after a good four weeks. Getaway week was not riot at $4,600, but considering the holidays and a couple of bank closings it wasn't so bad. Joe E. Brown, from pictures, opened in "Elmer the Great" Sunday.

At the Music Box the Civic Repertory is back at work after a week's layoff, with "Peter Pan."—Barrie play is naturally aimed at the children. First week got $5,600, about average.

Two openings scheduled for Christmas Day, "Up Pops the Devil" at the Belasco and "Stepping Sisters" at the Hollywood Playhouse.

Estimates for Last Week

"Michael and Mary" (El Capitan, 4th, final week). Finished at $4,600, above average. Engagement showed best profit for the house in some time.

"Peter Pan" (Music Box, Civic Rep, 1st week). If the kids aren't getting too smart it'll be okay; $5,600 for first week is above average.

Profit in Fish

(Continued from page 45)

the other day and noticed how many people are using one cent stamps.

These are some of the ideas that the films have given the public about back stage:

That the stage manager is a gruff guy and boss of the whole show.

That plenty of Johns wait outside for the girls, giving them expensive cars, pearls, apartments, etc., and they won't do right by our Nell.

That chorus girls have swell dressing rooms.

That managers all wear checkered suits and smoke cigars.

That the acts all eventually play the Palace.

That the leading lady has two or three maids.

That everybody can walk right into anybody's dressing room.

That the back stage doorman bangs our with the coat room girl, and gives advice to the leading lady.

That all actors live in cheap furnished rooms.

That stage hands handle the actors roughly.

That an actor can make up in two minutes.

Why doesn't someone start a musical show with a marriage and finish up with a big divorce fandango?

Soon we will see shows advertised "produced by the Postal Telegraph Company." This fact is that the telegraph company had a piece of show business. Do you remember the time when Gus Sun sent wires changing your route every hour? Well, that is where we come in. We play Scranton, Pa., next week. The act I am with, known as O. K. Kelly and Company, is replacing the act of O. K. [illegible]

Pittsburgh Figures

Pittsburgh, Dec. 23.

First time in years around here legits have kept lights up week before Christmas, and the innovation not so profitable.

"In the Meantime" saved at Nixon by Guild subscription, window sale for this one amounting to little. Under $10,000, if that, and piece looks like one of the Guild's weak sisters.

At the Alvin, "Bird in Hand" got off to a nice start with a Monday benefit, but after that settled down to amble along as best it could. Maybe $8,500.

George Sharp Players at Pitt, "Daddy Dumplins." An appeal to the kiddie trade, with parties on the stage and the like, did some good.

Seattle Stock Good

Seattle, Dec. 23.

Edith Ransom was guest star of Bainbridge stock as Tondelayo in White Cargo." A part she played prior to her advance in the Bainbridge week ago $5,000, top and top on one. Mr. Bainbridge and Mr. Fowler [illegible] Manager [illegible] Mary [illegible] E. C. Porter, [illegible] in the stock [illegible] Next week [illegible] Bainbridge [illegible] Next week [illegible] Pauline [illegible] week.

PLAYS ABROAD

GIGOLO

(Revival)

Three-act comedy by Louis Verneuil at the Theatre Daunou, Paris, Dec. 6.

Charlotte	Mme. Jane Marnac
Jacques	Pernand Gravey
Lucien	Lucien Baroux

Play retitled "Gigolo," formerly known as "L'Amant de Coeur," which means the same thing, has already been done abroad under the English title of "Triangle."

It is undoubtedly Verneuil's masterpiece, and is due for good business at the Daunou, where it was put for a limited run.

Story seeks to show that no woman can really love the man who keeps her, as demonstrated by the fact that the impecunious lover of the first act, when he has become rich in the third, is replaced as "gigolo" by the formerly wealthy man, now broke, who used to keep the woman.

There are only three characters in the play—one woman and two men. The men parts are acted fairly, but Jane Marnac, as the woman, is magnificent and draws heavily. She not only acts in the play but staged it, and manages the house for the run, doing great business with the production, cost of which is trifling as compared to the business. It is one more instance of a revival doing better business than a new play this season. *Maxi.*

MUSSE

Four act comedy by Jules Romains, Atelier, Paris, Dec. 5.

Mme. Jean Musse	Suzanne Rousset
Jean Musse	Charles Dullin
Pettigrue	Julien Bertheau
The Controller	Marco Behar
Lepape	Duard Flis
Arthur Flabertow	Michel Duran
The President	Francois Vibert
Manager of Agency	Edmond Beauchamp
Mme. Laure	Marcelle Charles Dullin

This comedy is not so much a brief against hypocrisy as against every kind of restriction which is brough to bear on mankind by the necessity of maintaining social order. Though America is not specifically mentioned, it is obvious that American current laws are aimed at more than those of any other country.

Story is that of an average Frenchman who kicks at every petty annoyance resulting from existing laws, and finds that whereas he could get by with a little tactful dissimu'ation, plain dealing gets him in trouble every time, whether with the customs inspectors or the tax collector. The man is thoroughly annoyed and tries to get protection from a league, the purpose of which is the protection of modern man. He witnesses one of the meetings, and finds that instead of increasing personal liberty, each member hypocritically grinds a personal axe and wants more laws restricting personal liberty.

Thoroughly disgusted this time, he goes to a private detective agency and asks if it is possible to be protected against the extremes of law and order. Eventually the manager puts him in touch with a woman, who is really a procuress, and who demonstrates how easy it is to do things without being caught. As an instance, she reveals that the president of the league is no better than others. Last act, taking place in the president's house, shows the reformer being convicted by the free-thinker of hypocrisy and double-acting.

The play is staged by Charles Dullin, actor-manager of the Atelier, in the intentionally crude way the house is noted for. As a matter of fact, staging is very unimportant for the play, as it is more a philosophical discussion than anything else.

Acting is fair all round, with the principal parts excellently done by Charles Dullin as the man who kicks against the fetters of social life; Francois as the president, and Marcelle Dullin as the procuress.

There is no love story of any kind, the whole thing remaining on a purely philosophical basis, and expounding the idea that modern man is the victim of laws, supposedly made to improve him, but really making people hypocrits.

Play seems to be in for a fair run in Paris, and would probably succeed wherever people are interested in social problems, and bothered by excess of legislation. *Maxi.*

BOEN

Paris, Dec. 10.

Comedy in three acts by Jules Romaine at the Odeon, Dec. 7.

Boen	Arquilliere
Menuise	Aime Clariond
Menuise	Aime Clariond
Hebingre	Louis Seigner
Putiau	Bonifas
Futarel	Baconnet
Herve	Claude Farge
Jacqo Parker	Jacques Dumesnil
Madame Hebingre	Eva Reynal
Sabine	Chrysaline

Play, put on at the Odeon for its reopening after remodelling, is a decided hit.

Story is that of a small French industrialist, who, through lack of proper bookkeeping, doesn't know whether his assets or his liabilities are larger. After putting an expert accountant to work on his books, he discovers that he is worth a lot of money, and also has an offer from an American firm to sell them a valuable patent, the inventor of which he never paid. Sudden wealth goes to his head and he suddenly wants to be good to everybody out of all proportion, and, acting as a nouveau riche, wants to shower presents on his stenographer and induce the wife of his inventor employe to become his mistress by raising the man's salary out of all reason.

Except for that particular woman, he finds everybody strongly refusing his presents, curtain closing on his disgust at not finding people appreciating his goodwill and the beauty of his poverty expounded by his stenographer and his son's teacher.

Aime Clariond as the impecunious school teacher, happily living in poverty, is excellent, and so is Mlle. Chrysaline, who does the part of a well-bred but impecunious stenographer. Rest of the cast is fair, with Arquilliere acting the role of the industrialist rather too much like a shop foreman. There is no love element in the play, since the attempted seduction of the employe's wife by the industrialist is purely mercenary, and designed to show one evil effect of wealth suddenly placed in hands not used to it. The author's open desire to give an expose of a theory and to expound every argument pro and con, sometimes slows up the play, though on both sides some very human lines draw applause. The coarse satisfaction of the man who suddenly finds himself wealthy when he was fearing poverty, is very well described. On the other hand, the moral advantage of poverty strongly appeal at times to the audience.

Staging at the Odeon is rather poor. The only set used shows the shabby office of the industrialist, hardly improved in the last act when he has become rich.

Despite the fact that purely dramatic interest is often marred by the author's desire to sermonize and its poor staging, play is playing S. R. O. *Marx.*

OUT-OF-TOWN REVIEW

Writers' Club

Hollywood, Dec. 23.

Writers' club proved only 25 per cent effective in its selection of one-acters to open its season of monthly programs. With four on the bill only one of them lived up to the standard set in the past.

Curtain raiser, "Losing Women Without Men," an abbreviated femme "Journey's End" by Lenore Coffee and William Cowen, Hollywood scenarists. This, too, was the only one of the quartet holding promise for a future in professional ranks.

Some of the lines were a little rough in spots but in Sapolioed form the sketch could fit well in vaude. Picture possibilities also look heavy, offering more meat for adaptation purposes than the majority of plays or stories bought for the screen.

Play deals with a unit of women ambulance drivers at the front, captained by a society leader who brought her social distinctions into the war zone, especially pronounced when she learns that one of her drivers had spent a couple of hours in a hotel room with her son.

Girl was set for dismissal on morality charges but she twisted the reasoning processes of the older woman when she argued that the interlude was sacrificial on her part to give the boy a few pleasant minutes before he moved up probably to get bumped off.

Older woman then has to choose who shall remain behind in the station, which is in for sure destruction. She picks herself for the billet, sending the girl away feeling the kid now means more to her son than she does.

One character, an ex-chorine, was ably filled by Cecil Cunningham.

"The Artist's Model" molded on a blackout routine gave an opportunity for a fine character bit by Tempe Pigott as a George Belcher type of English old hag, but further than that it offered nothing. Written by George Patrick.

Same for "How Firm a Foundation," a high school dramatic type of piece, anent the Ladies' Aid Society choosing the architecture for its proposed new clubhouse.

Also on the bill was George Bernard Shaw's "Dark Lady of the Sonnets."

Fewer names than usual graced the opening bill. Best known were Lionel Belmore, Carmelita Geraghty, Mary Forbes and Cecil Cunningham.

First Drop in Months

Minneapolis, Dec. 23.

Business at the Shubert was very much off, the Bainbridge dramatic stock company having a poor week for the first time in several months. A gross of around $3,500 evidently reflects pre-Christmas and depression influences. The offering, "The Ghost Train," did not hit so well.

Stock burlesque at the Gayety also had rough sledding. "The Broadway Ramblers" got under $3,000.

After a spell of darkness the Metropolitan and Lyceum light up again New Year's week. The former will have "Michael and Mary" and the latter "A Month in the Country."

RUSS OPERA BIG

Paris, Dec. 14.

Despite the reaction against anything Russian which has lately set in, Russian opera again goes big.

Success of the Russian Opera at the Champs Elysees, results in a touring company, managed by Slawjansky d'Arcenel, leaving for the French provinces, after which it will play Spain, Belgium, Holland, Italy and Germany.

PLAYS ON BROADWAY

BALLYHOO

Musical comedy in two acts. Presented at Hammerstein's Dec. 22 by Arthur Hammerstein. Score by Louis Alter. Book and lyrics by Harry Ruskin and Leighton K. Brill. W. C. Fields starred. Dances staged by Earl Lindsay. Book staged by Reginald Hammerstein. Supervision by Oscar Hammerstein, 2d. Scale, $7.50 top.

Sam	Don Tomkins
Ruth	Jeanie Lang
Manager	Nell Moore
Harry	Al Downing
Flora Fay	Grace Hayes
Whitey Duke	Andy Rice, Jr.
Goldie La Marr	Janet Beade
Brown, Smith, Jones	Three Slate Brothers
Harry	Jack Colby
Betty	Patricia Murphy
A Gourmand	Chaz Chase
Mora	Picou Vestoff
Drum Major	J. Mardo Brown
Q. Q. Quale	W. C. Fields
Shorty	William Frawley
Landlord	Ned Moore
Bill Collector	James Cushman
Reporter	Harvey Almay
Mr. Miner	Arthur Cardinal
Mr. Pidgeon	Gus Wicke
Photographer	Herbert Weber
Camera Man	Craig Kershaw
Sound Man	Herb Lund
Bank President	Anthony O'Dea
Junior	Max Hoffmann, Jr.
The King	Richard Lambert
Jim	Douglas Murray
Sawyer	Charles Evans

Arthur Hammerstein, a specialist in operetta, turns to the lighter form of musical comedy in "Ballyhoo." It is a fairly diverting show, but the premiere Monday night did not indicate rating among the leaders. Probably will draw moderately.

"Ballyhoo" is rather a one-man show, with W. C. Fields the star. Fields is a genuinely funny comedian. He worked up a bass viol bit into the biggest laugh of the evening and late in the going. Fields brings back the pool table bit for further giggles; also the cigar box manipulation, at which he is adroit. In the first act a skit with one of those pint-sized motor cars tickled the house more than anything else in that section.

There is a book to this show—too much book, really. The story is related to C. C. Pyle's nearly famous across-the-continent footrace, referred to as the "bunion derby" a couple of years back. The promoter in the book is "Q. Q. Quale," and Fields, minus that black mustache, looks like Pyle. A troupe of entertainers accompanies the runners; also a football ace known as "Whitey Duke" instead of Red Grange, who was with the Pyle foragers. Quale is constantly in trouble with bill collectors in every stand, and there are attachments, just as reported about the Pyle race. Finish is in Hollywood with a dash of picture stuff.

A kid runner and his kid sweetheart, along with the caravan as his sister, carry the story all the way. Rather a book fault, it seemed, because too much was alloted to the youngsters. The girl is Jeanie Lang, a cutie from pictures, and very good with numbers. The boy is Don Tomkins.

Grace Hayes is Flora Fay, in love with Quale, who tangents with Goldie La Marr, the troupe's lead, played by Janet Reade. Among the contestants are the Slate Brothers, whose slow soft-shoe work sent them to a big score twice. Not identified were two hand-balancing youths who worked in a training bit and impressed.

"Ballyhoo" has several numbers that may make up for book lapses. Easily the standout song is "No Wonder I'm Blue," first given by Miss Hayes and repeated by others. Miss Reade's chance came with "I'm One of God's Children," and she sent it across with the best individual score. Back of her for a time was the ensemble, more animated than at any other spot and with striking light effects. Miss Reade is sporting the latest platinum shade of hair-dress. She, too, had much of the story to carry; and it may have detracted from her performance. "Throw It Out the Window" might get something, but "If I Were You" has a better chance, and nicely handled by little Miss Lang. Chaz Chase had his inning in the first act, and it was noticeable that the stage was dusty. Max Hoffmann, Jr., used late in the show and just a bit. William Blanche (Shorty) used by Fields more than usual.

The chorus numbers looked good, though the girls are not overworked. Earl Lindsay did the directing, going in for buck and wingling, and getting results. Ted Black's band worked on the stage in two scenes, stressing the "You" number.

With a couple of the run musicals due to slide out of town soon, "Ballyhoo" should have a chance, since it has laughs and tunes. Cast supporting the star not so hot. *Ibee.*

LIFE IS LIKE THAT

Comedy drama with music in three acts and one scene by Jo Milward. Presented at the Little, Dec. 22 by Curtis W. Emery. Staged by Paul Edouard Martin. Music by Clifford Lang, Jack Hyman, Hazel Chisolm and Helen Kaminsky.

Tong	Hanaki Yoshiwara
Elizabeth Courtney	Mary Morris
Charlie Reed	Alan Davis
Delores	Helen Shipman
May Addison	Doris Covert
William Courtney	Edward Pawley
Jane Barton	Peggy Shannon

(By arrangement with Wm. A. Brady, Jr.)

Jimmie	James K. Rogers
Dr. Ramsey	William H. Barwald

Confused and incoherent play. One murder is the outcome of an unhappy mating that's surrounded with three romances on the queer. It's all supposed to deal with modern sex aspects, but it's no credit to the theatre. Even at the low top of $2.50 it wouldn't be a bargain to the generality of theatregoers. But with small cast, a small theatre and low cost, sensation-seekers among the cut-raters might keep it going for a few weeks.

It's one of those morbid conceptions of life. Even when the play has a sane moment or two side issues confuse it.

One fortunate twist to the piece, however, is that the goofy society wife with a basso-contralto voice has a bad alim. She might have left low Peggy Shannon, the pleasantest moment of the play, instead of the oriental valet.

There's a song in the second act sung by Helen Shipman in the vaude manner. It got an encore. Maybe that's drama. The way the author attempts to hinge his philosophy on the innate goodness of a character that was remarkably careless about men is something to marvel at. No glamour or charm to the character. The dialog is handed out as the "frank modern" kind, but really just commonplace sex drivel.

There's a maudlin incident about a betrayal of a chorine. The seducer makes good when he learns of the girl's real dilemma. He was just a man bruised by life when his first sweetheart turned out a disappointment.

Moscow and Russia come in for helpings, and so much so that one wonders for a while if it isn't going to turn propaganda.

Altogether the author tries to hinge a tale showing how there might be some good in the worst of us. But he gets mixed up in his own debate.

Curtis Emery, the producer, is from the former partnership of Lohmuller & Emery, who made "Virtue's Bed" last season, and Lohmuller is now backstage, again with Earl Carroll. Emery at that time promised a $3 theatre, and it looks like he's trying to make good. *Shan.*

Ubangi Savages Are Stranded Homebound

Paris, Dec. 14.

Saucerplate women originating from the African inland town of Fort Archambault, are now stranded in the French equatorial African coast town of Mutadi. Following their appearance in Paris and America they were going back home, when the death of explorer Bergonier, who had brought them over, occurred during the trip back.

His widow, who is in destitute circumstances, could not undertake to pay for the return voyage. The French-African authorities are trying to help the saucerplate women to go back to their native town by obtaining free passes on the African railroad for them.

Another book reviewer goes on the air as a part of the American Book Bindery's campaign to aid the book business. He is Harry Salpeter assistant to Harry Hansen, book critic of the New York "World."

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FUTURE PLAYS

"Mr. Eno," by C. K. Munro is next on list for Charles Hopkins for production at the Hopkins, New York.

Munro authored "At Mrs. Beams," produced by the Theatre Guild, season before last.

David Morris will have the cast lead in "The Best of Families" by Anita Hart, which Thomas Kilpatrick is producing. Piece, formerly called "Baby in the Case," goes into rehearsal next week, Joe Graham directing.

Betty Blythe, pictures, will shortly make her bow in legit, coming in via "Paging Danger" by Clare Cavallo, society woman, and Leighton Osmun.

Piece will be produced next January by George Staten and John McKaig.

Cast of "Wet or Dry," by Slater La Master, Associated Theatrical Producers producing, includes J. H. Taylor, Victoria Montgomery, Rocco Caparaso, Doris Rider, Harold Cathman, Lauriel Woods and Charles Sobel. Piece slated for rehearsal next week.

Harry Feinberg, picture producer (Real Art) and Jack Stern, Jewish legit producer, are back of the Associated Theatrical Company, new outfit. Cast is reported going in on commonwealth plan.

Feinberg and Stern have also taken "The Eternal Mother" by Harry Kalmonovitz. Play has already been given in Jewish theatres.

"Criminals," by Ferdinand Bruchner, has been taken by Sidney Ross. Play was produced by Max Reinhardt just before the German production of "Grand Hotel," now current.

New indie producing office was opened last week by George Auerback, who will shortly project "The World's Greatest Lover," by S. K. Lauren. Auerbach was previously connected with Sidney Ross, N. Y. producer, and Richard Boleslavsky, picture director.

Alan Dinehart, legit actor, has turned producer and is currently casting "Yesterday's Husband," by Harry Siegel and Dinehart. "Husband," starring Dinehart, will go into rehearsal next week.

First dramatic show ever to have real monkeys, and not just actors in the cast, will be produced next fall by Alexander McKaig, who has taken "Achilles Had a Heel," new drama by Martin Flavin. Scene is laid in a zoo. Taking in the monks, title and locale only other thing the play needs is a theme song.

Flavin left New York last week for Hollywood, where he is a contract writer for Metro.

"Air Mail," by Kirby Hawkes and Jo Milward, has been taken by Emery as his second, to follow "Life" immediately. Emery has leased the Little.

"One Can't Marry a Poor Girl," tentative title for play by Istvan Zagon, is currently casting for Alexander McKaig. Piece goes into rehearsal around Jan. 1.

McKaig has tabled production of "Wooden Weddings," by Dwight Taylor, previously announced.

After changes in rehearsal, "Meet My Sister," a new Shubert show, opened yesterday (23) in the Majestic, Brooklyn, and will move to Broadway, opening Dec. 31 at the Shubert, N. Y.

The cast includes George Grossmith, Bettina Hall, Harry Welch, Olive Olsen and Walter Slezak.

"Made in Hollywood," which Brock Pemberton is producing, will not open cold at the Avon, New York, as first planned, but will play two weeks out of town instead, opening at the Nixon, Pittsburgh, next week.

"Mission Stiffs," by Hubert Warren, goes into rehearsal next week (29) with Joseph Bernstein figuring as producer.

Cast includes Ethel Keppler, William Seamon, Harry Mudere, Theodore Degnam, Helen Devlin, Grace Cornell, H. N. Arden and others. Piece is a satire on commercialized panhandling.

"They're In Again," a rewritten version of "Potash and Perlmutter Detectives," by Montague Glass and Jules Eckhardt Goodman, produced in New York four years ago, is being readied for revival by Collins & Adams, with Robert Leonard and Sam Mann set for the leads. Leonard was in the original production opposite Ludwig Satz. Piece will play the subway circuit and then head for Chicago.

Jack Linder, vaudeville booking agent, will produce "The Daughter of Diamond Lil," a new play now being completed by Miss Adeline Leitzbach. Linder presented "The Squealer" and Mae West in "Diamond Lil." She will not be in the Leitzbach vehicle, which goes into rehearsal on Jan. 5.

George Kaufman and Howard Deitz are working on a revue book for Max Gordon.

Show will be produced by Gordon and the Erlanger offices for spring.

"Who Goes There?" mystery melo, has gone into rehearsal, with Howard Burke as producer.

Cast includes Raymond Cronin, Ellwood Engelhart, Joseph Harvey, Gertrude Lyons, Thomas Healy, Arthur Busch, Frank Sullivan, Eugene Kenney and Edward Shields.

"In the Meanwhile," produced by the Theatre Guild and shaping up on tour, will undergo change of title to "Midnight" when the piece steers into the Guild, New York, next week (29).

The Guild's other production, "Green Grow the Lilacs," will be held out for several additional weeks until the Guild finds a suitable spot for it in New York.

"She Means Business," written by Samuel Shipman and produced by James Elliott, with Frederick Stanhope stager directing, is rehearsing in Knights of Columbus hall, New York. The cast includes Ann Davis, Ben Bard, Millard Mitchell, Wallis Clarke, Lee Kohlmar, Ruth Donnelly, Douglas Wood, Edwin Walter, Huston Richards, Kathryn Kohler, Gladys Deering, Herbert Rawlinson, Tom Tempest, Desiree Foster, Forrest Huff and Robert Cummings. Show opens in Jackson Heights, Jan. 12, and plays Jamaica the following week.

"Zero Hour," by Lyman Brown, is another Elliott production, with Alice Brady starred.

"Hobo," by Frank Merlin, will be directed by the author under Elliott's banner. Among the principals are Joseph Sweeney, Paul Kelly and Evelyn Rue. The show opens in Washington Jan. 19, has a week in Newark and then comes into New York.

"Good Times," a musical comedy with an all-Negro cast, will be produced by Walter Brooks. Book is by Luther Yantis and Walter Brooks, with score and lyrics by Al Von Tilzer and George Whiting. Piece scheduled to go into rehearsal late next month.

Alice Brady has been signed by James Elliott as star of "Zero Hour," by Lyman Brown, which Elliott will produce next month.

Support cast now being engaged with show scheduled for rehearsal in two weeks.

"Jersey Lightning," by Langdon McCormack, has been taken by Jules Leventhal. Cast will star Sylvia Bidwell.

"The Chalk Circle" is being produced by I. Richter, new legit producer.

"The Stork Is Dead," Hungarian play which folded recently after a few weeks in New Jersey, is being readied again for another try with Paul Trebitsch producing.

Reported the show will be on commonwealth basis.

"Making Mary," musical by Harold Orlab, was slated to go into rehearsal Monday (22). Ford Gordon and Z. D. Berry, owners of the New Yorker theatre, are reported backing the show.

"Daisies Won't Tell," musical coming in via Alexander Leftwich and Alfred Cheney Johnston, with Alexander Grey and Lester Allen starred, goes into rehearsal Dec. 29.

"Uncle Moses," a new play by Sholom Asch, opens at Maurice Schwartz's Yiddish Art theatre tonight (24). Mr. Schwartz is in the title role. Asch is the author of "God of Vengeance."

Gerald Clark and George Mercer have formed a legit producing partnership to produce "Elmer's Dilemma," authored by Clark, who will also direct the piece.

"Taxi Fare," farce by Martin J. Mooney, is being cast by Robert V. Newman and goes into rehearsal in two weeks.

Newman now has "Storm Song" starring Francine Larrimore in rehearsal and due to open out of town in two weeks after which the young producer will direct attention to "Taxi Fare."

The Theatre Guild has acquired the rights to three new plays, all foreign works which will be added to its current season production list. They are "Miracle of Verdun," by the late Hans Chlumberg; "The Sailors of Cattaro," by Friedrich and "Three Times Waterloo," by Eugene Curster.

The Guild which formerly adhered to seven productions a season already has launched nine productions this season, the three named bringing its output to 12 with possible other additions.

"Red Lights," travesty on New York's traffic system by Howard Avery, goes into rehearsal next week with the author as producer.

Cast includes William Riley, Matt Gregory, Ralph Davis, Frank Shaw, Marion Bollerman, Beth Lynch, Kathleen O'Sullivan, Jane Carter, Elaine Hill, Dorothy Balsar and Thomas Quinn.

"Tour De Mond," adapted by Thomas Wood Stevens from Jules Verne's "Round the World in Eighty Days," will be produced by the Theatre Assembly in February. Stevens has already presented the show in Chicago.

"The Venetian Glass Nephew," musical by Elinor Wylie and Ruth Hale, will be produced by Walter Greenough in February. "Nephew" will be produced apart from the Theatre Assembly's program, also directed by Greenough.

Sensitive Boston

Because Boston censors objected to the part of a pansy role in "Sisters of the Chorus" of that nature was rewritten for the Boston showing.

Part now is a "ham actor."

2 Shows Out

A sudden withdrawal was added to last Saturday's closings on Broadway. Another show will call it a date this week.

"A Kiss of Importance," presented at the Fulton by Arch Selwyn, was taken off after three weeks. First week promising, but trade dropped right off. When cast declined the suggestion of a salary cut the lights were doused.

A KISS OF IMPORTANCE

Opened Dec. 1. "Embarrassingly bad," Gabriel (American). "Too insubstantial to last," Hammond (Her-trib). "Holds one's interest throughout," Rathbun (Sun). "Variety" (Ibee): "Limited draw indicated."

"Roar China!" presented by the Theatre Guild, will close Saturday at the Beck. It is in its ninth week. Attracted some attention and did very well during subscription period, several weekly grosses being around $18,000. May have made some money.

ROAR CHINA

Opened Oct. 27. "Decorative, but it isn't drama," Garland Telegram). "A grand melodramatic spectacle," Seldes (Graphic). "Depressing entertainment," Winchell (Mirror). "Variety" (Ibee): "Will not extend more than double the six-week subscription period."

AHEAD AND BACK

Sam Freedman, p. a. for "Wet or Dry."

Aaron Singer, p. a., "Monkey Business" (Teichner & Young).

Larry Nelmes, back, "Blue Ghost" (Jimmie Cooper, road).

Myles Murphy, ahead, Los Angeles Civic Repertory's "Peter Pan."

Francis X. Hope, general manager James Elliott's production, with Nellie Revell general press representative.

Bloodthirsty Town

Tulsa, Okla., Dec. 23.

"Outward Bound" was too profound for the Majestic theatre.

The show opened here last night, but the patrons walked out as they couldn't understand the plot.

They said they want sex and murder.

Stocks

Dramatic stock goes into the Casino, Wildwood, N. J., next week (29) with Thomas Burroughs operating. Company includes Jane Carter, William Maher, James Murphy, Albert Gutschow, Dorothy Dillon, Frank Kavanaugh, Marie Martette, John Kennelly and Robert Rowe.

CONCERT

Carola Goya, interpreter of dances from Spain, is playing a week's engagement at the Comedy theatre. She has youth, grace, beauty and ambition plenty. In her first novelty, "Cadiz," dressed as a bride in white satin and her head crowned with a white mantilla, she danced to delightful rhythm, playing her castanets in response to the moods of Albeniz's music.

Her tacoheo, inspired by a melody of Font, was lovely. Her "Fado," from Portugal, had to be repeated. Between the dance groups Beatrice Weller played harp solos.

2,588th Philharmonic

Sunday afternoon the 2,588th concert by the Philharmonic Symphony Orchestra of New York, under the direction of Toscanini, was given at the Met. This director's popularity is the answer to a capacity house. A body of finished musicians gave spirited presentations, and Beethoven's Symphony No. 5 in F minor brought forth storms of applause. Outstanding were the "Thunderstorm," Tempest and Shepherd's song, "Glad and Grateful Feelings After the Storm."

The annual recital of the Princeton University Glee Club at Town Hall is always a real event. This time they played a program made up of numbers from Grieg, Andsky and Taneieu. All the glee clubs seem to be making an artistic step forward with classical repertoire rather than the sentimental ballads of years ago. Dr. Alex Russell at Princeton is the inspiration of the group, and the beautiful way in which these students interpret their music is a tribute to his directorship.

George Morgan, guest soloist, contributed several songs brilliantly.

Met's Xmas Oratorio

Bach's Christmas Oratorio was given by the Society of the Friends of Music, Bodansky conducting, at the Met, Sunday afternoon. Mme. Matzenaur (contralto) was the soloist. She still remains the great artist, her voice as fresh as ever. She has spontaneous beauty, poise and grace. The other soloists were Ethel Hayden, soprano; George Meader, tenor; Fraser Gange, bass-baritone; Louis Robert, organist and Curt Ruhroetz, harpsichordist. Miss Hayden's voice, although not exceptional, is pleasing and shows good training, and much intelligence. Mr. Meader and Mr. Gange were not in their usual good voice, but it was a fine performance.

The boxes were well filled and the spirit of Christmas was evidenced, many of the women wearing corsages of holly.

Victor Chenkin gives extraordinary recitals of character songs. His Sunday night at the Craig was an exceptionally brilliant one. He is a unique artist, and his Ukranian songs of the Middle Ages and of Old France, Hebrew songs and those of the poet, Jean de Beranger, were thrills for his large audience. Joshua Fischermann accompanied.

Woman's Glee Club

The Woman's University Glee Club gave its 15th Concert and the first event of its eighth season, under Gerald Reynolds' direction at Town Hall. The object of this Glee Club is to provide a field of social song for college women graduates. Five young Americans, Robert Delaney, Robert Russell Bennett, Quinto E. Maganini, Randall Thompson and Aaron Copeland were represented with music written for the club's 63 singers and half a dozen soloists, Ruth Crawford is the only woman writer of the group, but her chant "To an Angel" was finished too late for rehearsal.

The chorus assisted by Madeleine Marshall at the piano and by Ruth Chalmers, Margaret Hall and Marjorie McIntosh as solo voices, gave Mr. Bennett's dazzling "About a Lorelei."

Christmas songs were sung by the Downtown Glee Club, under direction of Channing Lefebvre, in Carnegie Hall, assisted by the Choir Boys of the Cathedral of St. John the Divine. These boys in a group made a picturesque set for cold Carnegie.

German Operetta Film

The birds sing it, the street boys whistle it, the pianos play it as the curtain to "Zwei Herzen in ¾ Takt" ("Two Hearts in Waltz Time") separates and the picture is on at the 55th Street Playhouse. It's all lovely, fascinating stage sets, bright action and good rhythm of music and the audience leaves satisfied.

This dainty Viennese Operetta has been going strong for three months, mostly at capacity. The music and musical direction is under Robert Stolz and he knows his direction.

Gretl Theimer is a beautiful blonde German type and is fetching in a white tulle, tight waist and very full skirt. In a cafe scene she wears a simple black crepe with a throw of white, and has a pretty and pleasing voice, also dances very well. Anni Lohmeier (Irene Eisinger), is a most attractive, brunette and wears good looking clothes. Her one outfit of beige afternoon, one piece, with a beige fur coat and large shawl collar of beige fox is smart and in an evening gown of white satin she is lovely, her voice while not large has color.

Olga Didur and Claudio Frigerio, two of the Met's talented new singers this season, appeared with Dorothy Norman, pianist, in the holiday program at the Plaza's artistic mornings. Illuminated Christmas trees, with festoons of foliage, decorated the ballroom, which held an audience of 1,000 fashionables.

Miss Didur gave three encores after singing a Spanish "Jota" by De Falla, and Mr. Frigerio sang Spanish and Italian popular songs to guitar accompaniment.

Miss Didur had a fetching outfit of ruby velvet, long sleeves and square neck, and the ladies of the audience were swathed in furs, jewels and what-not, these mornings buzz with excitement and interest, and are the best patronized of any of the morning musicales given.

Harry Cumpson was heard in a piano recital at Town Hall, he is attempting in his modernistic style to interpret Bach in his own way, but his conception seems far removed and he made of Bach's music a noisy affair.

RITZY

(Continued from page 47)

legacies from Avery Hopwood, dramatist.

Frances Upton and Tunney

Frances Upton, to whom Lou Holtz has long been attentive, is featured in the new Holtz show, "You Said It." Daughter of Frank Upton, New York policeman who became a detective sergeant, she was born in the same Greenwich Village house as Gene Tunney.

She once worked in the music department of Wanamaker's and later went into the chorus. When "Talk About Girls" opened at Great Neck, Eddie Cantor saw the show and saw Miss Upton. He got her into the "Follies," and later gave her a leading role in "Whoopee."

Vince Astor's Ma

Lord Michelham and his brother, Jack Michelham, have been visiting in New York. Their family name was Stern, and they are the sons of the late Lord Michelham and Geraldine Bradshaw. The mother, when past middle age, married Frederick Almy, handsome young American cowboy, who had been connected with a rodeo in London. Shortly after her death, Almy married June Dibble, English mannequin employed in Paris by Jean Patou. The present Lord Michelham married Blanche Capel, sister of the late Arthur Capel. Arthur married a daughter of the late Lord Ribblesdale by his first wife.

Ribblesdale is survived by a widow, Ava Willing, who divorced the late Col. John Jacob Astor, and is the mother of Vincent Astor, of New York. The late Lady Michelham (who married the cowboy) preferred Bohemia to society, and her intimate friends included Ethel Levey, Sophie Tucker and Harry Pilcer. Almy was once sued by Owen Moore, film actor (first husband of Mary Pickford), to recover a loan of $3,400. Three years ago, when Almy arrived in New York from Europe, he had to pay a fine of $650 for bringing in liquor.

Seattle recently had its turn in the "Razzing the Home-Town" series; but the name of Guy Bates Post, a native son, was omitted.

LITERATI

"For Men Only"

Beth Brown dug into the internationally famous "line" of old New Orleans for her latest book, "For Men Only." A sub-title says "Women will love it." They likely will. Between that and the title, "For Men Only" should leap into the best seller class, although it will not become a talking picture. The name is one reason, but the subject matter is the bar for the screen.

Miss Brown has sturng her best story around Josie Arlington, the queen for all time of the New Orleans red district. It was Josie who thought she was entitled to a tomb through her rigidly lived-up-to-resolve that no virgin should ever enter a house she ran. So Josie Josie built the mausoleum for herself before she died. She died from a stroke one evening when finding the boy friend with her convent-bred niece.

The book tells nearly all of this. It also relates how the ever present "cribs" of New Orleans operate, along with the introduction into book form of Lulu White, another "line" queen, but of creoles, in the same day, and district.

These traditional recollections in the sporting circles of the second U. S. shipping port, are smartly and snappily interwoven by Miss Brown. Her book, in the main, holds for women in that it tells what they always are eager to know, for men through its unlimited suggestions, of "girls," men, coppers and red lights.

And it makes the queen of the line almost heroic in her sterling defense of Tessie Christmas, a tramp from Washington, who finally killed her seducer in Josie's house in N. O.

Newspaper Club Offer

In an attempt to get out of the red, the New York Newspaper Club is holding out an offer of reinstatement to members in arrears who pay current dues before Jan. 31. Club is considering moving to new quarters in the New Edison Hotel shortly.

Boom in Book Poetry

With the book market at a low ebb, poetry racketeers are suddenly finding themselves in on the heavy dough. These lads, who depend for a living on femmes who want to see their poetry in print, have never had so many chumps as they are finding today.

One Brooklyn lad who has been in the racket for seven or eight years never had such a good season as this one. During the past month he published about 15 books. And the orders keep rolling in.

Way in which stunt generally works is this: An mute Miss or Mrs. Milton appears at the office of one of the "poetry publishers" and submits a book of her "poetry." Publisher is always willing to go ahead with the printing, but finds out first how much dough the "poet" is willing to spend. Fancier books cost more. Illustrations sometimes run up the bill. If enough of the long green is visible the publisher can even manage special print, numbered editions, etc.

Greatest revenue, though, is from the books that are put out at about three hundred bucks. Publisher manages to get about two hundred copies of the book printed for that dough. He sends a few around for reviews, and turns the rest over to the poet. If the poet can manage to sell the books, some return on the investment is gotten. If not—it doesn't matter much because their ego is satisfied, which is all most of them want anyway.

Before the book business hit the rocks in general these poetry publishing racketeers didn't get anywhere near as heavy a play. Reliable publishers were more willing to take a chance on dubious poetry once in a while in order to give their lists some variety. Also a number of the big houses accepted publishing assignments on payment of cash. Now they don't. It isn't worth the bother. But the little guys, specializing at it, can make a healthy penny. And do.

No Yiddish Book Public

Yiddish New Yorkers will go to the Yiddish theatres, of which there are a number, and read the Yiddish newspapers, of which there are very many, but won't read books in Yiddish. Just no demand, and few Yiddish-language publishing houses in business, and these turning out mostly religious texts.

Result is that writers in Yiddish of book-length material must publish their own works to get into print. Instance is that of David Kazansky, highly-regarded by the few that read books in Yiddish. Completing a five-volume novel, Kazansky has been obliged to publish it himself, but with limited funds, has put only the first two volumes into print.

Yiddish newspapers and others interested buying even review copies of the first two volumes of the Kazansky work, so that the author can put the remaining three into print.

In the case of David Pinski and other well known writers in Yiddish, it's not unusual for their works to get a first publication in an English translation to earn enough money to get it out in the original Yiddish.

Cincinnati "Post's" 50th

Cincinnati "Post" is to celebrate its golden anniversary Jan. 12 with a dinner at the Hotel Gibson that will bring together the greatest array of newspaper celebrities in the city's journalistic history.

Besides members of the local staff, executives, general editors, feature writers and comic artists of the Scripps-Howard chain, will be present Robert P. Scripps, Roy Howard, George B. Parker, W. G. Chandler, Odd McIntyre, Eddie Guest and Joe Williams.

McIntyre was a reporter and desk man on the "Post" some years since, and enjoyed the best break of his life when he was let out for ignoring a last-minute bulletin of a rumor of an earthquake in a foreign country in which great loss of life was reported. The story proved bigger than the flash rumor, and, fortunately for Mac's present career, was played up by the opposition afternoon paper.

The "Post" is one of many papers now featuring McIntyre's daily column, for which service it pays several times as much per week as it paid him for full-time duties.

A Smart Feller

J. George Frederick has just published three books, "Humanism as a Way of Life," "Cooking as Men Like It," and "Fifty Hand Picked Common Stocks," and edited a symposium entitled "A Philosophy of Production," with contributions from Henry Ford, Bernard Baruch, Sir Philip Gibbs, Owen Young and other authorities.

Inside on "It Girl"

Daisy DeVoe, reports to the contrary notwithstanding, has written the series of newspaper articles under the caption "Clara Bow's Secrets, the Confessions of the 'It' Girl's Secretary," appearing in the New York "Graphic" and syndicated. This was arranged by the Famous Features Syndicate which also handles the "Floyd Gibbons Speaking" daily strip in the Eve. World (New York), and elsewhere.

Miss DeVoe made no attempt to belittle Miss Bow, for whom she worked two years.

Miss DeVoe was contracted to write 12 chapters and she sent them in to the New York office of the Syndicate at times by air mail and then later wired some of them. Several were ordered rewritten which Miss DeVoe did without any protest. And the Syndicate at no time received any squawk from Miss Bow.

Book Jacket Ads

Book publishers conferring on the advisibility of adding advertising sections to the back-sections of books for added revenue, a la magazine style, have scrapped the plan, with the ads to go on the book jackets instead. Chief argument against the ads going into the back sections of the book proper, as voiced by advertisers consulted, is that not all readers finish a book.

Ads on the book jacket idea all set, with a central advertising organization to handle. Because of limited amount of advertising that could be carried, it was deemed not profitable for individual advertising departments. Publishers will farm out the book-jacket space to the central organization, which will act as a sort of national advertising agency.

Paris Herald Lit. Ed.

Elliott Paul, author of "The Governor of Massachusetts" and a half dozen other books, has been appointed Sunday and book editor of the Paris "Herald." Although Paris is the haven of America's literary bad boys, and has been for years, the "Herald" has gone along without paying much attention to the arts. Now, with Paul's appointment, it begins to look as though they're going to become tony in their attitude towards books, writers, painters, etc. Paul was the editor of "Transition," a magazine published in Paris for several years that printed only the very modern moderns and made it a big literary success. He left the mag. about a year and a half ago and it folded soon afterward.

Best Seller Makers

The Charles Denbo advertising agency, which had the book publishing business pretty well sewed up, now has a competition in Franklin Spier. Latter, which is also handling the advertising of book publishers exclusively, has already lined up about eight publishers and making attractive offers to the others.

Denhard, pioneer in the business, is said to be responsible for the creation of more best-sellers than any other single person. Despite what the general impression is, best-sellers don't happen, but are made.

Fritz Blocki on Wire

Fritz Blocki of the Chicago American has started handling his regular theatrical column in that sheet from his bed at St. Joseph's Hospital at Hot Springs National Park, Arkansas. Blocki has had a bad seige of arthritis and has been away from his desk about six weeks.

Blocki will contact his Chicago news sources of wire and letter from Arkansas until he's entirely better. Mrs. Blocki has also been ill from the exhaustion of looking after her hubby.

Both Mr. and Mrs. Blocki have been de-tonsiled by the medicos.

House Organ Goes Mag

Instance of a house organ expanding into a national mag is that of "Charm." Intended originally to interest the women customers of the Bamberger store in Newark, it has expanded into a general women's mag and now takes advertising.

With a nice circulation, "Charm" takes on a new size in February, together with new features in keeping with the new policy.

Book Titles, Too

As evidence that the English have funny ideas about book titles, there are Nell Martin's novel, "Lord Byron of Broadway," which was published in England as "What Price Melody?" J. George Frederick's "What Is Your Emotional Age?" was revamped to read "Am I?" and Beth Brown's "The Tired Trolley Car" was rechristened "The Weary Tram."

One Good Turn Deserves—

John Dos Passos' "Oriental Express" is now being translated into French by Blaise Cendrars, author of "Sutter's Gold."

A sort of noblesse oblige on

(Continued on page 63)

BEST SELLERS

Best sellers for week ending December 20, as reported by **The American News Company, Inc.,** and branches.

Fiction

Phillippa ($2.50)	Ann Douglas Sedgwick
Waters Under the Earth ($2.50)	Martha Ostenso
Cakes and Ale ($2.00)	W. Somerset Maugham
Blowing Clear ($2.50)	Joseph C. Lincoln
Deepening Stream ($2.00)	Dorothy Canfield
Twenty-four Hours ($2.50)	Louis Bromfield

Non-Fiction

Little America ($5.00)	Richard E. Byrd
Story of San Michele ($3.75)	Axele Munthe
Lives of a Bengal Lancer ($2.75)	Major F. Yeats-Brown
N BY E ($3.50)	Rockwell Kent
Strange Death of President Harding ($3.50)	G. B. Means & J. D. Thacker
Third New Yorker Album ($3.50)	

The European Runaround

By Frank Scully

On the Continent.

Socialists are squawking strongest over Snowden's plan to make the Government carry London opera on the hip.

First gag was to gyp profits from B. B. C., Government broadcasting unit, to wet-nurse opera.

"Take the surplus and build up the ether programs," yelled the radio fans.

Snowden now plans to pull Covent Garden out of the red with $25,000 advance and then subsidize the tenors $90,000 a year for the next five years.

Tax-paying boys, no like.

Barker Still Barking For Dough

On top of that Granville Barker keeps crying for a National theatre.

All this is Grade A Socialism, but the laugh is the carmine-tinted minds who ought to be strongest for it (like Swaff) are all shouting, "Over my dead body!")

"A Kidding Has Been Arranged"

This Emlyn Williams whose "Murder Has Been Arranged" has gone from the Repertory Players to St. James's theatre, is a Wallace trouper, and young enough to be rated at least "promising." He played "Angelo" in the original "Spot" company, and is the Austrian cop in "The Mouthpiece." He's only 25.

As training for tough mugg roles, Williams has an Oxford M. A. degree and is overboard on languages, beginning with Welsh, which was all he spoke until old enough to know better.

They have no word for "theatre" in Welsh, so he had to learn English.

"A Murder Has Been Arranged" took him two weeks to write, he says.

That doesn't seem possible.

Copying down the title alone looks like a month's work.

Sinjun and Shaw on Talkers

St. John Ervine is telling the Canadians to build sure-seaters as their answer to Famous Players' freezout of legit productions. He thinks Shaw is the greatest mind since Ibsen, but not great enough to pay much attention to, apparently.

Shaw says legit is dead. He's already aboard the talker lugger. He was against filming his plays as silents because they would have been a competition to his companies on tour, or in translation.

He's for talkers because they've made legit become the competition—and very feeble competition at that.

A shrewd showman, this Shaw.

India Out as Musical Background

Tough Guy Bolton and Fred Thompson have got their Drury Lane musical by the British censor by changing an Indian rebellion into one more remotely Oriental. China, Manila, Manchuria—anywhere but India, says the censor.

India seems to be a ticklish subject among the nervous old ladies of Downing Street since Ghandi shaved his head.

The change means that Marie Burke, Clarice Hardwicke and Bobbie Howes will be, among others, on Sir Alfred Butt's payroll not thrown out of jobs.

They could, of course, have tried another change—throwing the sap censor overboard.

Nobody ever seems to think of that.

Painless Sequestering in Nite Clubs

In Continental class spots nobody is allowed to dance except in evening clothes.

For tact the London Kit-Cat has a darb idea in this connection. You do down in a "lift." In wearing a business suit, you're let off one floor down. This turns out to be the balcony. You overlook the orchestra, dance floor and more formal diners. You also have a tiny 10 x 10 dance floor of your own.

If you're full-rigged, the "lift," of course, takes you down to the main floor with no stops. You're not conscious of any steering on the part of the staff.

Proof of this is that not one person in 10 is aware of the personally-conducted parking place gag on a first visit.

Time Contracts on Endorsements

Stars approached to plug beauty preparations should sign only short-termers, the older girlies say.

Otherwise, when their signing-mugging days are over, they'll find entry into the refined rouge racket full of hurdles.

Lina Cavalieri, for one, finds her beauty biz in Paris hampered by a rival cosmetic to which she gave the unqualified rave (for a price) years ago.

Now that rave is being used against her.

Denny, Old Screen Star, New to Home Town

S. R. Littlewood, critic, is telling how Reginald Denny, "with a general exterior that reminds one with astonishing closeness of Chevalier himself," is likely to push Maurice out of the ring for the smilesmanship of the world as a result of his work in "Those Three French Girls."

Only he calls him Richard Denny.

Really, as Shaw said about Samuel Butler, the English don't deserve to have great people.

Square Shooting Sam Collects

Sam Goldwyn, shrewdest of showmen, got a big play on that star-searching thing of his.

Cables telling he was coming over "in search of new faces, new stars, and new youth to work with" got a wide plug everywhere.

He couldn't get it though if he were a four-flusher. When he hunts for new material he usually hunts.

Those Banky, Colman, and Laye jobs of Sam's are his real credentials, not a lot of p. a. hooey that's never fulfilled and was never meant to be.

Cedric Belfridge, ex-Hollywood chatterer for foreigns, and now p. a. in London, will have a cinch spreading Goldwyn around.

His chief job will be to keep out the Metro and Mayer billing.

"Where's My Wandering Bar Tonight?"

That "Wonder Bar," which mixed its phoney cocktails first at the Kammerspiele in Vienna and then got carted to Paris by Harry Pilcer under the pulmotored title of "Nudist Bar," is now in London.

It bucked Cochran's "Ever Green," Chevalier and Lauder for the early December big money.

Andre Charlot staged the London version of this "Love Among the Gigolos." Same staging idea as elsewhere, with audience as part of the show, nite club style.

Julius Salter, who worked on the original "Wunder Bar," helped Charlot stage the London production.

It won't set anybody's hair on fire. Salter blames the difference in production ideas if the thing fails to click in London as it failed in Paris.

In Vienna everybody knew, he says, what it was all about, knew the whole script in fact. In London, only the cues.

5% Tax, Concerts and Radio To Help New York Musicians

At a meeting called by the A. F. of M. Dec. 16 to relieve unemployment among union musicians of Greater New York it was decided to put a 5% tax, Jan. 4, into effect on the earnings of every member of Local 802, either permanently employed or who earns enough from single engagements to equal the minimum weekly union scale.

There was also provision for Sunday morning musical concerts every week for the next six months or longer to raise a fund of not less than $500,000.

Both steps decided upon almost unanimously by three special committees, one appointed at a recent meeting of 802 as representatives of the union at large, the second composed of governing board of 802 headed by Joe Weber, who is also Federation president, and the third composed of men now working in restaurants, hotels, theatres, symphony orchestras and the Metropolitan Opera house.

According to Mr. Weber a mammoth symphony of 200 or more musicians will play Sunday a. m. concert at $1 top, with eminent conductors handling batons. The rights for the concert broadcast are expected to bring in a tidy sum to relief fund.

Dole System Under Protest

The system is resented by many musicians and therefore the money raised both through taxation and benefits will be used for salaries to the unemployed after the cases requiring emergency distress assistance have received attention.

This is not the first time the 5% tax has been voted for 802 men. About two months ago the tax was announced by the governing board but withdrawn.

A majority of the orchestras in dance halls and those playing single club dates work for less than half the face of their contracts. Where a musician should receive $120 weekly for playing certain hours he is often actually paid $40 or less, yet the 5% tax would reduce his salary $6 a week since it is based on what he is supposed to but does not, actually receive.

Edward Canavan, president, 802, said the local has a fund of $50,000, which has been partly used during the past month to help members in emergency. The rapidly depleting amount, according to Canavan, needs immediate support.

First Unemployed Concert

The first of concerts by the Unemployed Co-operative Orchestra for benefit of unemployed musicians will be held Saturday night, Jan. 3, at Mecca Temple.

Mmes. Ernestine Schumann-Heink and Germaine Schnitzer, concert pianist, will be the guest artists.

Rudy Vallee will lead a dance band of 20 men who will play for charity in the Mecca Temple Pavilion.

LUNCH ROOM SONG

Thompson Chain Giving a Copy With Each Cup of Coffee

The John R. Thompson Co., operating restaurant chain, giving each customer a song titled "Buy Now," published by themselves. The title page has a picture of Ernie and Billy Loos, billed over station WGN in Chicago as the Thompson's Musical Chefs.

Kahn's Music Paper

Roger Wolfe Kahn, son of Otto H. and former orchestra leader, may enter the publishing business with a new trade paper.

Kahn is sending out feelers on a sheet to cover music and pictures only.

Gene Austin Gets English Song

Gene Austin, Inc., purchased American publishing rights to "Misunderstood" from Campbell & Connelly of London.

Gene Austin and Marty Bloom returned last week from a 12 months' tour on the road.

Irving Urelles, with Harry Bloom Music, back after five weeks on the road.

Cheaper to Rent Bikes To Keep Pluggers on Go Than Pay Office Rent

Detroit, Dec. 23.

Music publishers are giving up their offices and equipping their pluggers with bicycles. Finding that the only way to get their songs planted is out at the spots where the music is played they believe the offices an unnecessary expense.

It has been known for some time the only ones patronizing the offices were radio acts appearing on remote stations and band leaders who play a one night a year engagement.

ASK U. S. BAN

Hamilton, Can., Unions Would Bar Yank Musicians

Ottawa, Dec. 23.

The Canadian Government has received a petition from the labor unions of Hamilton to bar all United States theatre or dance orchestras from the Dominion because of unemployment among Canadian musicians.

No action yet.

Musical Changes at Stanley in Pittsburgh

Pittsburgh, Dec. 23.

Ralph Harrison, orchestra leader here and recently at the Harris, went to the Stanley last week as pianist and musical contractor, succeeding Herman Middleman.

Four members of Harrison's band with him at the Harris went to the Stanley with him.

Most of the Stanley band has been retained.

Don Bestor and band at William Penn hotel for several months, goes on a barnstorming tour. He playing one week at the Stanley beginning Jan. 12.

GILLETTE IN SYRACUSE

Bobby Gillette, m. c. at the Valencia, Jamaica, L. I., will move upstate to fill the same berth at Loew's State, Syracuse, when that house returns to its original presentation policy Jan. 2.

Picture for the inaugural week will be "Paid" (M-G).

ROYAL THEME SONG

London, Dec. 9.

Keith Prowse have signed contracts with Sir Edward Elgar and Sir Landon Roland whereby they publish all future works of these composers.

Elgar's first as a "Nursery Suite" dedicated to the princesses of the Royal Family.

OLSEN AT DEAUVILLE

George Olsen opens Jan. 17 at the Deauville Casino, Miami, for 10 weeks. Dates are being arranged by the M. C. A. to take the band across the country direct to Florida.

At present Olsen is at his club in Culver City, Cal.

WINEGAR'S VILLAGE FARM JOB

Frank Winegar's band (CBS) replaces Larry Funk's band (NBC) at the Village Barn, Greenwich Village, Jan. 1. The change of bands will bring a change of radio wires.

Herman Bernie's $4,000

Herman Bernie took 40 musicians to Pittsburgh Dec. 22 to play at the debutante party of Mrs. R. H. Semple's daughter. Band received $4,000 for the date.

Those Street Sellers!

San Francisco, Dec. 23.

Song sheets with the lyrics of all latest popular numbers appeared on the streets last week with crew of street venders hawking them at ten cents per copy.

Will Osborne is now on WOR for three weekly broadcasts, starting last week. This means he will not tie up again with CBS.

Drama's Song Plug

Plugging a dramatic play by means of songs will be tried out by Curtis Emery. Latter will shortly open "Life Is Like That," in New York.

Tunes of "Lavender and Old Lace" and "Weary Soul," from the Emery show, will be released a few days by Harms after the play opens, as also disc records of both numbers made by three companies.

BANDS CRYING BLUES

New Year's Eve Bookings Shot By Small Money Offers

Ridiculous offers which band and orchestra bookers are receiving for bands for New Year's Eve have just about killed their biz for this New Year's Eve. Although bookings last year weren't up to customary quota, they were still far above the present number for this year.

The money offered the b. and o. boys have the bands shedding real tears. All they appear to want to spend for a band for New Year's Eve is $15 or $20 a man, which, according to bookers, is ridiculous. Almost any kind of a band wants $50 per man that night, even if they play for $20 or $25 any other night.

Opera Singer's Suit Over Disc Endorsement

Claiming that Speak-O-Phone, disc reproducing firm, represented in advertising that she had indorsed that company's discs when she had not made such indorsement, Emma Redell, concert singer, now with the Chicago Civic Opera, has filed a damage action against that company. Miss Redell asks an injunction against the firm further circulating such indorsement. Suit was brought in the N. Y. Supreme Court for $25,000 damages.

Exhibit in the case is a circular folder which carries several prominent theatrical names as indorsers of the company's sound reproducing methods. The disc which Speak-O-Phone makes is of metal and is apparently aimed for home consumption.

Defense is that the circular came from the California distributing company of the same name as the makers. Latter are in New York and when receiving the paper from California believed the indorsement by Miss Redell legitimate.

The New York firm claims that when it found this was not so it ceased using Miss Redell's name.

Bill Jacobs Resigns

Bill Jacobs, sales manager, Red Star, has tendered his resignation to take effect Jan. 1. He recently returned from a coast-to-coast trip for the firm. He joined the staff at Irving Berlin in 1919 and had been there until Jan. 1, 1930, when he switched over to Red Star.

BLOOM ADMITTED TO A.S.C.A.P.

Harry Bloom Music Publishing Co. has been elected to membership in the A. S. C. A. P. No classification set.

Bloom started in business eight months ago.

Bank as Radio Angel

(Continued from page 1)

will be limited to five minutes unless importance of a story warrants more. The most important news will be sent out even during commercial programs.

If the idea gets over, Bank of America will attempt tie-ups with key stations throughout the country and sell time to national advertisers. Beverly Hills is just outside Los Angeles and without a local daily newspaper. KMPC has a 500-mile coverage and is owned and operated by the MacMillan Petroleum company, independent refiners.

Some time ago a New York promoter advanced a radio news idea entailing the planting of reporters throughout the city to immediately phone the story direct to the ether transmitter from the scene or source of the story as a running account of what was happening. It never went through.

802 Regulars Prevail Over Radical Element In Union Elections

After Local 802, in annual election last week, had re-elected the old governing board and the trial board for the New York musicians' union, Edward Canavan, chairman of the local, declared that "the reign of terror which radicals in our ranks hoped to institute was rejected." He added that 802 would continue along the lines of the past.

Canavan was further emphatic regarding what he termed the defeat administered to those in the union who sought to prevent out-of-town musicians working here. He said: "Of the 32 men nominated for the governing board, the four chosen were those who are now serving their third year. The same is true of the nine men chosen from among a list of 60 proposed for membership on our trial board. With the results of this election definitely established all ideas of refusing to allow out-of-town members to work here, or forcing them from Greater New York through 'freezing out' methods, are at an end. Local 802 will not tolerate the use of force in depriving visiting members of the federation from earning a living.

The local has a membership of more than 16,000, and the differences in race and language have been blamed for many misunderstandings. At the last general closed meeting over 6,000 men congregated but not more than 10% of them could hear the speakers or follow the proceedings. This led to minor disorders. A still previous gathering had ended in a riot.

Those elected to the governing board at Joseph Abrahams, Michael Briglio, Leo E. S. Massimo and Edward Urbach. Men returned to the trial board are Harry Bennett, Maurice Bernhardt, Joseph Briglio, Daniel Bruno, William A. Deutsch, Dominick Fantilli, Max Frey, Henry H. Kielgast and Jack Zimbler. Maurice Bernhardt and Daniel Bruno were also chosen delegates to the A. F. of M. convention, from a list of six, and Max M. Richter won over Louis Wolff as delegate to the Central Trades and Labor Council.

Bands in Florida

Palm Beach, Dec. 23.

The Palm Beach Hotel roof-garden opened Dec. 17, with a twelve-piece orchestra. Cliff O'Rourke, tenor, featured with the dance and concert orchestra.

The Breakers and the Royal Poinciana will feature their daily concerts. At the tea-dances on Breakers Beach and the Cocoanut Grove Howard Lanin's orchestras will play.

George Lamaze will have his usual orchestra at Patio Lamaze. He has also assumed the management of Deauville Casino at Miami Beach.

The New York String Quartette will play at musicales at private homes.

The Royal Canadians, a Toronto orchestra, has been engaged by the Mayflower.

The Everglades Club will feature concerts on certain nights, followed by dancing, Bernar Barzeley as leader, making his debut on New Year's Eve.

The Restaurant Flamingo is open. Miss Lillian Baldwin, who was in Europe all fall, has arrived to serve as hostess at The Breakers.

RADIO NAME CONFLICT

Radio Music Co., Inc., which publishes popular songs, has filed suit in the Supreme Court against Henry Segal, 3 East 14th street, to restrain him from using the name Popular Radio Music Co., asserted to have been taken in order to obtain some of the plaintiff's business by deception.

ASHTON WITH PUBLIX

Johnny Ashton's band, playing through the Pacific northwest, has left that territory to open in a Publix unit at Omaha Jan. 3.

Outfit lingers with the picture house circuit until May when it again returns to its own ballroom on Bass Lake, Ind.

S. S. BRANCH MGRS.

Jack Goodwin, formerly with Feist, is manager of Silver Songs' new office in Chicago.

Nat Madison, formerly with Bibo, Bloeden & Lang, will represent S. S. in Boston.

SPOT IN FILMS FOR MUSIC —WARNER

Hollywood, Dec. 23.

Jack Warner states that music properly placed in talkers will be commercial at the box-office and both WB and FN will continue turning out light stuff with a song or two interspersed.

The Warners have Kern Harbach, Fields, Rodgers and Hart, Hammerstein and Romberg, Kalmar and Ruby and kindred teams under contract. Studio attitude is that these writers for many years have been trained where to spot songs in librettos and have proven themselves commercial. The only qualification might be a minimization of songs for pictures.

An indication that Paramount still has hopes for the return of musicals in one form or another is the studio's maintenance of a minimized music staff. Among those under contract are Sammy Coslow, Jack King, Nat Finston, Arthur Johnston and Busby Berkeley.

Latter has a straight director's ticket for a year, of which four months have already been clocked off and Berkeley has yet to receive an assignment. Paramount has made no gesture to retrieve Berkeley's agreement or any of the other music men's contracts.

MPPA's London Agent On Royalty Scouting

J. M. Dixie, secretary, Music Publishers' Association, Ltd., of London, has been appointed English representative of M. P. P. A. to handle all copyright—infringements of American music in England. Dixie, who was in New York for two weeks, sailed for London Saturday (20).

Previous to this new arrangement the M. P. A. L. itself looked out for the interest of the M. P. P. A. in England, handled all new licenses and retained a collection fee for itself. Dixie now takes over these duties personally, and will retain all collection fees.

M. P. P. A. is planning to place American music on a competitive basis with English tunes for the licensing for British cinemas.

Village Floor Show

A new floor show went in this week (22) at the Varsity Club, Greenwich Village, staged by Robert Conklin.

Line up includes Day Sisters, Flo Corbett, Maxine and Perry, Hubert Murray, Alma Roman and Eight Village Belles, femme dancing unit.

HERE AND THERE

Ted Weems opened at the Trianon Ballroom, Chicago, Dec. 20 for 10 weeks.

Jack Pettits opens at the Town Club, Pittsburgh, Jan. 3.

Roy Teeven and band complete 17 consecutive years between two theatres, the Empress and Regent in Grand Rapids, Mich., this month.

Cass Hagen back in band booking harness after being out a year. He's tied up with Bernie Foyer.

Mickey Addy has resigned from Red Star's professional staff.

A Vincent Sorey orchestra, direction, Al Mansoni, opened the new Venice Gardens at Edgewater, N. J., Dec. 22.

Lester Edwards, former prof. appointed manager Fred Fisher's Chicago office.

Eddie Cantor's name is on the door of one of the private offices at Red Star.

Al Wise, owner of Wise Retail Music Stores, recently bought into Ashley Music Supply Co., founded seven months ago by Abe Schlager.

Duke Ellington and band will play for the annual dance of Metropolitan Life Insurance Co. at the Hotel New Yorker, Feb. 11.

Harold Spina has left the professional department at Universal Music to become a nite club entertainer.

Hollywood Almost "America's Deadest Spot"—Town Shutting Up After Jan. 1

Hollywood, Dec. 23.

Everything and everybody are marking time here for the big holiday blow-off in night life. Then this town, perhaps the most extreme city in the world, goes dead on its nocturnal whoopee. Whatever joy spots locally are existing, are staggering along in the hopes for the usual Christmas and New Year's festivities, but everything shuts up thereafter.

George Olsen will call it a season after Jan. 1 and is shifting to Florida. Hotels will curtail their dansapation at the same time.

Kenneth Harlan's club is another weak sister which, from indications, will have to pep up miraculously or else. Other spots in town will be lucky if they can drum up a corporal's guard. The abnormality of Hollywood in its extreme individual riches and mass majority poorness, makes this city a peculiar paradox. A comparative handful is unusually wealthy, but the great majority have bucolic tastes and incomes.

Whatever night life there is flourishes on the too limited handful of spenders.

CLOSE 2 TOLEDO SPOTS

Toledo, Dec. 23.

Two nearby nite clubs got it in the neck last week by raiders. Sandusky's sole niter was closed by officials and John Rini, in charge, booked as a liquor violator. Patrons not held. Other was Joe Parker's cafe in Ann Arbor, Mich, padlocked.

Latter has been favorite drink and neck spot since 1880, which was proved by the initials and hearts cut in some of the furniture. No arrests were made although dozens of Michigan University students were found in the joint.

Mathes M. C.'ing in Brooklyn

Harold Mathes, formerly with Will Oakland at the Oakland Terrace, New York, now m. c. at the Rockwell Terrace, Brooklyn.

SONG HITS
"I HOPE YOU LIKE IT"
You've guessed it. The old maestro, Ben Bernie, is now at the College Inn, Chicago, broadcasting from there via the Columbia chain and over WBBM, and featuring, of course,
"Here Comes the Sun"
"Don't Forget Me in Your Dreams"
"And Then Your Lips Met Mine"
ROBBINS MUSIC CORPORATION
1799 SEVENTH AVE. NEW YORK

No Mention of Gaming Tables on Air Program

New Orleans, Dec. 23.

Club Forrest, just outside the city limits, is the only nite club in the country with a gaming casino adjunct going over the radio nightly. Its broadcasting over WSMB, local station covering all Southern states. It starts at 11 each night, running for 75 minutes.

Harry Berman, the club's m. c., is the announcer, with Jules Baduck's orchestra of 12 pieces playing the dance music and for the vocalists.

Emphasis on the air only for the floor show of the road house; no mention is made of the gaming room.

Kabarette der Komiker

Berlin, Dec. 14.

The center of the December program forms the tragi-comedy "Der Fall des Generalstabschefs Redl," by Egon Erwin Kisch, fascinatingly and effectively done and directed by Kurt Robitschek, with Wolfgang Heinz, Caecilie Lvosky, Oscar Sima, Ernst Raden, Heinrich Schnitzler, Fritz Strehlen and Ernst Prockl acting. It is received with lively applause.

The femme jazz band of Alex Hyde, consisting of 12 girls, who also appear in the Wintergarten, give a performance here also and are lively applauded.

Paul Nikolaus and Maria Ney figure as conferenciers in an amusing manner. There are also the excellent dancing couple, Natascha and Maxon; the first-class eccentrics, Presco and Campo; Valerian Schumakoff playing the balalaika masterfully, and finally Charton's puppet show. This very old art is received with interest; some new ideas have been added, such as a copy of the Waldoff, played by a puppet, but sung by the Waldoff on a record.

Finally there is again the American comedy sketch, "The New Car," played by Harald Paulsen, Alexandra, Nadler and Alexa von Poremsky.

Kay Kyser's Auto Jump

Kay Kyser and orchestra leave the Hotel Baker, Dallas, Christmas night to open Dec. 27 at the College Inn, Cleveland. Each of Kyser's men owns his own car and the boys will make the jump by motor.

Nita Bernard's New WOR Contract

Nita Bernard ("Crying Songbird"), appearing with Guy Lombardo's weekly "Frolics" broadcast, starts on WOR as part of the regular studio program.

Miss Bernard goes on the air Jan. 4 via WABC at 8:45 p. m. with the opening of the new I. Miller shoe hour.

RAH-RAH BOYS

Club Loses License After Yale Stags Rush Dressing Rooms

The Broadway atmosphere was a little too much for the staid old New England town of West Haven, suburb of New Haven, and home of the new Beacon Nite Club which opened with a floor show from the New York Everglades last week.

Management made the mistake of admitting a lot of Yale stags who tried to rush the chorus girls' dressing-room for a chance to dance with them. The rush was halted with no damage done, but the incident, together with some of the features of the show, caused the local police chief to withhold an operating license until changes were made.

A list of representative citizens, whom the management claimed saw nothing objectionable in the revue, had been invited and after a conference the following day between some of these citizens, town officials and the proprietors of the club, a license to operate was issued after the show was switched a bit.

A. F. OF M. OPENS FIGHT ON DISC BROADCASTS

Joe Weber, president A. F. M., personally conducting fight to prevent radio stations from using regular records for broadcasting instead of discs specially made for electrical transcriptions.

A. F. M.'s action based on contention additional musicians would be employed for recording purposes if the stations used only electrical transcription records.

M. P. P. A. reported favoring the move of the A. F. M. and may start a similar investigation to see if the doubling of records for radio use can be prevented.

R-K-O Broadcast Area Expanded After Jan. 1

After Jan. 1 R-K-O realigns the NBC stations for its weekly radio broadcasts to cover more territory, R-K-O will discount a few Southern stations from its weekly NBC hook-up and add a few more in the North. At present R-K-O goes over about 12 stations in the South. Four stations considered sufficient.

At present the NBC hook-up takes in about 40 stations from coast to coast.

Little Goes NBC

Cincinnati, Dec. 23.

Little Jack Little has signed with NBC and commences broadcasting at its New York studio early in January. His initial contract is for several months.

Little maintains a palatial home here. Besides his work for the local Crosley station during the past year, he has made personal appearances at theatres throughout the country.

WBAL ON FULL TIME

Baltimore, Dec. 23.

The Federal Radio Commission has approved the plan to synchronize WBAL with WJZ. This permits the big local broadcaster to return to a full-time schedule.

On days when WBAL's channel is being used by WTIC of Hartford, the local will be synchronized with the New York key station. It will take about eight weeks to install the new equipment. WTIC will synchronize with WEAF.

MEDBURY'S COAST SOLO

Hollywood, Dec. 23.

John Medbury's ethereal oration over KHJ, via the Columbia network, will be the only feature national hookup emanating from the West Coast New Year's eve.

Other local radio lines are laying off because of the heavy cost.

Martin Mooney Goes on the Air

Martin Mooney, New York p. a. will become radio columnist for WMCA. He will have a weekly "column" on current legit shows.

His broadcasting starts first week in January.

Four Hour New Year's Eve Trick

CBS has arranged a special program of dance music for New Year's Eve to run four hours. Fourteen bands from three continents and eight cities will be on the CBS network.

Fiction Trial Shows Radio Courtroom Is Ideal Ether Stuff

Chicago, Dec. 23.

Sensational court trials as a source of radio entertainment is being considered, following the success of the fictional trial program over WJZ in New York and KYW here.

Doubtful if mikes would be allowed in most courts except where publicity-seeking judges or prosecutors would okay. In America only time radio was employed was at the gala affair at Dayton, Tenn., for the Scopes monkey trial. In Russia the recent political propaganda trial was widely broadcast by the Soviet government.

Recent experiment with imaginary "Trial of Vivian Ware" drew a terrific response, with more than 14,000 letters sending in their verdict—13,000 for acquittal and only 1,000 for "guilty."

I. MILLER'S RADIO TRY

First Time On Air—Twice Nightly for Six Nights Over WABC.

I. Miller, the shoe company, is going to give radio a try. If it clicks the way it's supposed to, the bootery will make a 52-week proposition of the ether exploitation.

WABC will be the source of the tryout which will run Jan. 4-9 with twice nightly programs as the scheme. The double bills will be of 15 minutes' duration each with Gus Van to act as m.c. throughout the series.

The Miller management, previously ignoring radio, got the air hunch after donating $1,000 for the broadcast privilege to the recent actors' Sunday benefit at the Ziegfeld theatre.

Harry Kuh, now Van's personal manager, is handling the programs for the Miller radio try. Period will be known as "Miller's Variety Van."

GENE AND GLENN GO ON NBC NETWORK SHORTLY

Gene and Glenn, the Amos 'n' Andy of Cleveland, who broadcast daily over WTAM in that city, all set to broadcast over NBC network.

NBC's plans for Gene and Glenn not finally developed but the comics are certain to get the network after the first of the year. Not all unlikely they will broadcast from New York.

Gene and Glenn take one of the two periods now allotted to Phil Cook, who currently broadcasts twice daily over NBC but after the first of the year loses one; or Charles Hamp's period which is broadcast daily from Chicago.

'Uncle Don's' Easy $1,000

Don Carney (Uncle Don), broadcaster of kid programs for WOR, has run up his weekly intake to $1,000.

Income comes from his daily broadcast, records and books. And more of it in a chain tie-up.

MORTON DOWNEY'S CBS TIEUP

Morton Downey starts seven CBS broadcasts weekly tomorrow (Thursday).

Currently Downey is broadcasting thrice weekly from his New Club Delmonico.

Additional four broadcasts will be made via CBS, with Downey working with Freddy Rich orchestra.

FANNIE'S $2,000

Fannie Brice will be guest artist at $2,000 on the Nestle program, broadcasting over NBC Jan. 9.

75% OF RADIO STATIONS ON DISKS

Hollywood, Dec. 23.

More than 75 per cent. of the radio stations in this country now use electrical transcriptions or recordings for commercial or institutional broadcasting, but chiefly commercial. Commercial accounts usually are lesser naborhood merchants who, in between a "canned" musical recital, are given an ether plug stressing bargain prices, addresses, etc.

A year ago the recorded program was synonymous with a fourth rate broadcasting station, but when WOR, Newark (Bamberger station) announced it would go in for mixing up its radio stuff with disk broadcasts, those other stations which were in doubt quickly followed suit for obvious economic reasons.

ZONING FOR STATIONS USING WAX PROGRAMS

Hollywood, Dec. 23.

Complaints from small and large radio stations, voiced here with excess of the Continental Broadcasting Corp., may result shortly in a national system of zone booking for record programs (electric transcriptions).

Kicks are that some stations release programs before the date set, with oftentimes two stations in a territory broadcasting the same program simultaneously.

Plan is for protection to radio stations like that given to theaters. A booking system similar to that used by Film Boards of Trade is probable. Under this method programs could be sold to certain large stations first and later to smaller stations as second and third runs, etc.

Johnstone Steps Up As Ass't to Aylesworth

G. W. (Johnny) Johnstone, national publicity director, NBC, is leaving that post this week to become assistant to the president, M. H. Aylesworth. Johnstone has handled NBC exploiting since its formation.

Another NBC promotion due is Dan S. Tuthill, general air time sales manager, to assistant to the vice-president, George McLellan.

Walter C. Stone succeeds Johnstone.


TAVERN
A CHOP HOUSE OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
NEW LOWRY HOTEL
St. Paul, Minn.
Management M. C. A.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
George Olsen's Restaurant
Culver City, Calif.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
Playing "The Little Things In Life"; "Sing Your Way Home"; and "The 1930 Song Parade"
WABC every Sunday, 12 to 12:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

To the Brooklyn PARAMOUNT and San Antonio TEXAS
A Big New Year
EARL ABEL
Los Angeles PARAMOUNT

NO CHANGE IN MUSIC OUTLOOK

It's the same old hue and cry in the music biz—biz is off.

November showed no decided improvement in conditions, although some of the catalogs showed quite an improvement over that of October. In the main, though, were a graph of condition made since the month of September, it would show barely an upstroke for any month since then. November, then, was as slow as that of October.

Sales must be off when a firm like Lyons & Healy, of Chicago, which during the good old days of sheet music would sell 5,000 copies a week of a hit song, now sells but 1,500 copies of its number one seller.

All look forward to an improvement after the holidays.

Harm's "Three Little Words," from the Amos 'n' Andy film, "Check and Double Check," was November's outstanding hit, leading all other comers by a wide margin. Song looks strong enough to cop the ace spot for the current month, December. It also, for the first time in the past three surveys, took the top position from "Little White Lies," which in this survey slumps down to the fifth spot.

Santly's English ballad, "When the Organ Plays at Twilight," held firmly onto the deuce. Song sold strong during November and is one of those "Springtime in the Rockies" type of tunes, which, when once it catches, holds.

October's deuce, "Betty Co-Ed" (Fischer), rates fourth here, and was closely pressed by the undersongs for that spot. However, it earned it, for, though it started folding toward the end of November, its sales during the beginning of that month were strong.

"I'm Yours" Third

Famous "I'm Yours" slipped into the trey without much competition. It was high up among the best sellers all through the month.

Shapiro-Bernstein's hill-billy, "Moonlight on the Colorado," is a bit of a surprise in earning for itself a sixth and lowest notch in this survey of best sellers. This because it was not very healthy at the opening of the month. Nevertheless it came up swiftly around the middle of the month, and the last two weeks was rated with the top best sellers. It won that berth for itself by a narrow margin, edging out songs like Harms' "Body and Soul" and "Sing Something Simple," which were firm sellers during November. Also beating out Robbin's "Here Comes the Sun," another good seller during the past month, as was Donaldson's "Sweet Jennie Lee."

Songs which were listed in the last survey but which are erased from this are Robbins' "Go Home and Tell Your Mother," Remick's "If I Could Be With You," Witmarks' "Kiss Waltz" and Villa Moret's "Springtime in the Rockies." The latter song, by the way, holds the record for the most listings in this survey since the inauguration of the department. It has been listed for more than half a year.

It will be noticed that the word "pop," which was always added in brackets to the title of a song, if it were not a picture song, has been done away with this month. This because today the pops are in the majority by such a number that it is unnecessary to single them out. Only the picture songs will continue being marked as such, having the names of the pictures they are from written beside them. The rest, it will be understood, are pops.

Again "Three Little Words" wipes out "Little White Lies," this time in the Victor list of best sellers, copping the first spot for November. "Little White Lies" disappears from the curent list. Rest of the Victor dises listed are all new tunes, none having been listed in the last survey.

Victor reports a disc of much sales potentialities in "You're Driving Me Crazy," which Victor said was selling unusually well before its general release, the second week in December. It is getting terrific air attention.

Columbia shows an entirely new slate except for "Body and Soul," which was deuce in the last survey and crept up into the top rung for November.

Again "Body and Soul" remains the exception, this time on the Brunswick list. It is the only song which was there in the last survey also, being listed ace then and slipping to deuce in the current list.

In Chicago

Chicago, Dec. 20.

Four of the previous month's best sellers sank under the strain of competition and dropped to runner-up positions, with "Kiss Waltz" 7th, "If I Could Be With You" 8th, the sensational "Little White Lies" 9th, while the ever-present "Springtime in the Rockies," held on by its teeth in the 10 spot.

Out of the Amos 'n' Andy picture came a soaring song, "Three Little Words," that shot out of nowhere into the lead position, and is at present selling at an overwhelming rate, bettering its nearest rival by about two to one. "I'm Yours" is another newcomer, and going over at a fast clip, while "Somewhere in Old Wyoming" also came into the prize list. "When the Organ Played" rose from fifth to second place, but is now starting to slow down.

Jacques Renard Twice

"Three Little Words" took the lead in two of the discs, while content with the three spot in the Columbia list. Brunswick this month features a new band, Jacques Renard, which captures two ace positions in the lineup. Besides, none of the previous month's best sellers remain on any prize slate at present, though the ace orchestras still stick. Shows the extremely rapid turnover in the disc field.

"Body and Soul," which grabbed two positions on the Columbia score the previous month and remained off the two other discs, reverse the job this month, with only Columbia lacking the song at present. Ozzie Nelson comes back to the prize society for Brunswick with this song.

No freak stuff is present in any of the lists, though the previous month showed hillybilly, hot rag rhythm and string orchestrations, especially in the Victor discs.

On the Coast

Los Angeles, Dec. 20.

Music trades displayed a decided interest in life during the last week of November. Finish of the month saw sheet music, disc and instrument sales take a good leap. Business had been in the dumps since early this year.

In sheet music the locally written and published "It Must Be True" jumped to first place from nowhere on last month's list. Spurt credited to local radio plugs by Gus Arnheim and his orchestra. Same for Arnheim's recording of the number for Victor, which was pre-released and led that record company's list for the month.

Six best sellers in sheet music were split 50-50 between pop and picture numbers.

In the disc field torrid tunes were in the minority, with Los Angelenos sticking strictly to their first love, hillbilly ballads.

General outlook for the future in music sales is fair, but dealers are by no means satisfied that the increase of this month will hold up. They'll be content if they can grab off a small profit during the holidays.

NOVEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING NOVEMBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Three Little Words" ("Check and Double Check")	"Three Little Words" ("Check and Double Check")	"Three Little Words" ("Check and Double Check")
No. 2—SONG	"When the Organ Plays at Twilight"	"When the Organ Plays at Twilight"	"It Must Be True"
No. 3—SONG	"I'm Yours"	"I'm Yours"	"Moonlight on the Colorado"
No. 4—SONG	"Betty Co-Ed"	"Moonlight on the Colorado"	"If I Could Be With You"
No. 5—SONG	"Little White Lies"	"Somewhere in Old Wyoming"	"Beyond the Blue Horizon" ("Monte Carlo")
No. 6—SONG	"Moonlight on the Colorado"	"Betty Co-Ed"	"Go Home and Tell Your Mother" ("Love in the Rough")

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Embraceable You," "I Got Rhythm" (Red Nichols Orch.)	"Three Little Words" (Jacques Renard Orch.)	"Little Things in Life" (Earl Burtnett Orch.)
BRUNSWICK—No. 2	"Body and Soul" (Libby Holman)	"Au Revoir" (Ben Bernie Orch.)	"Old-Fashioned Girl" (Abe Lyman Orch.)
BRUNSWICK—No. 3	"Don't Send My Boy to Prison," "Football Freddy" (6 Jumping Jacks)	"Sing Something Simple" (Jacques Renard Orch.)	"It Had to Be You" (Red Nichols Orch.)
BRUNSWICK—No. 4	"Three Little Words" (Jacques Renard Orch.)	"Sweet Jennie Lee" (Isham Jones Orch.)	"Sweet Jennie Lee" (Isham Jones Orch.)
BRUNSWICK—No. 5	"St. Louis Blues" (Jungle Band)	"Body and Soul" (Ozzie Nelson Orch.)	"Sweetheart of My Student Days" (Earl Burtnett Orch.)
BRUNSWICK—No. 6	"Carolina in the Morning," "Who?" (Red Nichols Orch.)	"What a Fool I've Been" (Tom Gerun Orch.)	"Peek-a-Boo" (Beverly Hill Billies)
COLUMBIA—No. 1	"Body and Soul" (Paul Whiteman Orch.)	"You're Driving Me Crazy" (Guy Lombardo Orch.)	"Just a Little Closer" (Ruth Etting)
COLUMBIA—No. 2	"I'll Be Blue Just Thinking of You" (Ruth Etting)	"Sweetheart of My Student Days" (Ted Wallace Orch.)	"Homemade Sunshine" (Ted Lewis Orch.)
COLUMBIA—No. 3	"Three Little Words" (Ipana Troubadours)	"Three Little Words" (Ipana Troubadours)	"Baby's Birthday Party" (Guy Lombardo Orch.)
COLUMBIA—No. 4	"Baby's Birthday Party" (Guy Lombardo Orch.)	"I'm Yours" (Ruth Etting)	"Body and Soul" (Paul Whiteman Orch.)
COLUMBIA—No. 5	"Homemade Sunshine" (Ted Lewis Band)	"Baby's Birthday Party" (Guy Lombardo Orch.)	"I'm the Words" (Ben Salvin Orch.)
COLUMBIA—No. 6	"Sweet Jennie Lee" (Ted Wallace Boys)	"Wasting My Love on You" (Fred Rich Orch.)	"I'm Yours" (Ruth Etting)
VICTOR—No. 1	"Three Little Words" (Duke Ellington Orch.)	"Three Little Words" (Duke Ellington Orch.)	"It Must Be True" (Gus Arnheim Orch.)
VICTOR—No. 2	"I'm Yours" (Bert Lown Orch.)	"I'm Yours" (Bert Lown Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)
VICTOR—No. 3	"Maybe It's Love" (Leo Reisman's Orch.)	"Sweetheart of My Student Days" (Rudy Vallee Orch.)	"Three Little Words" (Duke Ellington Orch.)
VICTOR—No. 4	"Fine and Dandy" (Arden-Ohman Orch.)	"Body and Soul" (Leo Reisman Orch.)	"I Still Get a Thrill" (Ted Weems Orch.)
VICTOR—No. 5	"Beyond the Blue Horizon" (Geo. Olsen Orch.)	"Can't This Be Love" (Arden-Ohman Orch.)	"Beyond the Blue Horizon" (Geo. Olsen Orch.)
VICTOR—No. 6	"I Got Rhythm" (Arden-Ohman Orch.)	"Sing Something Simple" (Leo Reisman Orch.)	"Sing Song Girl" (LeRoy Shiel Orch.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"What Good Am I Without You"	"After All, You're All I'm After"	"I Still Call You Sweetheart"
Berlin, Irv.	"Little Things in Life"	"Cryin' Myself to Sleep"	"Truly"
Davis, Coots & E.	"I Still Get a Thrill"	"I Miss a Little Miss"	"Good Evenin'"
Davis, Joe	"On Revival Day"	"You're Only Passing Time with Me"	"Sweet Person"
De Sylva, Brown & H.	"Don't Tell Her What Happened to Me"	"Never Swat a Fly" ("Just Imagine")	"Just Forget"
Donaldson, Douglas & G.	"Little White Lies"	"Sweet Jennie Lee"	"My Baby Just Cares for Me" ("Whoopee")
Famous	"I'm Yours"	"Beyond the Blue Horizon" ("Monte Carlo")	"Baby's Birthday Party"
Leo Feist	"I'll Be Blue Thinking of You"	"Sweetheart of My Student Days"	"My Love for You"
T. B. Harms	"Three Little Words" ("Check and Double Check")	"Sing Something Simple"	"Body and Soul" ("Three's a Crowd," prod.)
Kornhieser, Phil	"Sally"	"Hurt"	"On a Balcony in Spain"
Marks, E. B.	"Peanut Vendor"	"Something Missing in Your Eyes"	"On the Winding Santa Fe"
Jack Mills	"He's My Secret Passion"	"With Pleasure"	"Our Cottage Isn't for Sale"
Joe Morris	"Somewhere in Old Wyoming"	"When Your Hair Has Turned Silver"	"On the Rainbow Trail"
Red Star	"Under the Spell of Your Kiss"	"To Make a Long Story Short"	"Sing Song Girl"
Remick's	"If I Could Be with You"	"Maybe It's Love" ("Maybe It's Love")	"Wastin' My Love on You"
Robbins	"Here Comes the Sun"	"Go Home and Tell Your Mother" ("Love in the Rough")	"Just a Little Closer" ("Remote Control")
Santly Bros.	"When the Organ Played at Twilight"	"You're the One I Care For"	"I'm Tickled Pink"
Shapiro-Bernstein	"Moonlight On the Colorado"	"Lovin' You the Way I Do"	"Tears"
Sherman-Clay	"Wedding of the Birds"	"Golden Sands"	"With My Guitar and You" ("Swing High")
Witmark & Sons	"Kiss Waltz" ("Dancing Sweeties")	"Laughing at Life"	"Dancing with Tears in My Eyes"

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Obituary

WILLIAM GROSSMAN

William Grossman, theatrical lawyer, who died last week in Baltimore of heart disease while addressing a Knights of Pythias Convention, was buried Friday in Kensico cemetary, New York. Among the honorary pallbearers were Earl Carroll, Al Woods, Arthur Hammerstein, George M. Cohan, William Laidew, Judge Gustave Hartman, Senator Royal S. Copeland, Hal Williams, Senator James E. Watson, Commissioner William F. Deegan, Grover Whalen, Corporation Counsel Arthur J. W. Hilly, State Senator Thomas Connally, Frederick Brown and Borough President Julius Miller.

Born in New York Oct. 4, 1867, Mr. Grossman was the son of Henry and Catherine Grossman. He graduated in 1882 from Public School No. 22 at the head of his class and seven years later was valedictorian of his class in the New York University law school. Admitted to the bar in 1889, he was the senior member of the law firm of House, Grossman and Vorhaus, organized in 1891.

Active in coporate, real estate and Surrogate Court matters, "Billy" Grossman was regarded generally by those who knew him as a specialist in theatrical and motion picture litigation. He was instrumental in the organization of the United Artists and an active factor in the formation of the United Booking Office. An executor and trustee of the late Percy Williams' estate he established the Percy G. Williams Home for theatrical folk at Islip, L. I. Among his clients were William S. Hart, Oscar and Authur Hammerstein, John Coogan, sr., Al Woods, Earl Carroll, Adolph Zukor, Weber and Fields, Lewis Bernstein and many others. Many of the standard forms of theatrical, motion picture and musical contracts, now in general use, were framed by him.

In recent years Grossman centered his activities on bringing conflicting interests allied with the theatrical motion picture and music publishing industries together and was considered one of the most proficient practitioners in copyright litigation. Among the plagiarism cases which engaged his attention during the past two decades were the "Bird of Paradise" and "Tipperary" suits, and he was instrumental in obtaining the United States Supreme Court decision which held that performance of a copyright musical composition in a hotel dining room was an infringement even though no admission was charged. Following that, Grossman was responsible for obtaining many other rulings in the Federal Courts favorable to music publishers regarding the performance of musical compositions in public places.

Grossman was also active in fraternal organizations and was Supreme Vice Chancellor of the Knights of Pythais, being elected to that office at a convention held in Tampa last summer. He was deeply interested in Masonry and he drafted the legislative act which consolidated the Order of the Eastern Star in its present form. He belonged also to the State, County and American Bar Associations, the International Law Society, the Elks, the Friars, and the Oak Ridge Golf Club.

He was a Republican, but numbered among his friends many eminent men in both parties. In 1892 he ran for the Assembly in the Fourth Distract of New York and although defeated received a large vote in that Tammany stronghold. His brother, Mose H. Grossman, is a former New York City magistrate.

A creator and solver of puzzles, Mr. Grossman was formerly president of the American Puzzlers League. Few of his friends were aware of his hobby for his keen and active intellect.

Surviving Mr. Grossman in addition to his brother, are his wife Mrs. Carrie Basch Grossman; two daughters, Mrs. Lillian Lignante and Mrs. Trixie Lewis, and a son, William Leonard Grossman, a senior at the Harvard Law School.

CHARLES K. HARRIS

Charles K. Harris, 65, musical composer and publisher and famous as the author of "After the Ball," died at his home in New York City Dec. 22. He is survived by his widow, two daughters, a brother and sister.

Mr. Harris was one of the first members of the American Society of Composers, Authors and Publishers, of which organization he was a director for 12 years. He also was secretary of the group for 7 years and held that office at the time of his death.

Mr. Harris was born in Poughkeepsie, N. Y., May 1, 1865. While still young his family moved to Saginaw, Mich., where he first got the idea of a musical career from watching vaudeville actors practice.

His first published song was "Thou Art Ever In My Thoughts," which he wrote by picking out the notes while a friend transcribed them as Harris could neither read nor write music.

"After the Ball," which made him famous, was published after he went to a ball in Chicago and saw two sweethearts quarrel. At the same time he met the woman who was to be his wife.

At David Velab Belasco's suggestion he wrote a photoplay of "After the Ball," which was made by the W. B. Steiner Photoplay Co. He also wrote other pictures, including "The Barker" and "The Heart of a Man."

"Break the News to Mother," "Mid the Green Fields of Virginia," "I've a Longing in My Heart" and other songs written by Harris were

In Memory of My Beloved Wife and Sweetheart

NELL

Who passed away Dec. 18, 1930

Roy Gordon

famous. He also wrote the songs for "Sinbad the Sailor" and "Hello Central, Hello," sung in vaude by Charles Horwitz.

He entered the publishing business after his name as a song writer was certain, the first office being in Chicago and later another in New York.

Funeral services will be held from Riverside Memorial Chapel, 76th street and Amsterdam avenue, N. Y., at 2 o'clock today (24) with Rabbi Nathan Krass, Temple Emanuel, officiating. The pallbearers will be members of the board of directors of the American Society.

Prior to the Rabbi Krass services there will also be a Masonic service.

Interment in Woodlawn Cemetery.

MRS. ROY GORDON
(Nell Healy)

Mrs. Roy Gordon, known professionally as Nell Healy, died Thursday morning, Dec. 18, in Saranac Lake, N. Y., where she had been for about a year trying to regain her health.

She is survived by her husband, Roy Gordon, and son, Roy Gordon, Jr., and two sons by a formr marriage.

Miss Healy appeared in vaude with the Gordon and Healy act, a comedy turn of the bride and groom type that had appeared in the R-K-O, Loew and other circuits for about 14 years.

The body was brought to New York for funeral services from the Plaza Funeral Parlors, 40 West 58th street, auspices N. V. A., and a mass conducted by Father McKenna of St. Malachy's Church.

Interment in Calvary Cemetery, Long Island.

FRED G. BELL

Fred Gatenby Bell, 51, actor, died Dec. 10 in Aeton Hospital, New York, where he had been for two months under care of Actors' Fund.

In his early stage career he had appeared in support of William Faversham and Cyril Maude. He was born in England, having been on the stage for some time prior to coming to this country. His last stage appearance was in "The High Road."

His widow, Gladys Hopton Bell, actress, and a young son survive.

Interment in Mt. Hope Cemetery.

LOUIS PELLICCIA

Louis Pelliccia, associated with S. Z. Poli for more than 40 years, died of a heart attack in New Haven, Conn. Pelliccia spent his early years in New York where he made wax figures with Poli. It was by exhibiting these figures in New Haven that Poli got his start in the amusement world.

Pelliccia became the first stage manager of the New Haven Bijou. He later held the same job at the larger Palace across the street, but returned to the Bijou where he was working at the time of his death.

CLARENCE E. RUNEY

Clarence E. Runey, 63, Cincinnati show print man and pioneer motion picture photographer, died Dec. 21 in Cincinnati of heart trouble.

Mr. Runey had conducted a show print business in Cincinnati since 1900 and had been the Cincinnati representative in newsreel work for various film companies. Of late he was active in getting city "shots" for R-K-O.

His widow and brother survive.

HENRI ROLPHE OTTE

Henri Rolphe Otte, 50, pictures, died suddenly of heart disease Dec. 17 in San Francisco. Funeral services were held in Los Angeles where his two sisters live.

Otte came from a noted French-German family, his grandparents being the Count and Countess of Goutche.

FLO IRWIN

Flo Irwin, 71, former vaudeville comedienne, died Dec. 20 in Los Angeles of a heart attack. She was a sister of May Irwin.

Miss Irwin's last stage appearance was made 18 months ago in coast vaude.

Ray Fern, 44, (Ray Fern and Moree) died suddenly of heart disease Nov. 19 last at his home in Philadelphia. Fern went on the stage in 1907. His widow (Moree) and parents survive.

Benny Soffo, 23, for three years with "Variety's" Hollywood advertising staff, died at Mount Olive sanitorium Dec. 19. His parents survive.

Georgina Graves, daughter of George Graves, well-known English comedian, died in a London nursing home Dec. 16, aged 23.

Charles H. Pope, 76, superintendent of concessions at the Brockton, Mass., Fair for the last 40 years, died Dec. 16.

Mrs. Chatainier died in Enghein, near Paris. She was the mother of Jean Chatainier, president of the French Picture Critics Association.

Girl Club Floaters

(Continued from page 1)

agencies which specialize in cabaret placements in and out of New York.

Any number of girls who can't get jobs as stenogs and clerks are looking to show business and hoping for an occasional job at something around a cafe. Many are of the hard-boiled school that know all the answers to any sort of a proposition.

Some of the girls are so tough that a group recently sent to a mining town cafe had to be let out by the operator of the joint when the miners complained of their unnecessarily rough methods in coin gathering.

Exes as Agents

Any job, anywhere, if only for a week, helps out and along with the outsiders storming the cafes for jobs have come a flock of ex-bookies, ex-bootleggers and every other form of ex, to act as agents for the random job seekers. There are more cabaret agents around now than ever before. They care naught about licenses, and with their office in their hat, hang around buildings where booking offices are located and grab girls as they pass, offering them jobs. These gyp agents take the biggest cut for themselves from the hard-boiled, but almost desperate type of girl now seeking jobs as entertainers or hostesses in a club or speakeasy.

Licensed cafe agents are worried about conditions, never too secure at any time, since girls who know the business are being undersold, despite the fact that the experienced girls are willing to take less than the regular percentage of the amount that nite life chumps drop in the "take" joints these days.

In the out-of-town spots the hard-boiled bunch of misfits will pass up a salary entirely, gambling on the chance of getting a money break by sitting out with saps who will take the rubber band off their rolls under the spell of the rough and ready, free and easy style.

Zack Miller Brings Divorce Suit in Miss.

Chicago, Dec. 23.

Zack Miller, owner of the 101 Ranch show, has filed suit for divorce from his present wife. Case is being heard this week at Natchez, Miss., where Miller is an extensive property owner.

Action on Miller's part is a counter suit to that of his wife's the past summer, when she asked for a divorce from Miller. This was settled out of court.

Miller is asking the custody of his two children.

TOM MIX AND RINGLING MAY GET TOGETHER

Chicago, Dec. 23.

Tom Mix may rejoin Ringling circus folds next year.

Understood that negotiations are now under way between John Ringling and Mix for the latter to star either for the Hagenbeck-Wallace or the Al G. Barnes circus.

Mix also has a picture deal as a future possibility.

Divvy on Animals

Chicago, Dec. 23.

Animals from the Sparks circus, now wintering at Sarasota, Fla., are being sent to the Al G. Barnes circus at Baldwin Park, Calif.

Sparks outfit will not be on the road this year, with the baggage stocks being distributed among the other circuses.

What disposition will be made of animals of the John Robinson circus, another shelved show in 1931, has not been decided yet. What circuses go out in 1931, however, will probably have a larger menagerie than in former years.

Missed Zack Miller

Galveston, Dec. 23.

One of best shots in Oklahoma has been employed by Col. Zack Miller as result of an attempt on his life at his ranch home near Marland, Okla., last week. Miller slammed door after answering a knock, when he saw a gun. The caller fired a shot into door and fled.

Miller left after the episode for Mississippi. He had been waging a vigorous campaign against cattle and hog thieves.

Miller is only survivor of brothers who founded the 101 Ranch show.

Driver Bros. Bankrupt

Chicago, Dec. 23.

Driver Bros., Inc., carnival tent manufacturer here, and prominent in the field a number of years, was declared bankrupt last week.

The drop-off in demand for carnival tents and banners is credited with causing the failure. Walter Driver was president.

AUTOS REPLACE HORSES

Mason City, Ia., Dec. 23.

Fair patrons crave speed so horse plays second fiddle to the automobile. Directors of the North Iowa Free Fair have voted for two-day auto races instead of horse racing.

There will be, however, a society horse show, something new here.

Millette's Paris Month

Ira Millette, aerial head balancer with Ringling Brothers for more than 15 years, sailed for Paris Dec. 16 to open with the Cirque d'Hiver for four weeks, starting Dec. 27.

Year 'Round Golfing

(Continued from page 1)

realized the advertising value of these contests will be gone after. Testimonials as to the beauties and difficulties of the local course are apt to be an aftermath.

Routing and ballyhoo is being put on an organized basis under Robert Harlow, former Boston sports writer, but more lately manager of Walter Hagen. Before spring, Harlow hopes to have the country circuited with enough tourneys set to keep the pros playing for prize coin throughout the summer—and maybe the year around.

This also brings up the angle of more of the better amateur golfers turning pro to take pot luck in a string of tournaments which will come often enough to give them a chance at collecting and making a living from the game.

IND. CIRCUS AT JOLSON, N. Y., FOR HOLIDAYS

Broadway has an indoor circus for the holiday weeks at Jolson's, the performers being names from the Ringling and Sells-Floto outfits. Show is billed as "Davenport's European" winter circus, with the Orrin Davenport bareback riding act a feature. Fred Bradna, equestrian director of the Barnum-Ringling show, is acting similarly and said to be the managerial head of the enterprise.

Same circus played a Shrine event in Baltimore two weeks ago and cleaned up. Shuberts looked the attraction over and the Jolson booking followed, the show being guaranteed. Show was offered continuous booking in Shuberts' houses out of town, but already booked for Shrine indoor affairs until the start of the outdoor season.

Show has the Concellos, a flying act, showing here for the first time. Girl in the act rated the best woman flier yet seen. The performers are Americans and were with the Sells show last season. Another new performance is that of Dainty Blanche, an 18-year-old aerial gymnast from abroad. Her mother was of the Klos Sisters, doing similar work. Blanche works along the lines of Leitzel.

In Ella Bradna's act there is a sensational leaping police dog, which with a short start jumps a 12-foot fence. There are 24 acts in the show, the others being Jack Joyce's liberty horses, Dock Sling Troupe, Winifred Colleano, Hill's elephants, Frisco's seals, Nelson and Nelson, Pallenberg's bears, the Arleys, Aerial Smiths, Ballstons, Kijo Kaban, Frank Mijares, Bell Trio. Among the clown turns are Chesty and Deanro (fight bit), Blutch Landolf, and Charley Smith ("Swimming").

Show carries its own band, Merle Evans using eight of Sousa's bunch.

Spokane's $70,000 Buy of Losing Park

Spokane, Dec. 23.

Acquisition of the Spokane Interstate Fair grounds by the city at a cost of $70,000 was announced. The property will become a civic recreation and exhibition center under direction of the park department.

Last fair in September left a deficit of $12,000 and stockholders and board of directors voted to sell. Property is valued at $175,000. Outstanding bond issue of $56,400, due in June, 1943, at 6%, which may be assumed by the purchaser. Property embraces 56 acres within the city limits.

Coin, Not Law, Prevents Jersey Bull Fight Idea

The proposed bull fight scheduled for Jan. 1, at Eastern League baseball park, Newark, N. J. has been called off.

While promoters of the event had assurance from local officials that there would be no opposition to the event the promoters had been unable to raise sufficient coin to guarantee Sydney Franklin, Brooklyn youth who made a name for himself as bull fighter in Spain, a sufficient sum as the main attraction.

New Jersey has no law prohibiting bull fights.

Andrew Downey Dies

Andrew Downie (McPhee), prominent circus man, died Dec. 17 at his home in Medina, N. Y.

Mr. Downie was the former owner of the Walter L. Main circus and had also owned the La Tena Circus, Downie Bros. and others.

His last circus was the Downie Bros., a truck show, now owned by Charles Sparks.

The funeral was held in Medina, auspices local Elks.

Don't Need Barn

Chicago, Dec. 23.

Not likely the Ringlings will rebuild the barn destroyed by fire last month at Peru, Ind., former American Circus Corp. winter quarters for several of the shows.

Shelter has been found for all the stock, with the regular winter overhauling of wagons going ahead as per schedule.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

In spite of the pre-holiday period, business held up remarkably at this south side neighborhood stand, with only the last couple of rows in the balcony vacant when the 10-act vaude bill started Tuesday night (16).

Martin and Martin led off with some fair contortion work, better trapeze stunts and a few weak attempts at comedy. The Warners return to the house after about a year, and again clicked mainly on the strength of the two kids. Boy developing into fine hoofer, tossing off some adult steps.

"Doin' Time" is a so-so little dance flash that may live its natural life in the Sunday dates. Four girls and two men and Eddie Matthews standing out with his soft shoe dancing.

Rodney and Gould follow the dead pan tradition and smacked 'em here. All the sap dancing and clowning, with the gag about mixed hands and legs, the burlesque adagio. All there but can make the grade easily in even the better spots. Knorr Rella and Co., two women and a man, have a wobbly comedy skit about a couple of ladies who go to Reno for a divorce, bothing having married the same man. Few laugh lines. Needs plenty of fixing before it can go.

Dave Barnam and Deacons, four men, have the substance of a good comedy and singing act based on colored preacher and his assistants idea. Gives 'em an opportunity for spirituals, hot tunes and the regulation pulpit clowning. They liked it here, though the boys insisted on staying too long. Campus Frolics was another small time dance turn, seven girls and one man, with some good six-girl chorus work. Debell and Ruff show promise. Four men and two girls in a hoke comedy act founded on many gag bits, some of which need strengthening and some cleaning. Built on the Olsen and Johnson plan, with the two men working in gob outfits. But where the first turn plays the wiser houses and can get away with the rough stuff, these boys are slated at present for the family spots, and must keep away from the blue gags.

Zelda Santley taxied down from the Palace to guest star, and clicked with her impressions of Cantor, Brice and Chevalier, and registered in her own right with a highly dramatic "Ten Cents a Dance." Her take-a-peek gown was something for the boys in this district.

Mme. Verobell and company, three women and a man, closed with a song and dance presentation, with the Mme. warbling while the others tossed each other around in full.

"Lilliom" (Fox), feature.

Regal

Beginning Jan. 3 this Publix-B. & K. colored house will try switching orchestras weekly in an effort to revive the drooping receipts. McKinney's Cotton Pickers will be the first colored band, with Earl Hines following. For the year 1929 the Regal showed a net profit of $40,000. For the year 1930 it will show a loss. So alarmed are the B. & K. officials over this condition they have smacked a budget on the house which, with the start of the new year, and the name orchestras, will cut the vaude acts down to two, and some weeks, if the orchestra is high priced, no vaude.

This week's offering is doing a great deal to keep the neighbors away and in the stores. The opening is a meaningless one, which allows the line of Regal girls to drag through a shiftless dance routine in such dim lights they can hardly be seen. It means nothing and gets away as far as possible from the Christmas spirit.

Billy Sibley, a young colored lad, with a cigar, a cane, a pearl derby and some steps that are fairly entertaining, followed. He used his shoulders and hands in a couple of turns that won him a hand.

Jackie Mabeley, in a fast line of patter with Ralph Cooper, the local m. c., was the first to bring the sparse populace to laughter. Her closing solos, slightly burlesqued and tapering off at the end to bring out her singing voice, brought her back again and again.

Opening the pre-view came the Vaughn Sisters and Jimmy Hite, two young and charming girls with enough versatility as hoofers and singers to click. Hite, in an Eton suit, is as nimble and talkative with his feet as they come today. In this house, and among a race who produces natural dancers, he pulled the partere section to strong acclaim. The trio are good entertainment.

Buddy Stuart and Co., just over from England, in comedy, with music, possibly hadn't had an opportunity to whip their turn in shape. Their 15 minutes dragged. Followed the Georgia Steppers, four colored men who opened in a much-used dance routine. One sings, and another does a dance which paces the rest of the turn. Without this solo hoofing number the act has little.

Kohn and Depinto, two boys with an accordion and a fiddle, warmed on sight with their fast music and foot work. "Memory Number" gave the two a chance to recover their breath and brought out the pleasing fact that both are musicians. An excellent turn and the way and able to click in any vaude theatre.

Rose & Wilson closed with a comedy conversation of the old war days; fair entertainment. Drills helped. The two use soldier suits.

Picture, "Laughter" (Par). Business exceedingly light, with only the center of the main floor populated.

Treasurers' Club to throw their annual dance at the Bal Tabarin, Sherman, Jan. 28.

Ritz, Berwyn, one of the Lasker houses, was badly damaged by fire last week, with loss estimated at $7,500. Short circuit destroyed the stage, screen proscenium furnishings, and about the first 10 rows.

Ella Weinberg has joined the John M. Rogers agency, handling the club dept.

LOUISVILLE, KY.

Alamo—"Man To Man."
Brown—"The Silver Horde."
Mary Anderson—"Scarlet Pages."
National—"Romance" (F. & M. Idea). "The Last of Lone Wolf."
Rialto—"Follow The Leader."
Savoy—"Happy Ray and Co." (Stage). Films.
State—"Passion Flower."
Strand—"Old English."

Yvonne and Georgi, dancers, grossed about $300 for the Woman's Club, Thursday (18) night.

U. of L. Players took in nearly $750 for three performances of "The Goose Hangs High," at the Playhouse, Friday and Saturday.

A fire in the projection room gutted the Savoy theatre building at Nicholasville, Dec. 16, and destroyed all picture equipment. Loss estimated at $12,000.

Plans of Mayor Harrison's Christmas Committee include picture shows in various institutions for children who are unable to accept the invitation of various theatres to free performances during this week.

"Ladies Must Play" (Col), which was shown at the National last week, had been screened in two neighborhoods shortly before. National, unknowingly booked it in as a first run and did fair business.

Ben Greet's Shakespeareane Players at the Memorial auditorium, Dec. 19, drew about $1,700.

Roland Hayes, Negro concert singer, did about $980 for one show.

DALLAS

By RUDY DONAT

Majestic—"Just Imagine"; vaude.
Palace—"Along Came Youth"; stage show.
Melba—"Tom Sawyer."
Old Mill—"Only Saps Work."
Capitol—"Outside the Law."

"Flying High" road show cancelled Jan. 1 for muny auditorium here, due to rerouting. "Street Scene" next, Jan. 25-27.

Robb & Rowley circuit remodeling Capitol, Little Rock, Ark. Wheel's lone stand outside Texas.

J. L. McKinney, formerly with Tiff branch here, sent to open new exchange in Memphis, Jan. 5. Will handle Ark. and nearby states.

G. H. Mercer, formerly with East Texas Theatres, Inc., to open new Alladin in opposish to his employers in Longview, Tex.

For first time town has four circuses wintering here, Ray Bros., Russell Bros., Anderson's, and Bert Lprew's, all small-towners.

CINCINNATI

By JOE KOLLING

Albee—"Along Came Youth"; vaude.
Lyric—"Passion Flower."
Palace—"Princess and Plumber."
Capitol—"Tom Sawyer."
Strand—"Only Saps Work."
Family—"Road to Paradise"; "East Is West."
Keith's—"College Lovers."
Taft—Stuart Walker (stock).
Lax—National Players (stock).
Empress—Mutual (burlesque).

Erlanger-Grand and Shubert are dark this week, the latter house also having been shut last week. Both reopen Dec. 28 with "Colonel Satan," a new play by Booth Tarkington, starring McKay Morris, at the Grand, and "Dracula," a return, at the Shubert.

Cover charges of hotels and night clubs here for New Year's Eve are the same as in recent years, but various managements report a decided shrinkage in advance reservations. Hotel Gibson's $10 price is top. Most other places are asking $7.50.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

CHICAGO	61	NEW ENGLAND	62
CINCINNATI	61	NEW HAVEN	62
CLEVELAND	62	OKLAHOMA CITY	62
COLUMBUS	62	PITTSBURGH	61
DALLAS	61	PORTLAND, ORE.	62
DENVER	61	ROCHESTER	61
LOS ANGELES	62	SEATTLE	62
LOUISVILLE, KY.	61	SPOKANE	61
MILWAUKEE	61	SYRACUSE	62
MINNEAPOLIS	62	TOLEDO	61

PITTSBURGH

By HAROLD W. COHEN

Alvin—"Sketch Book."
Nixon—"Ladies of the Jury."
Pitt—"Broken Dishes"; (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Penn—"Follow the Leader"; stage show.
Stanley—"Lightnin'"; stage show.
Warner—"Table Davis."
Aldine—"A Lady's Morals."
Harris—"The Parson." Vaude.
Enright—"The Gorilla." Stage Show.
Fulton—"Sea Legs."
Sheridan Sq.—Sea Legs."

Freddy Bernard, new m. c. at Show Boat cafe, replacing Wally Vernon.

Claiborne Foster and Buford Armitage are leads in "Bad Girl" at Alvin next week. These are the parts played on Broadway by Sylvia Sidney and Paul Kelly.

Fulton and Sheridan Square open "Tom Sawyer" Christmas instead of waiting until Friday, regular inaugural day.

New Year's Eve scale in night clubs ranging from $10 to $25 per couple with reservations reported light.

Kiddie revues being staged this week in all three deluxe film houses, Penn, Stanley and Enright. Victor Hyde staged the Penn show while Bob Alton did those at the two Warner houses.

TOLEDO

By DICK McGEORGE

Pantheon—"Going Wild" (four days); open Christmas. "The Lash."
Vita Temple—"Strange Case of Sergeant Grisha."
R-K-O Rivoli—"Free Love"; vaude.
R-K-O Palace—"Dance Lights."
Valentine—"Passion Flower."
Cameo—"The Princess and the Plumber."
Princess—"Romance."
State—Split.
Ohio—Split.
Empire—Burlesque (stock).

Fire in White Eagle theatre (neighborhood) caused $1,250 damage Dec. 15.

Alice Bartlett, cashier at Strand, downtown grinder, fought off bandits last week and saved the co.'s receipts.

Cameo has booked "Lightnin'" (Will Rogers) for indef. run, starting Dec. 27.

Vita Temple, Jack O'Connell manager, has booked "Way of a Sailor" for run starting Christmas Day.

Two p. a.'s are out. Jack Shelly, of the Paramount, is one, and Donald Fox, at R-K-O's Rivoli and Palace, has been succeeded by Hal Cuffel out of Minneapolis.

DENVER

Aladdin—"Big Money."
Denver—"Remote Control"; stage show.
Rialto—"Fast and Loose."
Paramount—"Passion Flower."
Tabor—"Sinners Holiday."

George DeGeorge, owner of the Royal, buys the Rex.

Milton Feld made an inspection visit.

Town will be without legit for a while. Nothing booked.

Max Hill, asst. city editor of the "Post," now with United Press covering state house.

Greeley, college town north of here, voted Sunday opening by 38 majority.

SPOKANE

Audian—"Only Saps Work."
Granada—"The Bad Man."
Liberty—"The Cat Creeps."
Orpheum—"War Nurse."

Ritz has new sound equipment. Second run pictures. Lew Keeler, owner.

Louis Vogel, operator, Nat Park, has turned baseball park into outdoor skating rink.

H. W. (Nick) Pierong, for seven years Pan house manager here, has returned to the city after opening the Pantages in Minneapolis last month.

Digging in the site for the new Fox theatre here, Richard R. Rauschke, laborer, unearthed an old leather pouch containing $85 in gold.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Dark.
R-K-O Palace—"Free Love"—Vaude.
R-K-O Temple—"Tough Boys"—"Wild Men of Kathiar."
Loew's Rochester—"Oh for a Man."
Eastman—"What a Widow."
Regent—"Sea Legs."
Capitol—"Oh, Sailor, Behave."
Strand—"Change."
Piccadilly—"Change."
Apollo—"Change."
Family—Change.

Burglars opened safe in Riviera, largest neighborhood theatre, and got away with night's receipts, $172.

R-K-O Palace has 50 unemployed selling tickets.

Eastman theatre runs special New Year's Eve show, bringing Publix unit "On with the Dance" for single performance, with prices ranging from $1 to $1.50. Idea is a gamble on easy holiday spending, as Publix units were a bad flop on last appearance in city.

Strand has installed organ program.

R-K-O Palace has a 50-foot Christmas tree in the lobby.

Rochester Civic Music Association put out books of five tickets to Sunday afternoon concerts for $1 as Christmas gift suggestions.

Charles O'Grady, 23, former marathon dancer, found guilty of bigamy in County Court by jury.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"A Devil with Women."
Davidson—"Death Takes a Holiday" (legit).
Garden—"Third Alarm."
Gayety—"Burlesque."
Majestic—"Hands Up"; stage show.
Pabst—German play Sunday.
Palace-Orpheum—"Danger Lights."
Strand—"Morocco" (2d week).
Wisconsin—"Princess and the Plumber"; stage show.

Don Santo is new master of ceremonies at the Fox Wisconsin.

George Allen, former assistant manager, Fox Modjeska, succeeds Merton Dunning as manager. His place is taken by Rodger H. Dawson.

The Columbia (neighb), was the most recent bomb victim when someone in a speeding automobile threw a pineapple at the front of the theatre and did about $2,500 worth of damage. The house is non-union.

The Warner theatre is scheduled for opening early in the new year with stage shows and an m. c.

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Moe Silver, Warners' west coast theatre operator, pulled a fast piece of work when a few hours after papers were signed for Warner's to take over the Embassy, San Francisco, he had a large staff of workmen on the way from L. A. to begin extensive remodeling operations on the house.

Embassy will be de luxed inside and out and reopened with a long run policy of Warner-FN pictures in about two weeks.

John C. Hill, 15, wants $25,000 from the National Amusement Co. for a knee cracked on the fun slide at Venice.

M. H. Hoffman's request for a judgment in the suit against him by Ivan Kahn will be heard in court Tuesday (23). Kahn claimed $17,500 commission for persuading Joe E. Brown to sign a five-year contract with Hoffman.

Kenneth Thomson goes to the Fulton theatre in San Francisco Friday (26) for the lead in "Scarlet Pages."

Leon Levy, former manager United Artists theatre here, recently switched to district manager of Portland and Seattle, comes back to the U. A. as manager under the F-WC deal. Bod Blair, city manager here, goes to the Saenger, New Orleans. Ed Smith, division manager, stays to supervise the Paramount and United Artists, not included in the F-WC operation.

Maury Foladare, who left Publix division publicity post last week, now associated with Hal Horne, press agent.

Pathe has engaged Paul Cavanaugh to play opposite Constance Bennett in "Lost Love."

Metro will break ground for a new laboratory shortly.

United Artists of California, Ltd., was given permission to issue $1,000,000 worth of stock. Theatre-holding co. has Joseph M. Schenck, Sol Less, Lou Anger, Abraham Lehr and Edwin Loeb as directors.

Janet Gaynor was operated on for appendicitis at Honolulu Dec. 18.

Recurrence of his Central America jungle fever last week confined John Barrymore to his home in Beverly Hills.

Ground broken for a $200,000 structure for the Pilgrimage Play, same site as the previous hillside amphitheatre burned last summer.

SEATTLE

By DAVE TREPP

Orpheum — "See America Thirst"; vaude.
Fifth Ave.—"Passion Flower"; stage.
Fox—"Min and Bill" (2d week).
Music Box—"Hell's Angels" (3d wk.).
Blue Mouse—"Extravagance."
Coliseum—"Son of Gods."
Paramount—"Tom Sawyer."

Charles Keating now m. c. at new "Billy's Mug" cafe at Eighth and Union.

Sylvia and Celemence have joined the Will King revue at Follies.

Dave Heimelhoch, former manager Coliseum (Fox), and member of city board of censors, now manager of Follies (the old Pantages). Centrally located but having tough time getting into the black ink.

Jarry Jarrett, formerly with "New Moon," appearing at the Club Victor.

Bob Bender, Fox West Coast division manager for Northwest, visited Olympia last week, arranging revamp of both Fox houses.

Fifth Ave. resumes broadcasting by remote control with the Fanchon-Marco personnel going on one night a week after show.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Dracula."
Ohio—"House of Fear."
Play House—"Second Man."
Brickert—"Camille."
Columbia—"Speed Girls" (Mutual).

Pictures

Hipp—"Tom Sawyer."
Palace—"Santa Fe Trail"; vaude.
State—"Passion Flower"; unit.
Allen—"Rottery Bride."
Stillman—"Eightnin'."
Keith's—"Danger Lights"; vaude.
Lake—"Kisinet."

Gene and Glenn, local radio favs, dickering for vaude date at local R-K-O Palace in January.

Warner's new house, the Lake, opened by officials Tuesday with big party and banquet. First film is "Kisinet."

While trying to save Jennings theatre's night receipts from holdup artist, Joseph Bobinchek, usher, was shot in chest and wrist. Robbers escaped with $99, but dropped $200 in their haste.

Dick Leibert, organist, leaving State this week to go to Penn in Pittsburgh.

Kay Kyser's band reopening Claremont Tent nitery, now renamed College Inn, under new management. Charlie Rossman and Merle Jacobs.

NEW HAVEN

By H. M. BONE

Shubert—Dark.
Fox-Poli—"Remote Control"; P. & M. Idea.
Paramount—"Follow the Leader"; Publix unit.
Roger Sherman—"Dullarry"; "College Lovers."
Fox-Bijou—"Madonna of the Streets."

John Cannon, proprietor neigh house, in throwing an objectionable patron out, was severely beaten. The latter was given 90-day jail term.

Renovated Fox-College, scheduled for opening Xmas day, not yet complete. May open New Year's eve.

Marchesa Lippo Gerini, visiting her parents here for several months, sailed for Italy last week. The Marchesa is the former Lillian Poli, daughter of Sylvester Z. Poli.

The Beacon Club, New Haven's newest nite club, using three broadcasts a week from WICC.

Mrs. Ellen C. Shaw given judgment of $400 against proprietor of "Shade Grown," miniature golf course near here, for injuries received while playing.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—"Madonna of the Streets"; vaudfilm.
Loew's State—"Passion Flower."
Warners Strand — "Truth About Youth."
Paramount—"Along Came Youth."
Fox-Eckel—"See America Thirst."
Dewitt—Newsreels; shorts.
Syracuse—Vaudfilm.

Loew's State starts "Hell's Angels" Christmas day and will advance its admish to the scale tentatively set for the forthcoming presentation policy. For straight films the house has been getting from 25c. (mats.) to 40c. (nights).

"Hell's Angels" will have a 25-35c. matinee scale, 50c. nites. This is substantially the scale at Keith's.

Robert W. Case replaced by A. R. Zinsmeister as manager, Dewitt, newsreel house.

Mary Zuretsky, women's page "Post Standard," is handling the picture column during the serious illness of Helen M. Tait.

Garry Lassman, former assistant manager, Strand, here, now managing the Egyptian theatre, Milwaukee, Wis., for Warners.

MINNEAPOLIS

Metropolitan—Dark.
Lyceum—Dark.
Shubert—"The Kibitzer" (Dainbridge stock).
Gayety—Burlesque (stock).
Minnesota—"Lightnin'"; "Silver and Black Revue"; Publix unit.
Century—"Outward Bound."
State—"Those Three French Girls."
R-K-O Orpheum—"She's My Weakness"; vaude.
R-K-O Seventh Street—"Outside the Law."
Lyric—"Widow from Chicago."
Aster—"Oh, for a Man."
Grand—"Playboy of Paris" (1st half); "Renegades" (2d half). Second loop runs.

The tariffs for New Year's eve in local night clubs and hotels range from $5 to $10 per person. Despite the depression they are no lower than last year.

Manager Emil Franke, R-K-O Orpheum, staging a kiddies' revue as a special added attraction Christmas week.

After inaugurating stock in Seattle, "Buzz" Bainbridge is back again at the Shubert in personal charge of his stock here.

John Dilson, actor, has returned to the Shubert again after a three years' absence.

NEW ENGLAND

Walter L. Bigelow, manager, Empire, and other Yamins' theatres in Fall River, Mass., has resigned. Charles Feinberg transferred from the Strand to the Empire and James Knight succeeds Feinberg.

Worcester, Mass., Musicians' Local 143 has elected Robert S. Twiss, president.

Joseph Calvi, 25, and Ray McKeever, 25, operators at the Central, Somerville, Mass., were burned severely by waste film that had been tossed into an oil burner.

Fire did $10,000 damage in the Warwick theatre, Marblehead, Mass., last week.

The Maine Law Court has given judgment for the defendant in the case of Albert A. Cloutier against the Oakland Park Amusement Co. The suit was to recover $3,500 for injuries suffered in a fire at the dance hall at Oakland Park.

The old Lowell, Mass., Opera House will be reopened Christmas day, as a combination revue and vaudeville program. Thomas F. Hennessey, owner, will operate the theatre with John F. Daley as manager.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"The Right to Love."
Capitol—"Remote Control."
Midwest—"Up the River."
Orpheum—Dark for remodelling.
Liberty—"Big Money."
Empress—"Way of All Men."
Shrine Auditorium — "Strange Interlude," road show.

Warner Bros.' remodeled theatre, formerly Orpheum, will open Christmas day under name as the Warner and under a new policy.

A stage show centered with band, under local leader, will be offered in addition to first-run talkers.

Bobby Jackson, from Hollywood, will be m. c. "Doc" Davis, formerly of Norman, and his 13 "Oklahomans" will play the music.

A company has been organized, known as Jack Hoxie, Inc., to make western talkers at old Fort Davis, 60 miles north of the Mexican border, according to J. W. Cotter, of Holdenville, Okla. Number of Oklahomans are among the incorporators, including Cotter, Joe Poole, Wewoka; C. D. Brown, Shawnee; Dudley Lancaster, Seminole, and F. H. Wozencraft, Seminole.

Morris Schulman, Bryan, Texas, was arrested recently for operating the Palace on Sunday. He posted bond of $3,000, with a hearing set for later.

Paramount has reduced admission prices in Texarkana. The scale is from 15c to 35c at the Paramount. The Strand, in operation since 1900, has been closed.

G. H. Mercer will erect a new theatre at Longview, Texas, to be named the Aladdin.

Tiffany will open a new branch exchange in Memphis, Tenn., Jan. 5, with J. L. McKinney as manager.

COLUMBUS, O.

Hartman—"Colonel Satan" (opens Dec. 26).
R-K-O Palace—"Tom Sawyer."
Lyceum—"The Whiz Bang Revue."
Grand—"The Bad Man."
Ohio—"Passion Flower."
Broad—"The Princess and the Plumber."
Majestic—"The Squealer."

R-K-O Palace playing up amateur pianists contest. Plans fail to go over as big as anticipated, although Buddy Rogers film was good draw due to star's being operated on at this time.

Columbus Civic Theatre buys out first performance of Tarkington premiero "Colonel Satan" at the Hartman.

Ohio's new master of ceremonies, Buddy Page, advertises self in all papers through publicity buying of clothes and instruments.

Sereno Smith, manager of radio station WCAH, has left to join WHK, Cleveland. George Zimmerman succeeds him.

Loew's Ohio stage and pit orchestra doing a "triple" on local commercial broadcast. Group performing in a body but under another name.

PORTLAND, ORE.

Broadway—"War Nurse."
Paramount—"Follow the Leader."
Orpheum—"Madonna of the Streets."
United Artists—"Hell's Angels" (2d week).
Rialto—"The Gorilla."
Music Box—"Men to Man."
Dufwin—Dufwin Players (stock).

Pauline Frederick left for Seattle to open with Bainbridge Players.

United Artists extended operating hours while showing "Hell's Angels" from 10 a. m. to 1 a. m. House got seven shows a day during 15 hours daily it was open.

J. J. Parker, president of Fox Portland Theatres, Inc., has let go lease on the Alder, closed all summer and never reopened. House reverts to the Thompson Estate, owners, and may be operated as indie.

Deb's $1,000,000 Party

(Continued from page 1)

as well, with the particular show not mentioned yet. Cast and principals are to leave New York immediately after their performance Dec. 26, the night of the party, go by Doherty limousines to the Newark airport and fly to Washington in a fleet of tri-motored planes, where they will arrive, with favorable flying conditions, at two a. m. Then they'll go to the Mayflower hotel, where social Washington will be represented, as also the entire diplomatic corps.

Much criticism has been heard in various quarters because Doherty is spending this amount of money on such an affair at the time Congress is wrestling with the problem of depression. It is pointed out, however, that entertainers, caterers, the hotel people, taxicab companies, florists and others will have an opportunity to get their hands on a cool million and that this money will be distributed where it is well needed.

Doherty operatives have been in the capital for weeks booking all sorts of local entertainers who will fill in until the New York tribes arrive. There will be at least six dance bands on the job from eight o'clock in the evening, when the party starts until noon the next day, when it will be officially over.

Diplomats Immune

One of the unique features will be the diplomatic immunity that will shroud the guests. Even though Doherty himself should furnish liquor, no prohibition agent would dare put his head inside any one of the numerous ballrooms, or dining rooms, because each foreign diplomat present will have the privilege of "pouring" without interference from the law.

A supper costing $25 per plate will be served at midnight and a breakfast at five in the morning. It means extra hotel help, so waiters and attendants are looking forward to a harvest in tips.

Miss Doherty is the daughter by an earlier marriage of Mr. Doherty's wife. Aside from being the millionaire's step-daughter, she has been legally adopted by her step-father.

Miss Doherty has already made her debut in New York, but the Washington entrance into society is hailed as the big event in her young life. Her hobby is painting sport cars and giving them to her friends. It is rumored that she is going to make about 30 young Washington debs happy over the Christmas period with costly presents.

Ruth Biery Moves

Ruth Biery, western editor of the Fawcett fan publications, has resigned.

She will return to the Hollywood office of "Photoplay."



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News From the Dailies

(Continued from page 37)

but incompatible" is Miss De La Motte's explanation.

Bottle-throwing argument wrecked BBB's cellar, Hollywood cafe, and sent two men to hospital for patching.

Herbert Brenon, director, ill with pneumonia since Dec. 6, will recover.

Cliff Edwards dismissed his property and divorce suits against Irene L. Edwards and entered an amended suit naming Austin J. Young, musician, as co-respondent.

Muriel Evans, formerly pictures, has made up with Michael Cudahy. She obtained an interlocutory divorce last July and has decided to let the final slide.

Muriel Mullen, Mary Margaret Conley and Hazel Conley, picture extras, are suing a Hollywood apartment house management for $53,000 for being locked out in their bathing suits.

Donald Gallagher, director, haled to allmony court by Adele Winston Gallagher, said he couldn't pay because he was remarried and his wife supports him.

Clara Bow and her indicted secretary, Daisy DeVoe, are co-defendants in a suit by a Beverly Hills bank over a stopped check.

Body of Diane Ellis, pictures, who died on her honeymoon in India, will be cremated there and the ashes buried at Milford, Eng., near her husband's home.

A red-hot cylinder, falling from a disabled plane, crashed through a roof at Pathe studio and narrowly missed E. E. Russell, cameraman.

Ferdinand Schumann-Heink, pictures, is suing Edwin Carewe, director, for $11,000 damages for latter's failure to use him in a picture after allegedly engaging him.

CHICAGO

Chicago Civic Shakespeare theatre added itself to the long list of recent theatre robberies. Art spot gave up $200 to a man and women hold-up team.

General Outdoor Advertising company must have got somebody sore, because the billboard company drew a bomb at its central offices.

Perhaps that ritz suburb, Evanston, really doesn't care whether or no it gets Sunday flickers. They're having plenty fun arguing about it. As soon as one judge gives 'em an okay, another court upsets the cart by ruling in favor of closed shutters. Two weeks ago it looked set for Sunday pictures when one judge said that the closing rules were based on religious prejudice and therefore not valid. Last week somebody else said the closing orders were the gospel until the city council drafts a new ordinance.

Varsity theatre has been sweating to break the blue law, but so far it's been largely a waste of time.

Petruska Club, defunct elite nite spot, was sold for $2,000 at a bankruptcy auction to the firm of Paul Ginsburg Company, auction house, which will resell the equipment at another auction. Club was owned by William Mitchell Blair.

Bandit who was shot to death in an attempted hold-up was identified by the police as Joseph Shoer, former orchestra leader of Madison, Wis., and the Luigi's cafe in Detroit.

Dr. Maurice Mesirow, husband of Irene Pavloska, Chicago Civic Opera prima donna, claims he is broke in an answer to the alimony suit filed by his first wife.

LONDON

London, Dec. 16.

Damage estimated at $5,000 was done to the Plaza, near Brighton, in a fire.

The London County Council, now worried about the Sunday opening of cinemas, are now likely to prevent fights on Sundays.

Reginald Smith, chief of Pathe's outlet this side, rates the R-K-O merger as not affecting the company's future here.

Mrs. Snowden, wife of the Chancellor who voted dough for national opera, has been placed on the board of the corporation involved in it.

Court theatre announces its intention of cutting seat prices by 50% for "Business Marriage," authored anonymously.

Deal between R-K-O and British International for release of the British talkers in America through Radio, has been announced as nearing completion this side.

Theatrical experiment at the Gate is "Happy and Glorious," two acts and sixteen scenes, with cast of two—Wilfred Walter, who authored, and Miriam Adams.

Total number of subscribers to the Peoples theatre is now nearly 30,000.

"Smoky Cell," Edgar Wallace's piece to replace the flop, "The Mouthpiece," starts at Wyndham's Dec. 16, with Bernard Nedell, Harold Huth, Percy Parsons and Ben Welden. There are no women characters.

Mark Lester and Bert Collins, two of the original cast, appear in the Hippodrome revival of "The Maid of the Mountains," Dec. 18. Annie Croft has the Jose Collins part.

Theatrical score card now puts "Nippy" and "The Breadwinner" into the three-figure class.

Frederick Jackson's comedy, "A Pair of Trousers," comes to the Criterion Dec. 23, with Delysia billed.

Weston Drury takes over the reorganization of casting at British International's Elstree studios Dec. 15. George Allen was last casting chief there.

Birmingham Trades Council has officially decided to support the Electrical Trades Union in its fight on Birmingham and district cinemas in protest against the low wages paid projectionists.

Sir Alfred Butt has decided on "The Song of the Drum" as the title for the next Drury Lane musical.

Basil Dean has tied up with the authoress of "The Sleeveless Errand" and a dramatic version of this novel, banned on publication in England, has been prepared. Dean intends to try and sell it to the States, censoring problem looking too much for this side.

Yvonne Arnaud will have the leading role in J. B. Fagan's new play, "The Improper Duchess," due in the new year.

Claude Soman, film renter, awarded $2,500 damages against International Cinematograph Corporation for not exploiting his name in credit titles of "Monkeynuts."

Petition for the winding up of Syntok Films, indie manufacturers of a talker apparatus, was passed in the courts this week.

Owing to Edgar Wallace going sick with bronchitis, which has put back his political campaign in Berkshire, production of "The Smoky Cell," his follow-up after the unsuccessful production of "The Mouthpiece" at Wyndhams, has been held up.

Production of Gilbert Frankau's novel, "Martin Make Believe," as a talker, is scheduled by Reginald Fogwell Productions, whose first picture is tipped as being the last word.

Mutual Wheel

Weeks of Dec. 22 and 29

Arlington's Revue—Lyric, Bridgeport; 29, Apollo, New York.

Big Revue—Hudson, Union City; 29, Trocadero, Philadelphia.

Dimpled Darlings—Gayety, Detroit; 28, Columbia, Cleveland.

Fine Feathers—L. O.; 29, Empress, Cincinnati.

Flapper Follies — L. O.; 29, Gayety, Boston.

Flying Dutchman—Orpheum, Paterson; 29, Hudson, Union City.

Frivolities—Route No. 1; 29, Gayety, Baltimore.

Girls From the Follies—Gayety, Baltimore; 29, Gayety, Washington.

Girls in Blue—Gayety, Washington; 29, Academy, Pittsburgh.

Hi Ho Everybody—Garrick, St. Louis; 29, Empress, Chicago.

Jazz Time Follies — Apollo, New York; 29, Fox's Jamaica, New York.

Laffin' Thru—Fox's Jamaica, New York; 29, Star, Brooklyn.

Let's Go — Howard, Boston; 29, Plaza, Worcester.

Legs and Laughter—Empire, Newark; 29, Gotham, Paterson.

Nite Life in Paris—Gayety, Brooklyn; 29, Empire, Newark.

Novelties of 1930 — Gayety, Boston; 29, Lyric, Bridgeport.

Oriental Girls—Rialto, Chicago; 29, Gayety, Detroit.

Powder Puff Revue—Modern, Providence; 29, American, New York.

Radium Queens—American, New York; 29, Gayety, Brooklyn.

Record Breakers—Plaza, Worcester; 29, Modern, Providence.

Speed Girls — Columbia, Cleveland; 29, Hudson, Schenectady.

Step Lively Girls—Star, Brooklyn; 29, Howard, Boston.

Silk Stocking Revue—Hudson, Schenectady; 29, L. O.

Speed and Sparkle—Empress, Chicago; 29, Rialto, Chicago.

Sugar Babies—Empress, Cincinnati; 29, Garrick, St. Louis.

Take a Chance—Trocadero, Philadelphia; 29, Rome, No. 1.

20th Century Girls—Academy, Pittsburgh; 29, Lyric, Dayton.

VARIETY BILLS

(Continued from page 41)

London

Week of Dec. 22

FINSBURY PARK
Empire
Fancy Free
Hippodrome
Maid of the Mts
NEW CROSS
Empire
Tout Paris
Prince Edward
Nippy
STRATFORD
Empire
Hello Folks

PROVINCIAL

EDINBURGH
Empire
Jack Hylton Co
Billy Rey
Harold Walden
Leon & Lucette
Rupert Hazell

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobbie Dolan Orch
Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch
Central P'rk Casino
Ethel Merman
De Marcos
Leo Reisman Orch
Chateau Madrid
Joe Lewis
Kahl
Anne Bolan
Al Jockers' Orch
Club Abbey
Jean Malin
Lester Lamont
Billy Reed
Jerry Freedman Or
Club Argonaut
Texas Guinan
The Croonaders
Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Bloss Orch
Club Delmonico
Bennett & Sabin
Morton Downey
Jack Pettis Orch
Club Lido
Libby Holman
Moss & Fontana
Bobby Brooks Orch
Club Richman
Hannah Williams
Reva Reyes
Bachelor Four
Eleanor Brooks
Gypsy Markoff
Ted Lewis Orch
Connie's Inn
Aida Ward
Edith Wilson
Louise Cook
Earl Tucker
Detzy & Tadies
F Henderson Orch
Cotton Club
Isabelle W'hingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Duke Ellington Or
El Patio
Ramon & Rosita
Emil Coleman Orch
Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
John Walsh
Rose Sinnott
O'Hanlon & Zam
Five Climas
N T G Rev
Katz Orch
Paramount Grill
Kay Lazell
Hal Leroy
Jackie Ellers
P & Perry Kendall
Vilma & Buddy Ebsen
Chas O'Connor
Benny Davis
Flo Richardson Or
Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Villa Vallee
Eddie Peabody
Rudy Vallee Orch

Moss Hart's Welcome

(Continued from page 3)

concerned with the executive and financial headaches in the east. Those coast personalities whom he might have meant seem to be even more abstract to Hart than those he says he had vaguely in mind.

Hart is glad that his struggling playwright character (Kaufman plays him on the stage on Broadway and Hart will do ditto for the Sid Grauman coast production) is founded strictly on the abstract.

Hollywood personalities to Hart are as paradoxical as they are to the average easterner who must necessarily meet and greet the screen celebs. They are either acting as much off as they are on. Others are surprisingly affable. Others are too realistically negative and induce the ever-recurrent mental interrogation: "How did they ever get where they are?"

When Douglas Fairbanks, Sr., asks Hart to go in for steam baths with him, the young playwright doesn't know what to make of it. Told that it's a Hollywood evolution of an old Roman custom, Hart will never know how much literal truth there is to this until he ventures the invitation.

Battered Ford

When rolling up in a battered rented Ford to a studio and offered a more doggy conveyance to take him back to the Ambassador, Hart observed that "this is quite an improvement." Genuinely impressed by the aluminum trimmings and everything on the big car, which an affable film star had placed at his disposal (including a Japanese chauffeur), Hart can't make up his mind whether the said film star was being genuine or just showing off when, in an earnestly apologetic tone, he said, "Don't mind it please, Mr. Hart, this is just my old car."

These and other things are perplexing the novitiate playwright in his first reactions to Hollywood.

With him is an even more practical young showman, Bob Sinclair, who stage-managed the original "Once in a Lifetime" company and who will start off the Grauman western production and then return east. Sinclair, with his practical knowledge of Broadway stage standards, cannot believe that everything in the legit is as on the downgrade as it appears to be.

Not Many Offers

Hart has not been besieged by any scenario offers out here. He had a couple from the New York end, including Paramount and U, but is not especially interested. Par wanted him to do the dialog treatment on "Merton of the Movies," which Hart rejected as being too inauspicious an opportunity for his screen debut.

Hart, figuring as the successful playwright, feels he can get more from the screen rights' sale of a successful Broadway play than if hacking away grinding out dialog for the studios direct.

Hart, who looks like George S. Kaufman, his collaborator, is being quite taken up on the coast by the Broadway and native literati, as well as those others who are curiously smitten with the idea of a never-before-in-Hollywood author doing so swell a satire on the picture biz.

Grauman, who has the Pacific coast, Canadian, Colorado and Texas rights to "Lifetime" for the stage (by arrangement with Sam H. Harris) was behested by friends to do it in a Hollywood theatre but finally decided on the Mayan, in downtown L. A. where it opens Jan. 26.

Hart himself gives the general impression that he is as genuine in his naiveness as he appears to be, acting as frankly unconscious of what it's all about as is the common opinion.

Kid Circuit Idea Off

(Continued from page 3)

spokesmen feel that the Newark experiment would never have collapsed.

The Newark defeat has given the entire movement its worst setback. Paramount-Publix is now definitely opposed to it, claiming that the settlement of the issue will best be accomplished by the occasional introduction in regular theatres of pictures that will have a decided child appeal and yet entertain the adults.

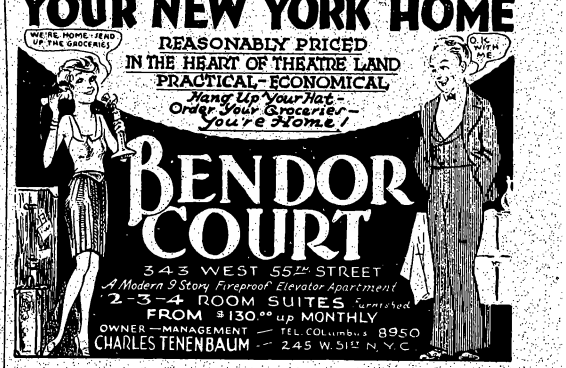
Meanwhile, political forces in the industry are holding to the idea that the "nursery" theatre is the best answer. They are entering a campaign to educate the parents of the nation through civic bodies.

When a community evidences sufficient interest to apply for a kid theatre, then the industry's diplomats will insist upon the round-robin. If the percentage of signatures is sufficient, this will be called to the attention of local exhibitors.

But it is deemed that the Newark incident has set back the kiddie theatre idea for [illegible]

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LITERATI

(Continued from page 56)

Cendrars' part as Dos Passos devoted a neat slice of his book to him.

Toledo Scoops

Mitch Woodbury, "Times," d.e., thoroughly scooped every sheet in Toledo, O., on "Buddy" Rogers' operation. Mitch helped Rogers pick his room at the hospital and knew about the story days in advance. "Times" is a morning sheet.

Another scoop for Woodbury was on June MacCloy, Toledo girl, going Paramount at $500 per week.

Kober's Column

Arthur Kober, the ex-N. Y. p. a, now writing for Paramount, is also conducting a Hollywood column for the "Morning Telegraph" in New York.

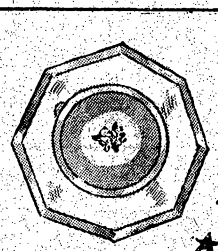
Kober is said to be on a week to week contract.

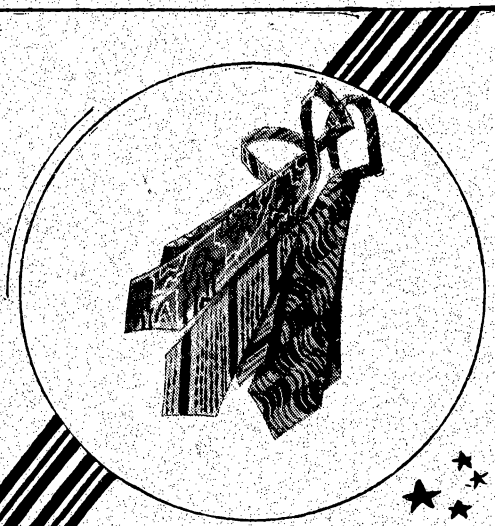
Leblang's Mag

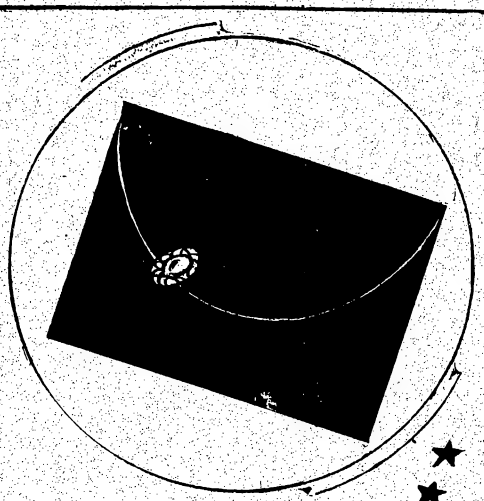
First issue of "Today's Plays," new theatrical mag to be published by Joe Leblang, is set for Dec. 29. "Plays" will be used principally as a plug for shows handled by Leblang's agency, to be sent to an extensive mailing list.

White Leaving U. P.

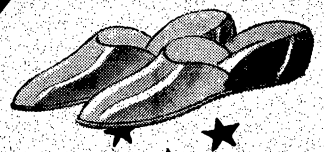
Paul White who does the New York Letter for U. P., resigns Jan. 1 to take a new job as assistant to Jesse Buchet, head of the P. and A. division of Columbia Broadcasting [illegible]











Gifts Indeed

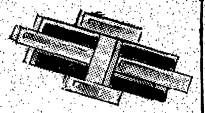
FOR MEN AND WOMEN

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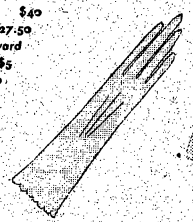
FOR WOMEN

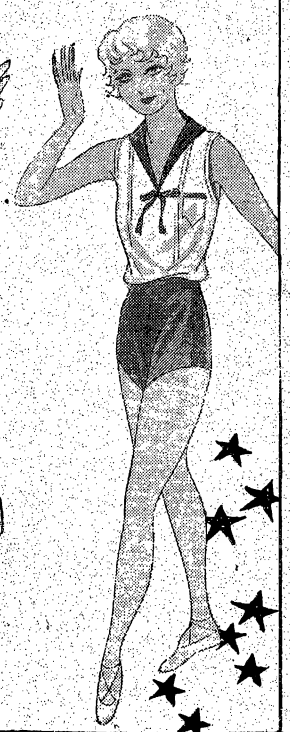
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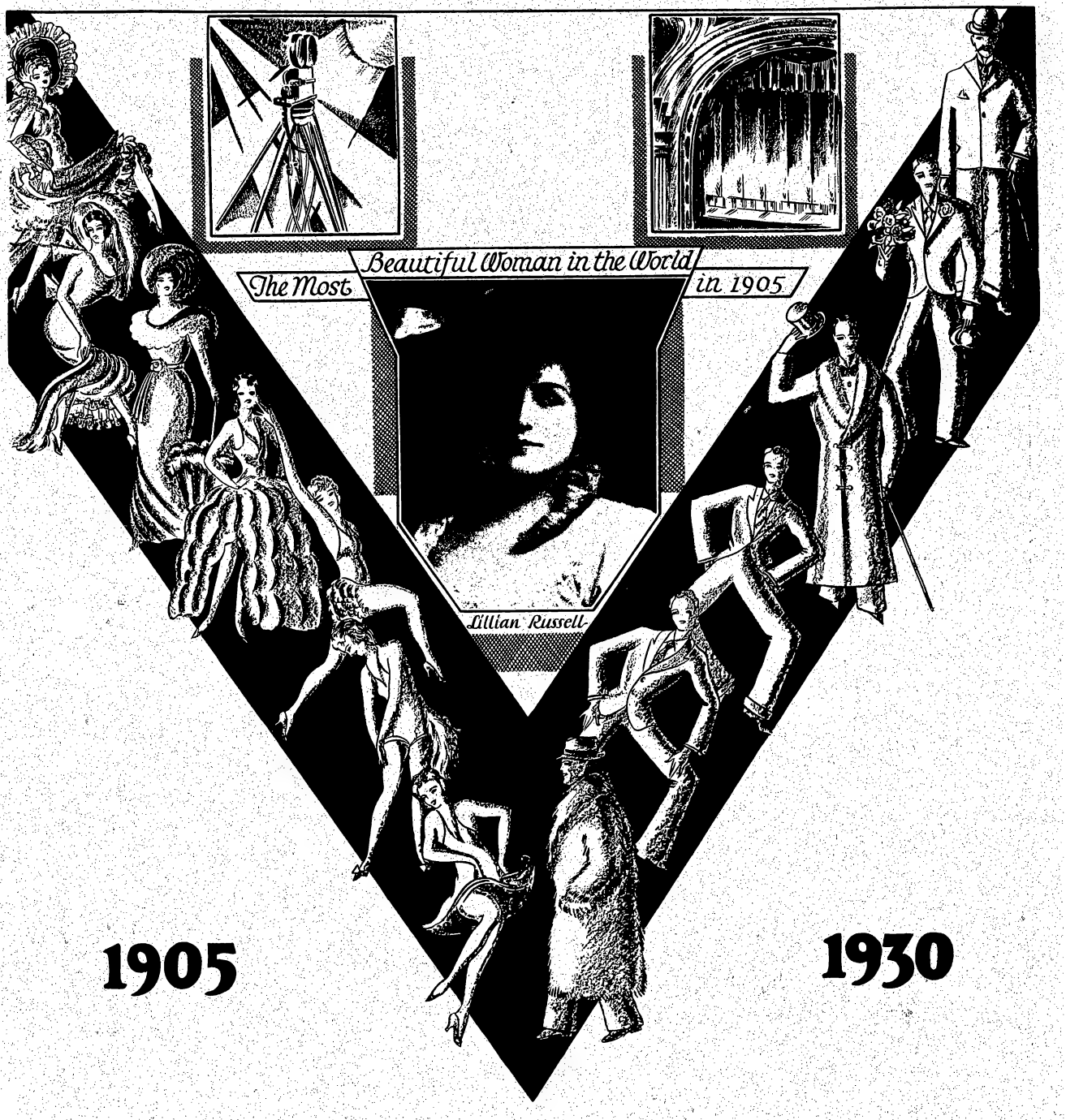
25th ANNIVERSARY NUMBER

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 101. NO. 3 NEW YORK, WEDNESDAY, DECEMBER 31, 1930



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VARIETY

VOL. 101 No. 3 NEW YORK, WEDNESDAY, DECEMBER 31, 1930 300 PAGES

THE WHITE HOUSE
WASHINGTON

November 26, 1930.

Mr. Sime Silverman,
Editor, Variety,
154 W. 46th Street,
New York City.

My dear Mr. Silverman:

I am glad to learn that Variety is shortly to celebrate its twenty-fifth anniversary and I send you my cordial congratulations and all good wishes for the future.

Yours faithfully,

Herbert Hoover

Simple Solution Offered for Long-Time Internal Strife Of Indie Exhibs—Producers

By Tom Waller

After years of internal strife and bickerings the film industry is conceding the need for a unified front to be devoted against pressure from without, stronger and more investigatory than it has ever been and attracted into development by filmdom's anxiety to air its own merry-go-round of household difficulties.

Not only producers but leaders of independent groups concede that further flashing of the tomahawk will make more grave a political crisis which is being magnified by the economic condition of the nation and the tendency of legislatures to tax heavily every luxury.

Where organization lobby work has been considered a gag by many in previous years, something to build up and knock over at will, and where indies have credited producer employees with battling the same for selfish motives and achievements for the record, the same is far from true now. Official bodies of some states have let their zeal carry them to the point where they have privately sought information on the receipts of every box office in their jurisdiction and have admitted in their communication that they want the same because they intend to exact tribute from every item and phase coming under the heading of luxury.

There are 31 states programed to consider statutes which will exact a 10%, more or less, amusement tax from box offices.

The United States Supreme Court ruling on contract and arbitration 100% the way the indies wanted it is deserving of analysis. Few of the indies realize what it is all about, much as with every move in the past.

Pre-War Footing

If the producers actually do get tough and demand money in advance, in lieu of their inability to enforce collection, indies will be on a pre-war and wartime footing as the result.

Ten years ago and less, when the indie exhib was fairly a power, the hue and cry at every convention was "Down with advance deposits." Even New York's Jimmie Walker took his turn in advising the exhibs on that score.

In 1923 the compulsory arbitration system and standard exhibition went into effect and the deposit system went at the same time pretty much into discard.

In 1923 there were hordes of fly-by-night producers, men who were able to get their pictures financed in advance because dough-on-the-line before delivery had been the system. With the new method the indie exhib didn't have to dig for cash a month in advance, and in some cases four months. That's one of the very reasons why the fly-by-nighter went by the board, regardless of shouts of "trustification," which were soon to follow.

Then the battle against contract and arbitration started. It dragged on and on and finally the indies are victorious again. But now, some of the same leaders are at last opening their eyes to the fact that politics in pictures, the part they helped play in, is little more than a merry-go-round.

Right Back

The survivors in the indie ranks are back where they started. There are some who point to the statute on New York's books against using advance deposits to finance projects. This they say will end forever the chance of any return of the fly-by-nighter. But others, more familiar with legal aspects, point to the effort New Jersey made to record the same kind of a law and that it was defeated. Others, as well, recall the simple "out" of incorporating in another state and doing business in New York.

It is the realization of this whirl-a-gig of the past 15 years—like the Aesop fable of the frogs annoying Jupiter so often for a new leader that he finally sent a stork which devoured them—that is bringing not only indies but producers into a frame of mind where flare-ups and battles are beginning to react of themselves as adolescent and futile.

One very pertinent angle so far as producers "seeing the light" is concerned comes from a high spokesmen who warns against over-caution and stringency on the new zoning system, that the system had better be elastic and not too producer-perfect, otherwise it is liable to experience an upset like contract and arbitration.

This reflection is directly in line with what some indies are planning for their next line of attack—protection. Producers, anticipating it, are already listening to the advise of one of their own intermediaries.

Long heads on both sides of the fence know that the industry can iron out its present major internal difficulties by agreeing to exchange a few baby taps on the chin.

The producers can relax a bit on protection and eliminate all fear of the advance deposit, if:

The exhibitors quit quibbling over legal verbiage, accept voluntarily the new contract and arbitration, and—pay their bills when they're due.

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Par.'s New Color Process Ready, 1 Film Finished

Paramount, through its own laboratory, technicians and chemists, has perfected a new color method claiming to cost hardly more than black and white.

Process is an additive one, breaks into three colors and yet permits for simplified photography and developing on the black and white order.

Announcement of the perfection of the color, not made to the industry as yet, has been told to P-P help. Understood that Paramount does not intend to keep the process for itself, the process to be made available to the entire industry.

Paramount's color is said to have been perfected under the direction of its research department, which experimented on the Zukor farm.

It is also reported that Paramount has one feature finished in the new process. No extra or especially manufactured cameras are needed, filming being done with the ordinary machine used on the lots daily.

Official announcement of the color process to the trade is imminent any day.

$200,000 FOR MARX BOYS' NEXT PAR. FILM

Marx Brothers have reached a new agreement with Paramount on another picture. Arrangement calls for $200,000 for the boys against 50% of the net, with this $200,000 not to apply against the negative cost. Deal carries an option on two more features dependent upon the gross of the first film.

Negotiations were handled by Max Gordon with final signatures attached on board the "Paris" as the foursome was about to sail for eight weeks of picture house dates in London.

The brothers are due back in New York to start the picture in April.



WILL MAHONEY

In Earl Carroll's "Sketch Book". The Pittsburgh Press said, "Here is a statement which even when it cools, will still be true: Will Mahoney is the funniest man in the world. The funniest. The screamiest. He did something last night that I never saw before in Pittsburgh; he evoked cheers."

Direction
RALPH G. FARNUM
1560 Broadway

10,000 Ease In on Hits, But When They Flop, He's Just a Dumbbell

By Sam Shain

For every really great on Broadway there are 10,000 might-be's. Mostly in legit. On the day following the pronouncement of a hit the nearly-had-its and the almost-did-its could be stretched upright to Singapore and back.

Just so many would-be's who dream in the glamour of the show world with or without connection. They believe in their own somnambulistic adventures to create an impression of having an inside track to something. It might be anything. Most of the time that's all it is—anything.

The barber who shaves the producer and the bootblack who polishes the star's shoes. The office stenos and the office boys. The casters and the chorus boys. If they didn't have it, they heard of it, or maybe they read it. But all finger the ethereal contact with greatness, even when they don't actually know or feel.

They build their own glamour and they're countless. If the play coming in is reported as a sock over there may be any number claiming to have had some contact with it. If it flops it lays.

That's the way the expression, "He's a smart kid," happened. The bird who shoves in a flop is dumb. If it hits he's a smart kid.

What the outside world does not know and some of these dreamy contacters never realize that the same smart kid may have made his decision over night, or maybe it took two years. That's the way of plays.

On the Inside

Let an underwear manufacturer become interested in a show and everyone in his office is treading on air. They're on the inside. If they aren't reading plays they're asking for passes.

Even the casting agent will claim the honoralum of fixing a hit because the producer asked him to get certain actors. And the manicurist knows the most.

In the same way an office boy becomes an assistant to an outside world and a phone operator a secretary. The secretary, of course, is almost the boss.

Of the shows one hears the least about are the Shubert productions. So many flops a season no one cares to take credit for anything Shubert.

SAILINGS

Dec. 26 (N. Y. to Bermuda) Ned Dobson (Britannica).

Dec. 26 (Capetown to London) Ford and Aldous Tiber Gomery Trio, Olga Lindo, Maria Wakeford (Windsor Castle).

Dec. 27, (New York to London) Ralph J. Pugh, Billy Revel and Jane Moore (Leviathan).

Dec. 27 (New York to Paris), Fannie Hurst (Olympic).

Jan. 3 (New York to London), Bob Kroeschell (Bremen).

Jan. 14 (New York to London), Gilbert Miller (steamer not chosen).

LAYOFFS OWE $1,000,000

Hollywood Bank Generous to Tenants Also on Collateral

Hollywood, Dec. 27.

Closed Bank of Hollywood for which liquidation was ordered had outstanding over $1,000,000 in small loans without security, some to layoff actors, writers and agents, others to lawyers and agents active in show business and tenants in the Bank of Hollywood building.

These loans run up in the thousands. Loans of this class on which bank held security amount to only $300,000.

Trans-Lux Opens First 2 B'way Houses in Feb.

A new twist in amusement distribution will have gotten under way by February when R-K-O, through its affiliate, Trans-Lux, opens the first two of its planned 200 low admission scale miniature film houses in New York city. These beginners of the string will be spotted in the Lefcourt building, 49th street and Broadway, and across from the Rivoli and the Capitol theatres.

One of the miniature spots will be for feature projection. The other will be utilized as a newsreel house. It will be the second all-newsreel theatre on Broadway. Courtland Smith, former Fox exec, is the guiding chief of Trans-Lux theatre activities.

All of the Trans-Lux houses will be around 300 capacity and built in stores. Leases for the two to be shunted in the same block in the Lefcourt building have already been signed and the space is being put into shape for operation. A third is planned for around Madison avenue on 59th street.

Trans-Lux picture projection is on the ticker tape angle similar to those used in brokerage houses. It allows for a different kind of film exhibition where the celluloid is run through the back of a Trans-Lux machine and projected for any sized width on a regular screen through magnifying lenses.

Newsreel end of the plan will likely be tied in with Pathe. Latter is part of the proposed R-K-O-Pathe merger. No idea has been detailed as to whose features will be used at the miniature playhouses, but in all likelihood they will be second runs since the admission tops are to be basically low.

U Chopping $10,000 Off Cost Per Version

Hollywood, Dec. 27.

Although Universal is reported making its directly shot foreign versions for less than any other large studio, even U feels that the nut will have to come down to make the ends meet.

Heretofore a shooting schedule of three weeks has been allowed on versions. Starting with the Spanish "Many a Slip," a week will be chopped off the schedule.

U's multis have been costing between $50,000 to $60,000. Studio hopes to get under the $40,000 mark by crowding production into a fortnight.

N. L. Mannheim, U's export manager, is due here from New York the coming week, when foreign plans for next year will be decided upon in confabs with Carl Laemmle.

Studio has lost its warmth toward multi-linguals and is seeking a substitute for direct shot versions. Execs here favor more synchronized versions and the plan suggested is to engage former silent "names" not working to make silents for the foreign market. Belief is old "names" will get better box office reception than stars imported for abroad.

Wandering Band

Hollywood, Dec. 27.

The ballyhoo has gone neighborhood.

Hollywood merchants have a four-piece, fancy costume, string band which wanders the neighborhood as a customer draw.

WORLD LEAGUE MAKES WAR FILM PLEA

Geneva, Dec. 27.

The League of Nations council, quartered here, is undertaking a campaign to embrace the world and aimed to discourage the making of war pictures by all countries.

The appeal has been broadcast over the world pointing out that war films are calculated to inspire militaristic sentiments and may be a source of international discord.

Incident of "All Quiet" in Germany and other pictures undoubtedly inspired the move. While it is admitted that "All Quiet" is essentially a preachment against war, it furnished the motive for a political upheaval in the Fatherland. Political partisans sought to have it appear that the version exhibited in Germany was doctored, while that shown in the States, and in other countries, contained many anti-German sequences.

Whatever the truth of the matter, the picture served as the peg upon which to hang an international controversy and the argument that such incidents react against the amity of nations.

More Versions Than Domestics at Metro

Hollywood, Dec. 27.

Felix Feist, M-G-M distrib chieftain, and Howard Dietz, publicity-advertising director, are expected here early in the spring for conferences on new product for coming season's (1931-32) program.

According to advance plans, Metro will not increase its domestic output (this year 52 pictures) but in all likelihood will make more foreign versions, supplying more productions all told in Spanish, French, German and Italian than English. Annual sales convention probably Chicago in May.

Fox Trying to Keep Maureen in Hollywood

Hollywood, Dec. 27.

Fox is trying to discourage Maureen O'Sullivan from making a trip to Ireland to see her parents. Studio execs have pointed out to Miss O'Sullivan the uncertainty of her returning in time to the studio in view of quota regulations.

Miss O'Sullivan has been sojourning in this country the past 14 months on a special permit, which would automatically be revoked upon her departure this time.

State Recognition for Gibson's Rodeos

Hollywood, Dec. 27.

At the next California State Legislature a bill will be offered to make the annual rodeo held at Hoot Gibson's ranch a state affair.

Ranch, situated 25 miles from here, has featured a rodeo yearly that attracts most of the crack riders.

BREON RECALLED BY F. N.

Hollywood, Dec. 27.

First National has recalled Edmund Breon, English actor, from London for a part in "Dances," next Douglas Fairbanks, Jr., film.

Breon played in "Dawn Patrol." He then returned to England to play for BIP, and British and Dominion.

He is due here Jan. 1.

DONAHUE F.N.'ING IT

Hollywood, Dec. 27.

Joe Donahue is due here from the east next week to start work on "Party Husband" at First National.

He will play the part of the drunk husban opposite Dorothy Mackaill.

"Be not arrogant when fortune smiles, nor dejected when she frowns."
MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

LEADING FILM NAMES, 1930

Fox to Protect Percentage Bookings By Servicing Exhibs With Special Dept.

Hollywood, Dec. 27.

Fox will organize an extensive exhibitors' service to lend direct aid to all percentage accounts similar to that used by Warners and F. N. Service is to not only build up grosses on its pictures for exhibs, but through percentage bookings to increase its share on those engagements.

Department will function as a part of distribution under direct supervision of James R. Grainger with Roger Ferri in charge.

Grainger, now here on a product visit, is also lining up plans for the service with Ferri. Latter, here several months, leaves for New York Jan. 6 to further organize the department, lining up the staff he will marshal under Grainger's executive guidance at Fox's New York home offices.

"Partner" With Exhibit

As explained, the promotional stunt with Fox's percentage accounts outside of its own chain theatres, virtually makes Fox a partner of the exhib in latter's playing of a picture. Up to now distribs have sold exhibs pictures on percentage, gambling so far as its end was concerned by leaving everything to the account in the way of exploiting and selling products. Where the distrib has been dubious as to what the exhib might do on a picture, sufficient guarantees against percentage have been demanded.

The Fox promotional idea will embrace many angles in direct aid to exhib accounts. In addition to getting behind every picture, company will undertake special campaigns to build up newer personalities at the studio, and in key cities will handle special promotion stunts in co-operation with the local exhib.

Want to Examine Schenck In Brice-Rose Film Suits

Fannie Brice and Billy Rose are preparing action to secure an order for the examination of Joe Schenck, as head of Art-Cinema Corporation, in suits totaling $180,000 against Art-Cinema. Abeles & Green, attorneys for both Miss Brice and Rose, have prepared a plea for the examination of Schenck which will be submitted to the New York Supreme Court. Schenck is now in New York.

Miss Brice (Mrs. Rose) is suing Art-Cinema on two actions, one for breach of contract for $125,000 over an unmade second picture, and the other for back salary of $30,000 on her first UA film.

Rose's suit for $25,000 is also for breach of contract. He alleges that he was to write music and dialog for the two Art-Cinema productions in which Miss Brice was to star.

4,000 Extras Work

Hollywood, Dec. 27.

Some 30 features in production during Christmas week furnished 4,000 extras checks for five working days. On Monday (22) 1,400 extras worked.

Frank Lloyd was the week's mob master, using 600 in a French village shot for "East Lynne" at Fox and three smaller groups, three other days.

Only 26 features were carried over to the next week.

CROMWELL'S BARGING

Hollywood, Dec. 27.

John Cromwell, 1. e director, and his wife, Kay Johnson, left here Friday (26) for Havana via the Panama.

After a week at the races in the Cuban City they'll barge north for a sojourn in New York before returning.

Minnie to Minnies

Los Angeles, Dec. 27.

Problem of what to do with minnie golf courses was solved by a fisherman. His course, on a prominent Wilshire Blvd. corner, has been converted into a trout pool. Charge is 50 cents admission with tackle furnished, and 3 trout for $1. No limit on catch.

Owner will keep trout up nights figuring to get returning night clubbers to try their luck at catching a fish for breakfast.

New British Co. Still Looking For Film Men

Delaying his return trip to England a few days, Ralph J. Pugh, English representative of the interests back of Wembley Trust and Anglo-American Films, continued his negotiations for the services of Harold B. Franklin, former head of Fox West Coast.

Pugh sailed Saturday on the Leviathan after signing M. M. Hoffman, now head of Liberty Pictures, an indie outfit, as general manager of production for Anglo-American. Hoffman, prior to branching out as a producer on his own, was connected with Paramount, Universal and Tiffany in executive capacities.

Hoffman plans to wind up his current productions in Hollywood within the next few weeks and will go to London early in February to supervise the construction and equipment of the Anglo American Film studios at Wembley. Six sound stages are now being built there.

Only Want Dreiser's Idea On "Tragedy" as Film

Hollywood, Dec. 27.

Paramount doesn't want Theodore Dreiser to work on "American Tragedy" but does want his ideas on the story as a picture. Author will have supervisor's job while the yarn is in preparation either here or in New York.

Final papers, giving Par dialog rights, are about to be signed.

HARRY WARNER STILL HOME

Harry Warner was still confined to his home in Westchester at the end of last week. It is expected, however, that he will return to his office before the current week is over.

WB head received a painful leg injury when his horse fell with him while riding on his estate two weeks ago.

WANT JEANETTE AGAIN

Hollywood, Dec. 27.

Paramount, which did not renew its contract with Jeanette MacDonald, would like to borrow her from Fox where she is now under contract.

Par, wants the prima opposite Maurice Chevalier again in another musical romance. Picture is due for eastern production when the Frenchman returns from abroad.

GERMANS RAP FRENCH

Paris, Dec. 27.

Much angry notice is taken here of a story published in a German trade paper decrying the French picture personnel and system.

Article says there is no system here, and that neither men nor groups of men able to handle films in a big way can be locally found.

Hollywood, Dec. 27.

Paramount and Metro-Goldwyn-Mayer are 50/50 on honors for the "Big Six" among 1930's stars, "money" directors and "money pictures."

Metro's score on femme stars is 4/2 against Paramount holding the majority of the Big Six box-office magnets in Norma Shearer, Greta Garbo, Joan Crawford and Marie Dressler, as against Par's two strongest femme draws: Clara Bow and Ruth Chatterton.

Par in turn is bullish on its males with Maurice Chevalier, George Bancroft, William Powell and Jack Oakie, as against Metro with its lone Ramon Novarro, and United Artists' Ronald Colman.

Conversely Metro takes the honors with the year's "money pictures" by showing four strong flicker operas, "Anna Christie," "Blushing Brides," Caught Short" and "Divorcee," as against Fox's "Common Clay" and Paramount's "Love Parade."

Par, in turn, evens by producing four of the year's best "money" directors — Frank Tuttle, Eddie Sutherland, John Cromwell and Rowland V. Lee as against Metro's Robert Z. Leonard and Clarence Brown.

Metro scores a technical point by having its entries, Leonard and Brown, rate No. 1 and No. 3 among the Big Six directors.

The stars, like the following "money" directors, are rated by quanity and quality this past year. The bulked product of certain satellites' output in 1930, as against perhaps some lone outstanding contribution, figures in the rating, with the gross r enue and box-office returns as the primary basis for computation.

It is for this reason Lewis Milestone, for example, with his lone "All Quiet on the Western Front," despite its signal box-office distinction (plus the general recognition) cannot even rate No. 6 among the Big Six. Instead Rowland V. Lee, with his trio of serviceable box-office pictures—"The Return of Dr. Fu-Manchu" and the two Bancroft's, "Ladies Love Brutes" and "Derelict"—comes in for prior consideration.

It is on this principle of gross revenue that the Big Six among the directors sees the following ratings:

Robert Z. Leonard.
Frank Tuttle.
Clarence Brown.
Eddie Sutherland.
John Cromwell.
Rowland V. Lee.

Their relative standing, in the sequence above, is almost obviously explained by a recapitulation of each of their 1930 product which follows below:

Robert Z. Leonard (Metro), directed "The Divorcee" and "Let Us Be Gay," two Norma Shearer smash starring pictures, and "In Old Madrid," relatively weak, but holding an undeniable box-office lodestone, Ramon Novarro. Leonard like the other Metro or Paramount directors has the added advantage of certain guaranteed key city outlets for his product; channels which are denied to Universal, for example even with an "All Quiet."

Frank Tuttle (Paramount), with three Clara Bows ("True to the Navy," "Love Among the Millionaires" and "Her Wedding Night"), plus "Benson Murder Case," "Only the Brave" and "Men Are Like That," speaks for himself with his quantity output, all in one year. Say what they will about Bow slipping, the Par sales' department has a series of Bows all sold up in advance and doesn't have to work hard getting her stuff extensively circulated. That's another element which figured in these ratings—production and distribution organization.

Clarence Brown (Metro) only had two, "Annie Christie" and "Romance," both Greta Garbos, and enough to give him the trey spot. The smash of "Christie" as a money-getter figures in the computation, and rating above.

Eddie Sutherland (Paramount) is a serviceable hokum comedy director. His two Jack Oakies, "Social Lion" and "Sap From Syracuse," plus "Burning Up," not so impres-

(Continued on page 54)

As Chaplin Studio Figures It, 'Lights' Can Get $8,000,000 in World Rentals

Hollywood, Dec. 27.

With every theatre in the world a potential account, including wired and unwired houses here and abroad, Chaplin studio is estimating that "City Lights" can gross $8,000,000. They base this on selling the picture in the States on a $6,000,000 quota, $1,500,000 more than originally figured, and $2,000,000 from foreign countries.

If those figures are reached on sales, "Lights" will be the top picture in the history of the industry on total distribution returns. The "Birth of a Nation" did around $4,500,000 up to five years after it had been released. That takes in '15 to '19.

For America the $6,000,000 quota is the highest ever set on any single picture before release in the history of pictures. Chaplin is demanding figures for foreign countries that are proportionately as high. Neutral picture men don't see how the theatres here or abroad can stand the rate.

All offers so far have been turned down because Chaplin wants double or more. Germany, which has requested the picture strictly as a silent, offered $150,000 for rights to distribution in that country. Chaplin is asking $250,000. Russia offered the small figure of $15,000, whereas the comedian is insisting on $150,000.

So far as England and British possessions are concerned, no negotiations on distribution rights can be entered under British laws until the picture has been displayed on English soil at a trade showing or otherwise. This may result in Chaplin himself giving "Lights" a first run in London through leasing a house there on his own hook, the same as he is doing in New York and which he also plans to do in other key cities where possible.

Chaplin's Angle

Chaplin is reported entirely convinced of the distribution possibilities on his picture. So much so, say sources close to Chaplin, that while he may direct a talker with other players, as he did on "A Woman of Paris," years ago, he is determined never to appear in a talker himself.

"Lights" is claimed as a silent except for its musical score and those spots here sound effects are absolutely essential to dramatic or comedy highlights. There will be one scene with sound effects where Charlie swallows a whistle. But such street sounds as auto horns and other noises will not be recorded. There will not be a single spoken word in the picture by anyone. Advance tip is that the picture is partly a satire on talkers.

The only reason picture is being synced at all, it is said, is because so many theatres now do not have orchestras or organs.

Shot 125,000 Feet

Chaplin shot 125,000 feet of film and will cut that to around 8,000 for release, or slightly over eight reels. It's the only picture of importance that will not get a preview out here or anywhere else, except in England where trade showing for exhibs is necessary.

Following the local premiere, Chaplin goes east to attend the New York opening, sailing immediately thereafter for London. Accompanying him will be Carl Robinson. Planning to remain away for from six months to a year, the comedian will visit France, Germany, Russia, Spain (where Charlie wants to see a bull fight), China and Japan.

On returning to Hollywood, Chaplin intends to either direct a talker or start on another silent.

A Quiet Slide

Financial observers are authority for the indication that 1931 will see a general downward revision in film b.o. admission scales. This price cut will be widely and quietly sprung, according to the proposed intention.

It does not mean a drastic slashing of prices. The method will be simply to lengthen the hours during which the cheaper prices exist. It may mean that some houses will open earlier. This extension of cheap price hours is already in use by some theatres.

It indicates an inner thought from the financial men that 1931 will not bring any quick relief in conditions for the immediate future. They don't look for the commercial turning point now until late next fall.

Exhibs Want More Action And Less Talk

Hollywood, Dec. 27.

Taking the tip from distributors and from exhibitor demands around the country who are demanding more action in pictures, studios are trying to cut down on dialog. In some instances they're chopping the spoken word to the bone.

While it is stated that the attempt to keep dialog down is in line with market insistence for more pantomime, no producer as yet has officially issued orders. Where the story can be told by pantomime, with action taking the place of words, scripts are being altered that way. Studio execs are sending scripts back to the writers several times, if necessary, to get the dialog down.

Tom Mix Signs New 5-Yr. Ringling Contract

Chicago, Dec. 27.

Tom Mix has reached a new five year agreement with John Ringling, the contract being closed last week.

Probable that Mix will go out with the Sells-Floto or one of the smaller circuses in the Ringling string where he will be heavily billed.

Biog on Doc DeForest Will Cost $52.50 a Copy

Dr. Lee deForest will be the subject of one of the highest-priced biographies ever issued in this country. C. S. Thompson is writing it, to be called "The Life and Works of Dr. Lee deForest." It will sell for $52.50.

There will be only 150 copies, and it will make its appearance to coincide with the 25th anniversary of deForest's invention of the vacuum tube.

Another biography of deForest, called "Conqueror of Space," and written by Georgette Carneal, a newspaperwoman, was published recently.

RUMOR ON D. W.

Hollywood, Dec. 27.

Report of a current call for old fashioned drama types spread the rumor that D. W. Griffith was planning a talker version of "Way Down East" with as many of the original silent cast as obtainable.

Press Time

This edition of "Variety" went to press Sunday afternoon, Dec. 28.

(Reprinted From "Variety" of Jan. 1, 1922)

Will H. Hays' Tough Job

Will H. Hays may mean it when he says he will divorce himself from politics when he takes the leadership of the picture industry. The suspicion the Postmaster-General was chosen for his strong party influence was general and, on the face of the record, justified. The method of the film people in negotiating the business created suspicion. Mr. Hays did nothing to allay it. His announcement that he would retire from the Harding Cabinet to take the new job left a lot to be desired. Why all this mystery about what should have been a simple business transaction?

Willingness to accept the belief that there is no joker in the Hays appointment is due entirely to the express opinion of trade authorities that have command of the inside situation. The secrecy and dodging of the preliminary dealings have surrounded the whole affair with an undesirable atmosphere of mystery which will only make Mr. Hays' task the harder, unless he himself takes things in hand and, by a statement so frank as to make his sincerity unimpeachable, clears the air of this taint of intrigue. This sort of declaration ought, of course, to come from some group of representative film companies, but such a thing is scarcely to be expected. Mr. Hays probably will have to do it himself, and the sooner he goes about it the better for his future career in the films.

The job of film trade dictator is going to be one surrounded by manifold complexities, and Mr. Hays is going to get very little help from the film business itself. The producers and distributors are paying him $150,000 a year, and they are going to hand him all their problems to make him earn it. The new dictator has got, in the first place, to create something like an esprit de corps in an industry which is rent by infinite business and personal rivalries. He must as well earn the public respect for an institution that is on trial before the country. He can make no better start than laying his position on the table with absolute candor and in convincing detail. Gum-shoeing at the outset will involve dangerous consequences later on.

Indeed, unflinching publicity would be one of his most powerful weapons. As Mr. Hays' job shapes up his task is to reconcile conflicting elements in the three branches, producing, distributing and exhibiting. He must have some power to enforce his findings, and no such authority is evident. Here is a sample of what he will face: A long time ago, before the settlement of the Edison patent litigation, there was in New York a body known as the Film Service Association, to which all the independent film exchanges subscribed in a sort of "gentlemen's agreement" to regulate credits. Some 10 metropolitan exchanges, such as Fox, Waters, Miles, Vitagraph and others, were supposed to co-operate, so that no exhibitor could jump from one exchange to another until all its obligations had been met. A Pennsylvania exhibitor taking service from Miles couldn't switch to Waters unless his Miles bills were paid, and no exchange would cut prices to get a customer away from another in the association. That was the theory, and the exchangemen met at intervals to consider disputes that arose under the system. They discussed their affairs gravely and then went out to cut each other's throats. The scheme wouldn't stick because nobody could enforce the rule. As a matter of fact, exchanges were bidding for their rivals' customers and agreeing secretly to pay outstanding service bills still owed to competitor exchangemen out of service charges. The association disintegrated.

Competition perhaps is not so crude today as back in 1910, but the spirit of the thing is only slightly modified. Ultimately, Mr. Hays will be called upon to handle the distributor-exhibitor contract and rule upon endless disputes as between distributor and producer arising out of service to exhibitors in bad standing. Expulsion from the association as a last resort will mean nothing until the industry has evolved something like a force of opinion. The whole situation is beset with many complications which can be met only with constructive pen dealings.

Hays will earn his salary many times in any event. Already several progressive reforms have been formulated which, alone, should make the Hays leadership worth while. It is proposed to organize a permanent force to deal with film thefts with a rogues' gallery and an elaborate system for the dissemination of information. Every time a film thief or the receiver of stolen film is convicted his photograph will be put on file and the trade will be circularized. The thief will be identified for all time. It is estimated that the elimination of this illicit trade in films will save the industry $1,000,000 a year. A clearing house of film company employes may be established as part of this service. One man is now employed in an executive capacity with a film company who was discharged from two other concerns because of grave irregularities involving the misuse of money ($1,800 in one case and nearly $20,000 in another) because there has never been any system for the exchange of references as between the picture companies. A central filing bureau would make this kind of thing impossible.

These matters are sat down here as samples of the constructive work the new arbiter is expected to do, but nobody outside the small group of film men who have talked with Mr. Hays knows anything about them. When announcement was made from Washington that Mr. Hays would take the new post all details of the transaction were held back. It was not even made known officially what salary the position would pay. The Washington dispatches to the New York newspapers gave not an inkling of what the Postmaster-General would do in his new capacity, a sample of the pussy-footing that has characterized the whole affair.

The only detail of the new job that was made known in Washington was that Mr. Hays would inaugurate a Saturday morning picture display for boys, "which he believes can be welded into as potent an institution for good as the Boy Scouts." Having in mind the political complexion which was put on the job in the first place, was it any wonder that the New York "World," which is independent Democratic in its leaning, should put undue emphasis upon this paragraph, carrying the sarcastic imputation that the Postmaster-General was giving up a cabinet ministry to promote nature study pictures for Boy Scouts?

Hays, by the very nature of his former position as Republican National Chairman and his record as a brilliant, political leader, must face a keen partisan press and a public made suspicious by too much secrecy from the picture people. He cannot get himself straight on the record too soon.

And yet there is going to be a political aspect to this Hays appointment that must sing up sooner or later. Mr. Hays is no novice to the value of the moving picture. His knowledge dates back to the days of the old World Film Co., before he became National Chairman of the Republican Party, and when President Woodrow Wilson was then getting and taking all the benefits the film news weeklies could give him. It was in those days Mr. Hays must have seen and appreciated what the moving picture meant to politics. Later he became National Chairman, and lined up for his next Congressional campaign. The picture exhibitor may have been a part of that campaign. And after that, not so very long either, the Republican nomination for President and Harding. That was Hays' best and he put it over.

This is where the political surprise will get in its work. Mr. Hays as a leader in his party (Republican) could take reasonable means to

(Continued on page 12)



A HAPPY NEW YEAR
"The Originators of Tintype"
(CHIC) (ROSE)
YORK and KING
R-K-O Direction LEE STEWART

DUCE PROMOTES HOME WHOOPEE

Paris, Dec. 27.

Mussolini's suggestion, which amounts to a high command, is that all loyal Italians patronize San Remo, seaport about 80 miles from Genoa, famous as a winter resort, instead of spending their money in Deauville and the other resorts of the French Riviera.

To say that the pronouncement has angered the French people is to put it mildly.

A few days ago photographers were foiled in an attempt to snapshot the gaming tables in the casino at Nice and the inference is drawn here that they were operating on behalf of the Italian government which wanted to identify Italians who were ignoring the Duce's hint.

U. S. Talkers Gaining In Greece, but Native Film Meets Obstacles

Athens, Dec. 12.

Contrary to what is happening elsewhere in southeastern Europe American talkers are gradually gaining ground in Greece, this being due largely to the activities of the manager of Fox film for Balkans and Near East. There is no doubt that German Klangfilm is striving to break through, but the taste of Greek public is more inclined to American story types and American language.

Several German talkers did not arouse any special interest and hardly could hold up for a week. Most of the wired houses have Western Electric equipment and for winter season four new theatres were opened. So, it may be said that at the moment there are no theatres in Athens for dramatic performances. Kotopouli-troupe is now making a tour in United States, and another Greek troupe went a few days ago to Turkey.

The attempt of a Greco-German concern to form a society with a view to producing native talkers for Greece, Turkey, Roumania and eventually Yeugoslavia, failed largely due to the fact that in each of these countries there are small concerns operating with very small success. The initial idea of the Dag-film company was to concentrate all film productions for the Balkans in Greece.

Heavy Taxes

The Greek government does not seem to favor the progress of the talkers. An additional tax of about 2% is charged on admissions to talkers, revenue going to the Greek National theatre. This is due to the activities of Greek musicians, who find their position rather difficult owing to a growing interest in mechanicals. As a result of competition all Greek theatres had to lower the entrance fees for talkers by 20-30%. A few days ago the Greek Censor banned the film "When I Was a Robber" on the ground that it might inspire crime.

The new Greek film "Daphni and Cloe," whose subject-matter was taken from a love story in ancient Greek mythology did not attract special interest, in spite of great advertisement.

Ache in Foreign Versions

By Fred Stanley

Hollywood, Dec. 20.

After a year of foreign production in Hollywood, it's anybody's guess as to where the bulk of the future multi-linguals will be made, here or in Europe. It's still in the pro and con status, as is virtually every phase of foreign production. An uncertainty as to its future is apparent all around.

When the year started only one direct-shot version had been made. This was Metro's "Lady to Love," from the stage play, "They Knew What They Wanted." After that all the studios got in. Just where the step would take them was unknown, and still is. But it seemed the thing to do, although to retain the foreign grosses meant a sizeable boost in production costs. The days of an expenditure of a few thousand dollars for titles in every language, to cover the whole world, were over.

Producers were faced with expenditures of anywhere from $50,000 and up to four times that for versions in each language. With fewer spots to play their pictures, due to the slow wiring of houses abroad, it was obvious that a substantial profit from other than English speaking countries was quite a way off. This was a real headache in view of the fact that some of the majors looked upon the non-English speaking countries to give them 25% of their grosses.

Can't Figure It

It is still too early for the producers to figure just what the foreigns will mean to their business. Truth is that the activity to date can be checked up to experimenting and, so far, it has been a case of putting money in a bag and hoping that it will come out with more of the same. Returns so far are negligible in comparison with the expenditures.

The only major studios going into foreign production on anything like a big scale locally are Metro and Warners. By the end of the year M-G planned to have 25 completed. Warners will have 18. Universal will be third in this standing.

No sooner had the producers plunged into foreign production of talkers than the realization came that the actors of the various colonies here, used previously to silents, were inadequate for sound. Then came the mad grab and combing of Europe for talent.

Metro's Imports

Almost every train has been bringing imports. In the case of Warners and Universal, with a less settled policy, it meant sending them back after their chores were done. But with Metro, almost every one of the newcomers was given term contracts. In all, the M-G-M has imported around a score of actors and actresses, six directors, and seven writers, and they are still coming and remaining on that lot.

It would seem that Metro is settled on a policy of foreign made pictures in Hollywood. This is one studio that will say "no" to the probability of shifting the production burden to Europe. For next year the policy is for a 50-50 split with domestic production. In other words, as many pictures made in alien tongues as in English.

Intention early in the year by Paramount to make its whole year's supply in Hollywood was soon put aside with the beginning of activity at its Paris, Joinville, studio. After making two French pictures, one with Maurice Chevalier and the other with Adolphe Menjou, decision then came only to make a limited number of Spanish talkers, although many in this tongue will come from the French plant. Meanwhile, 60 versions originally planned for the Coast were produced in Paris. Probability at Paramount is that all of its foreign activity will soon be centered on the other side of the water.

Warners-First National set out with a definite program of 18, six each in French, German, and Spanish. These combined studios are not committed to a future policy until the returns begin to percolate in on this first dozen and a half. It is a tossup whether future production will be here or in Europe.

Universal started late with its foreigns and currently have less than half a dozen completed. Radio also is a late starter, but decided to experiment with the running process, shooting backgrounds here and dubbing foreign players into the film in Europe. If successful, it will be a money saver, for by this method it is figured that at least two-thirds of production cost can be knocked off. But this is but another phase of the present status of foreign production experimentation.

Fox was another company which started on a plan to concentrate its multi-lingual making here, only to halt before it got under way for a survey of Europe on the matter.

What the future will be, of course, is governed by the dollar. Feeling at present is that pictures can be made abroad cheaper than here, but minus the quality of Hollywood product.

The industry feels it must have both quality and lower production costs. Where the two can best be melded will be the ultimate destination of the bulk of future foreign production. But right now its solution, solution, who's got the solution?

Units for Warfield And Seattle-Portl'd Par.'s in Fox Switch

Hollywood, Dec. 27.

Fox West Coast's plans for the Publix theatres it has acquired are not definitely set yet.

However, Oscar Oldknow as regards Frisco, plans shifting Fanchon and Marco units into the Warfield, and converting the Fox into a straight production overture policy. Paramount theatre there is to ultimately drop units and become a run house, which is the Warfield's present routine. The California will be the slough house and the St. Francis will get French and Spanish talkers on weekly changes.

Portland and Seattle Paramount theatres will get the Fanchon and Marco shows now current at the Fox theatres in those cities, while the Fox sites may get a cheaper form of stage entertainment.

This nullifies the original intention to give Portland and Seattle only one stage show on the theory the towns could not stand two rival presentations.

M-G Buys 'Candle Light' And 'Way to Treat Woman'

Hollywood, Dec. 27.

Metro has purchased rights to two plays, both of European origin, "The Way to Treat a Woman" and "Candle Light." Latter was given production on Broadway by Al Woods and Gilbert Miller.

"Way to Treat a Woman" will be first to enter production and is in mind for Marion Davies following completion of "It's a Wise Child." P. G. Wodehouse and George Landy are working on the script.

Other play, adapted for Broadway by Wodehouse, will also probably be done by him for talkers.

Talkers for Convicts

Columbus, O., Dec. 27.

Convicts at the Ohio State Penitentiary are to have talkers served them within the next 30 days. Purchase of the necessary sound equipment was made from RCA Photophone.

Money for the equipment and its installation was obtained through annual Christmas shows staged by the prisoners, and represent a saving covering the past 10 years. There was no Christmas show this year.

Buzzells' Mex. Divorce

Ona Munson leaves for Hollywood this week to resume for First National. While on the Coast Miss Munson will probably stop over the border into Mexico to secure a divorce from her husband, Eddie Buzzell.

Latter is also on the Coast for Columbia.

ACTOR'S SILK CO. BANKRUPT

Hollywood, Dec. 27.

Huntly Gordon, picture actor doing business as "Huntly Gordon Silk Mills" in Burbank, filed a petition in bankruptcy Christmas eve (24) with $66,000 in liabilities.

U. S. FILM FIELD FOR 1930

By Sid Silverman

Pictures closed out the past year with a great alibi—the national depression. That squares a lot of things, including the reason why so many of the mergers heralded as on the brink of consummation 18 months ago have yet to reach fulfillment. It also is pointed to as the explanation of the dual drop which clipped the industry during late spring and early summer, again in the fall and into the winter. There was a flock of bad pictures, too. Meanwhile, the studios were and are frantic in their search for stories. They pushed the musicals beyond the pale of public acceptance, so they can't make pictures with tunes any more, or, at least, for a few months.

As '30 passes into history Loew and Fox have yet to officially get together, Warners and First National are physically under one roof, Pathe and Radio finally reached an understanding, but the Warner-Paramount-Radio, or any arrangement of that trio you choose, with Fox included, is still a matter of guesswork, with nothing apt to happen until the market starts to get in something like a normal shape.

Fox

The industry never had anything so financially threatening it as the Fox turmoil of last winter. The main fear was that if Fox went into a receivership the public would lose all confidence in amusement stocks and the bottom would drop out of this branch of the list. Reports were rampant throughout the cold months of top executives of other companies meeting to save Fox. It developed into the grand puzzle of the year. After first rumbling a warning as early as September of 1929, the Fox matter never straightened out until the following April, or eight months later.

It was a long and tough siege, with Fox still to be refinanced again this coming April, at which time something like $55,000,000 must be arranged for. Meanwhile, the Coast was as engrossed as the east in the Fox situation.

And the production center as a whole spent most of the past 12 months groping for the public pulse—something at which it was only spasmodically successful if grosses are any criterion, and they still are.

Early in the year the "lots" discovered that musicals were tapering off. By summer they had become "poison," especially the revue picture without a story. This marked the end of the gold rush west and the long portage back by many of the New York contingent which had suddenly found itself in demand, with salaries secondary.

Hollywood currently presents a different front than it did a year ago this time. The ranks of the songwriters have suffered heavy casualties, but the stream of stage performers, writers and directors steadily continues back as well as forth because the picture men have finally realized, in many cases against their will and in some instances not at all, that stage talent in its various departments is essential. The picture men won't realize that they're no longer just in pictures, but that it's show business now, and this is the reason the independent producer is in such a great spot right now. The theatres are hungry for good pictures.

Names

They also probed forth that few stage names mean anything as a draw on a picture house marquee, and that to build a featured stage name into a picture star is a long and tedious process—something that sound has emphasized. The performance of the stage actor is needed to hold up most of the remaining picture names and to make the story of a film get over. This is generally admitted. But those drawing names remain the first requisite and is the cause of Metro being acknowledged to have a distinct edge, due to the list of "personalities" among its players. Film circles on the Coast will concede, if pressed, that a Metro picture is 50% "over" before they start to shoot—simply because of the box office capabilities of this firm's personality lineup.

As the musical film passed out of its cycle (but apt to come back any time), it also sounded the death knell of the backstage story. Westerns suddenly sprang into popularity and prominence and then seemed to taper off as the year drew to an end. Underworld and gangland yarns became overdone, although still capable of doing business if of unusual merit, but the main cry over the late days of '30 was, and still is, for sex stories. Which is something that has been more or less true of the picture business since its inception.

Audiences

That pictures are still handicapped by the degree of intelligence of its audience (which is what some critics won't realize and the reason they continue to berate the studios for the type of product released), is as true as always but not to such a great degree as formerly. The main indication that dialog pictures are slowly educating the public appears based on it's creeping into popularity of such heroines as Ann Harding, Claudette Colbert, Constance Bennett, Jeanette MacDonald, and maybe one or two others.

Regardless of how far these women may go as screen stars, it remains a fact that between themselves and the microphone they relegated the flapper heroines to the limbo and to where the purely physical type is now hanging on the edge of oblivion. No longer does the beautiful but dumb girl intrigue when it becomes a matter of placing the admission price on the line. There has got to be some intelligence behind a personal performance because now they talk.

Another instance that the public is able to appreciate something other than a man, a girl, and a couch is the success of the George Arliss pictures. Allowing that none of these English star's films may have been dynamic successes, nevertheless, it may be said that the Arliss releases were an opening wedge and many a film will profit by the pioneering of this British actor and his type of work.

Color and Wide Screen

There are those within the trade who feel that color has cooled and no longer enjoys definite favoritism with the fan. An analysis shows no real basis for the thought other than personal opinions. Studios barked against color because of the expense and time it took to get release prints. It's been pretty well proven that the natural hues will neither break nor make a picture, but that it's desirable for a certain specie of film is as true as formerly.

And the wide screen is about in the same boat. It's still a matter of the picture itself, but the changed attitude on color came just about a year after the first all color talker.

Neither color nor the wide screen has proved strong enough as a novelty to hold up bad pictures such as sound did when it first came in. There is no more so-called "novelty money." The industry, harried by the lapses in business and the drought in story material, as a whole hoped that the wide film and screen would prove such an innovation as sound was. But this was not to be. The public merely looked at the new enlarged image, accepted it as a matter of course, and if they liked the picture told their friends to see it. They previously caught the general idea from the wide angle projection lens effect used for some road show films and later in the grind theatres. If they didn't like it they told the same people to stay away. So the industry sidetracked the wide screen in December.

Hays' Code

The studios continued to dodge in and about the annual Hays "Don'ts" as did the exploitation departments. Both of these departments were stressing the sex angle as much as they dared and as much in self-preservation as anything else. It could be noted that as figures at the box office dwindled the boys underlined the sex angle the more. And who's to blame them? The reformers, of course. An order went out early in December for everybody to tone down.

Perhaps the principal tremor of the year to run through the production end was the thought of the possibility and, perhaps, the desirability of making pictures in the east. This, as regards Hollywood, is the highest form of treason. But Paramount has assigned 17 pictures to its Long Island plant and Metro is getting its Cosmopolitan studio ready again.

Warners continues to make shorts over at Flatbush, but the short, as a program stimulant, has simply failed to develop any significance outside of some of the cartoon comedies, plus some of the animal travesties. Few, if any, have been able to draw business and the same proportion can be written off on a basis of entertainment. And the animated cartoon makers started to get so rough in their drawings, trying to outdo each other, that they drew a reprimand from the Hays office and had to tone down.

Shorts

Where the short may be heading is possibly hinted at in the edging forward of the commercial reel. Merely out and out plugs for some commodity or service, these spools are being made interesting enough to hold seven or eight minutes on a theatre's screen. And the reaction by the fan to these advertisements, as against the vaudeville type of footage, has evidently been in favor of the commercial picturization which generally gives an insight to the workings of a giant industry. Besides which the theatre gets it, or should, free of charge, or is paid to play it, thereby opening another source of revenue.

Eastern Production

However, the thought of moving production east in its entirety is not apt to come all at once because of the tremendous investment represented by equipment and property on the coast. On the other hand, there are those in the trade who see a big increase in picture making along the Atlantic before another two years have passed because of the accessibility to acting, writing and financial talent on this end. Yet, Warners and First National have made their production source Burbank and Fox will soon give up its Hollywood plant to move out to Movietone City.

Foreign Versions

Meanwhile the eastern problem is still in the future, but the one of foreign versions is not. It's doubtful if any one factor caused the coast more headaches the past year than the one of the foreign version. What to do with it and how to make it. They tried dubbing in the native dialog. They made 'em with native casts and the combination was and its not yet right. Paramount has established a studio outside of Paris to suit this purpose. Fox is supposed to be playing with the idea, and Metro has apparently rejected the thought. The foreign market is a big problem and nowhere near being solved at this date. With the revenue abroad also crops up the fact that, at the same time, pictures over here are now having to struggle to reach grosses of $600,000 and $700,000 on home territory—figures merely deemed moderate a year or 18 months ago.

Sound

There have been no radical changes in the recording of sound. Many refinements have been made. During the fall the Bell Lab uncovered a new sound valve from which much is expected on future perfection in recording.

The camera boys have probably advanced as much, if not more, than the sound men. The development of the Dunning process is one of the unsung wonders of the industry. Unsung in the sense that the public knows nothing of it, as to inform them would do much to dispel the illusion of the screen. But the picture business realizes its value to the extent that the Dunnings have passed their first $1,000,000.

Photographically, the camera men have started using their dissolves again, and the Paramount faction has discovered a new means of double photography in conjunction with the Dunning method which they've set to their own purposes.

The Theatres

On the theatre end the tendency to bring back the stage show has been marked and continues to grow. As grosses dropped circuit managements sought wildly for solutions. Those without stage fare turned to it as a semi-final resort—the last solution always being to close the house.

Theatre managements and the circuits at large do not consistently figure on the stage fare drawing above the picture, but they do want the stage flesh show to keep the house from dropping under a certain figure, regardless of the picture. That marks the difference between the average studio and theatre men. The studio factions always maintain that the picture is the thing and will do the business. To which the theatre man merely answers, "Okay, but give us the pictures." And all the studios combined have so far failed to turn out sufficient money films to hold any house out of the red for every one of 52 weeks so long as there have been pictures.

Roxy Grosses

Perhaps the Roxy, the biggest film house in the country, is as good a barometer on general picture house business for the year as any other. Where, two years ago, and less, this theatre wouldn't think of holding a picture a second week unless it did $120,000, now it's glad to hold 'em over when the tabulation reaches $90,000. Two years ago a week's gross of $90,000 sent the staff into a panic, wondering what was the matter.

For the first two years of its existence, the Roxy showed an average of $105,000 a week for these 104 weeks. The third year that improved to $107,000. It's a certainty that the average for '30 will be under $100,000, and possibly by an imposing margin. Which shows what a slump year can do to the country's leading film emporium.

The Roxy has a high of approximately $173,000 and a low of $56,000, the latter figure hung up the past year. Top gross for the past 12 months at this house was $140,000 ("Sunnyside Up"), and that came early in the year. Broadway hasn't seen a really tremendous figure in any of its major grind spots since the Capitol clicked off a little better than $109,000 ("Anna Christie") the middle of last March.

Television

Television threatened the industry throughout the year, but has yet to make its appearance and develop into the expected national theatre threat. Neither have the home, or 16mm., talkers reached the point where they're common in the home, although a drive in this direction is expected shortly. So theatres had nothing to fight but sectional epidemics, bad business conditions and bad pictures. The Coast felt the miniature golf course craze the most, and that only lasted about six or eight weeks.

As fall drifted around some of the big circuits started to cut their overhead, including personnel, but that wasn't any different than the studios, which also went on an economy rampage. A furore in theatre circuit circles was caused by the departure of Harold B. Franklin as president of Fox West Coast Theatres. This unloosed a general shaking up in that circuit with almost the same thing happening to Publix in November, although in that case its head, Sam Katz, remained at the helm.

Warners almost ran into a financial jam through over-expansion, but got by this summer's crisis when its bankers came to the rescue.

A curious sidelight on theatre operation is that the only house exclusively devoted to the newsreel which has been able to exist is the instigator—the Embassy in New York—now over a year old. This idea has been tried in other cities of major population, but without success, all folding up within a short period. The only other newsreel spot now known to be operating is in London. This one opened in September.

The year unquestionably saw a drastic drop in attendance of American pictures abroad. Sound was indisputably the cause with no satisfactory solution found to overcome the differences in the languages or poor projection. Dubbed dialog and superimposed titles both failed of their objective and at this writing the entire matter remains one big quandary.

The English Way

France figuratively went crazy about its first native made talker, but that novelty wore off, and it's once more a matter of quality over there, too. The production centers abroad continue 'way behind Hollywood in technical development, but continuously refuse to acquire aid, and pay for it, from this side, especially England. On the other hand, an English firm seems to have hit upon the most sensible idea yet emanating from those shores. That's British International, which came over here and took a New York legit house with the basic idea to find out if there were any market for English-made pictures here. And, if not, to pack up and go home.

Germany continues to holler

(Continued on page 10)



ADOLPHE MENJOU

Adolphe Menjou's sophisticated roles have long been almost proverbial on the screen, starting with his first sensational hit in "A Woman of Paris," 1930 saw him in several smashing hits that showed that the demand of the fans for this sterling actor has never diminished. In "Morocco" he won new laurels, as well as in "The New Moon," Metro-Goldwyn-Mayer's musical drama with Lawrence Tibbett and Grace Moore.

He has also appeared in a wide variety of foreign productions, as he speaks Spanish, French, German and Italian as fluently as he does English.

Picture "Widows"

Hollywood, Dec. 20.

Hollywood is a man's town any way you look at it, but particularly regarded from the point of view of a "picture widow." And a "picture widow" if an explanation is necessary, is something like a "golf widow," only more so. Because the latter loses her husband only over the weekend and during the warm weather, but the p. w. might just as well not have a husband at all.

The "absentee husband" system as practiced in Hollywood applies to men in practically every branch of the industry. The more successful the man the more frequent and protracted his departures from the fireside.

Actors, directors, writers, executives, seem to use their homes as a place to go when they need a clean collar and their wives as a sort of glorified housekeeper. Story conferences, night shooting, location stuff, previews both in and out of town, and those important business trips to New York, all serve as perfectly legimate means of keeping the husband out of the home.

And the little woman who puts up a squawk is pretty unreasonable, because it's all on the up-and-up, and the chances are that she has a swell home, even if her husband isn't in it much, to say nothing of a couple of cars, lots of servants and an armful of diamond bracelets. And after all, what's a little companionship compared to diamond bracelets?

Other Alibis

Then, in case business doesn't keep the master out of the house out enough, there are a few other little things, such as all night poker, and heart games, bi-weekly prize fights, stag dinners and the occasional Caliente trips—"just a few of the boys"—and hunting expeditions in the north woods.

It may not be so tough on the regular picture widows, the wives of men who've always been out here. They're accustomed to it, don't know any other system and don't expect to have their husbands on any but a part time basis. But the women whose husbands have come out since the talker invasion are finding it an increasingly difficult problem. Used to the companionship of their husbands, they find the going rather rough when left to their own devices, particularly as their own devices are exceedingly limited in this town.

Outside of athletics (and very few New York women are the outdoor type) and chattering hen parties, there's little in the way of diversion. Nobody wants to look at pictures all the time and the few (and inferior) legit shows don't offer much.

No Side Stuff

Besides, women like to be with men. And the New York custom of dining or spending the evening with a boy friend or two when one's husband is busy, is frowned upon by this highly conventional community. A few of the more daring wives who've tried it have discovered that the unpleasantness of the ensuing gossip more than outweighed their time-killing defiance.

There are, of course, occasional trips back east, but they serve only as temporary measures. In many cases the husbands object because although they're not around much, they want their wives on the spot in case they should need that clean collar.

The case was perfectly summed up not long ago by one of the more recent and rebellious picture widows. Asked why she was moving from a hotel to a large house, she said, not without a trace of bitterness:

"My husband has to have a home to stay away from."

Pathe-Natan Control May Change Hands Soon

Paris, Dec. 27.

Controlling interest in Pathe Natan, currently depending on multiple voting shares, would probably change hands should the law cancelling their multiple voting rights come into effect. The multiple voting shares went from the bankers' hands to men interested in department stores.

On the other hand a large block of single voting shares, formerly held by a motor accessory operator, is now held by the same interests as control Gaumont-Aubert Franco. Company is currently without a president, owing to the late Pathe not having yet been replaced. Natan, who is managing director, is the whole works, and is making good.

FORGED FOX STOCK

Revealed on a Delivery and Feared More Phonies May Be About

Chicago, Dec. 27.

Chicago Stock Exchange panicked at discovery that forged Fox Film Class A stock certificates to the amount of $25,000 had been peddled locally.

Fear is voiced that more phoney paper may be stored in strong boxes. Stein Alstrin brokers made the discovery.

Forged Chicago stock was tendered for delivery on a N. Y. Stock Exchange transaction and the New York board broadcast a prompt warning also.

WB Starts Invasion Of Towns Sewed Up In the West by Publix

Chicago, Dec. 27.

Publix-Great States gets its first taste of competition through Illinois and Indiana when Warners opens its two new spots in Aurora and Michigan City.

Warners last week acquired sites in these towns. A. S. Graven has been named architect for the theatres, the first to hold 2,500, while Michigan City's house will seat 1,800. To be ready for operation by September.

Warners has never been strong in the midwest, with Publix having most of these smaller towns sewed up solidly. But Warner is concentrating its expansion program upon Illinois, Indiana, Wisconsin, Minnesota and Iowa.

Anti-Religious Scenes Provoke French Riots

Paris, Dec. 18.

The French are evidencing stronger reaction to films generally decrying institutions of religion and family life than when they find in a foreign film a sequence to which they might take offense from the national point of view. The German production of "Four Infantry Men," currently playing S. R. O., shows a French girl making love to German soldiers.

No adverse reaction. Film titled "L'Age d'Or," both sacrilegious and obscene, caused such riots that the Prefect of Police had to order the showings discontinued in the interests of law and order.

Suit has been brought by Jean Mauclere, exhibitor-owner of the theatre Studio 28, against the French censor. Mauclere showed "l'Age d'Or" distinctly anti-religious and of a red tendency. After a first riot, some cuts were made, and the showings resumed, resulting in more riots.

Film was suppressed, and Mauclere criminally indicted for having allegedly shown some sequences slashed by the censor. This he claims is untrue, declaring the censor only made this statement to cover himself after having passed the film which ultimately caused trouble.

Lubitsch Calls Unit

Hollywood, Dec. 27.

With Maurice Chevalier returning to New York from his European trip about Feb. 7, Ernst Lubitsch, who is to direct the Frenchman's next, has sent here for his studio unit.

Those making the jump to Paramount's Long Island studio are Eric Locke, business manager; Hans Dreier, art director; George Hippard, assistant ringmaster, and Merrill White, cutter.

Schenck in N. Y.

Hollywood, Dec. 27.

Joseph M. Schenck has left for the east, but will not become active in Loew's. Reports on such an eventuality had been around.

He was to arrive in New York Monday (29).

ALBERT WARNER WEST

Major Albert Warner is due to leave for the Coast within a week.

He will stay out there about a month.

HOLLYWOOD ERUDITE, THOUGH IT'S PAINFUL

By FRED STANLEY

Hollywood, Dec. 20.

Hollywood is getting painfully cultured.

Boys and girls of the B. T. (Before Talker) regime who used to sling the double negatives, slit their infinitives and generally commit mayhem on the King's English, are now affecting that drawing room polish.

Renaissance can all be chalked up to the influence of the stage, plus the foreign versions. Former because of the consciousness of the faulty diction and the latter because it is the vogue now to be linguistically inclined.

Harking back again to Hollywood B. T. only perfect English hereabouts was in the kitchen, those days the picture mob almost revelled in its lack of erudition. Higher art in literature was represented by the fan and the confessional mags. Parlor conversation between drinks was chewing over the dirt, except, of course, when not engaged conversationally on that then ever-present topic—Self.

New order of things seems to be tough on the publishers of the confession types of mags, but it's a boom for the purveyors of the more advanced works of literature. Not all of the culture strainers can understand their new reading matter, but currently it's just the thing to simulate that air of refinement.

Upstage

The gal who once punctuated her chatter with Billingsgate now quotes the masters, but pronounces it "marsters." The newcomers seem to be impressed but it's a laugh and blinking eyelids from the "I knew her when's."

Due to stage influence the Hollywood a's are growing broader than Back Bay's, and are on their way to give Oxford a few boat lengths in the a-stretching art. And those naughty words that used to creep into any and all conversations—just dodoes now.

Raucous Hollywood of the past has given way to a Hollywood that gets up mornings to attend its Spanish classes, its French lessons, a session with Shakespeare or the private tutor who is expected to give them that lorgnette air and the arty inflection.

Contact with the stage imports has given the colonyites a severe inferiority complex. For the sake of the future this must be remedied for baby needs new shoes and an ermine coat occasionally.

A Brooklyn accent doesn't butter any bread these days, now the pictures have gone sound conscious. But a little sprinkling of Oxford will do the trick. And how Hollywood is straining to get just that right pronunciation!

BIP Drops Tobis

London, Dec. 18.

The working arrangement between British International and British Instructional, which practically amounts to an absorption of Instructional in the bigger combine, is not set until the new year.

International executive will probably instal RCA Photophone at Welwyn, now equipped with Klangfilm, German process. All B. I. talkers are made on the American equipment.

Probability further is that the string of directors, including Anthony Asquith, will continue at Welwyn.

The Quickie Film Producer

By George McCall

Hollywood, Dec. 20.

Another year has passed for the small independent producer and to him it was just another year. Two things kept it from being "the" year; lack of finances and what are we going to do with the picture after it's made?

In Hollywood a total of 70 indie pictures were turned out during the past 12 months. Of the total 16 were made for Big Four, 16 for Syndicate, six each for Continental, Chesterfield and Sono-Art. Four serials for Masco, and one each for Majestic and Liberty. Remaining dozen were produced for the state right market, some getting there, others falling by the wayside or picked up to fill some indie program.

Average cost of production was in the neighborhood of $35,000 per picture. About the highest budget went to Majestic for "Today," which ran into $95,000.

Ninety per cent of the pictures produced by indie producers this year had some sort of a sales tie-up before the picture started. In years gone by the indie producer was not afraid to get going without the sales end attended to. The fall of the state righters has made it imperative that the selling angle be taken care of, otherwise the indie producer hasn't a chance.

A big help to the indie producer of quickie programers has been the double features in neighborhood houses. Recently three eastern circuits have contracted for the product of one quickie company. The production cost is guaranteed by this tie-up. Others are going after the circuits and hope to get their product in the houses cutting out the shorts in favor of twin talkers.

Mostly Westerns

Product of the indies is practically concentrated on westerns. Cheap production coupled with easy story material is the chief reason. Most of the indies use bootleg sound, but the sales resistance caused by this is causing most to switch to the standard sound companies.

Recently the indies have been getting rid of the hard riding heros who made a name as western draws in the silent days. They found the old names mean little and are now developing their own leads.

Majestic and Liberty, both new in the indie field. Each put out their first picture on the tail end of the year. Majestic got a lucky break by selling "Today" to R-K-O for first runs. Whether it will continue or not depends on what kind of tie-up Harry Sherman can make for distribution.

Liberty, organized by M. H. Hoffman and the Halperin Brothers, got "Ex-Flame" in under the wire, but the brothers and Hoffman parted shortly after the picture was completed, with Hoffman announcing he would carry out the Liberty program.

Sono-Art was inactive for the latter part of the year. It produced six pictures during the twelve months and expects to turn out the same number in 1931.

Small Profit

The others have confined their output to the usual westerns, content to make a small profit on a small investment.

Big Four contemplates a program of 24 westerns and four specials for next year. During the past year their pictures have been contracted for by Stanley and Warner's in the east.

Continental and Chesterfield have been concentrating on the parlor drama, letting the others go after the outdoor drama.

Mascot sticks to serials.

It is doubtful if there will be any additions to the ranks of the indie quickies during the coming year. It is altogether too tough for the producer. There is no market for shorts and he must stick to features. Those producing westerns take care of about all the market can stand for that type of picture. The others producing the parlor drama find competition from the major studios too tough and that the majors sell their product at about the same price as the indie.

All in all the indie quickie has just about folded. Three years ago those indies turned out 180 features. That was before the talkers. Each year since has seen a gradual decline of independent productions, and it is figured that the coming year will not be an exception.

BOOM ON FOR SILENTS

Belgrade Storm Center of Opposition to Unsuitable Talkers

Belgrade, Dec. 27.

Native picture interests have started a campaign here against talkers in favor of the return to silent pictures. Making a good deal of progress in their gitation.

Propaganda helped greatly by the fact that Belgrade has had many talkers this winter entirely unsuitable to this territory.

Tex. Indie Groups Can't Find Out Hefley's Stand

Dallas, Dec. 27.

Questionnaire sent to all Texas indies by the new indie group, Theatre Owners' Protective Ass'n, revealed them all against state censorship except three. Several, however, are sticking to Allied in spite of its indorsement of the Horowitz campaign.

TOPA is now encountering further grief with one of its main shots, Sam Hefley, exhib-legislator. Hefley helped to organize the new group, then, the next day, signed official indorsement of Horowitz's campaign as an Allied director. Now both factions are trying to figure out just where he stands. Meanwhile, Hefley hikes off to visit relatives and wires back that he's all hot for the TOPA. And he's not due back until time for the legislature next week, with exhibs anxious to see which way he'll turn. That Hefley's against censorship seems a cinch as he's fought it for several years.

2 Agencies Have 85% Of Foreign Talent Tied-Up

Hollywood, Dec. 27.

Two local agencies have 85% of the foreign players tied up exclusively, and the monopoly on the most desirable foreign talent has the studios peeved.

Producers are helpless to do anything on the transportation costs to import the average foreign player is $1,500, in addition to extraordinary terms.

Paris Prize Contest for Native French Stories

Paris, Dec. 27.

Paramount's local production new policy of making pictures more thoroughly French than heretofore, and no more adaptations of American films, is causing them to look for French stories.

To this end, they have opened a literary competition for original stories. The works submitted will be passed upon by a jury of French writers, whose names will be advance publicity vouching for the fact that the production is really from a French original. This will bring, it is expected, a favorable reaction from the local public.

(Reprinted From "Variety," March 21, 1913)

Talking Pictures Booed In Union Square Theatre

The "Edison Talking Pictures" got its final kick this week when, Monday evening, at the Union Square, the audience booed the new series of talkers shown. A previous act on the bill had distributed zoboes to the audience to join in a song. Upon the talkers making their appearance the house used the held-over little mouthpieces to "kid" the talking pictures.

At the Square the talkers were placed in the center of the program and at the other Keith vaudeville houses in town the same position was assigned the Edison device. At the Colonial this was remarked as an admission by the talking picture concern the picture could not hold an audience. Last week at the Colonial the experiment was tried of having the talkers close the performance. A large number "walked out" on them. Their restoration to the centre of the show in a position the house would be forced to accept them, was at once decided upon.

The program at the Union Square Monday contained no special mention of the Edison Talker.

The talking picture film has been forced upon vaudeville audiences in New York for several weeks, excepting at Hammerstein's. This house, not exhibiting them at all, has been doing the biggest business of any variety theatre in town.

1930 IN THE LAND OF NOD

The American Electrics

By Tom Waller

Within less than four years every picture theatre of any consequence in every part of the world has become equipped for talkers. By the time the job is complete sound will have cost the industry, universally, a good $1,000,000,000.

There are thousands of houses the globe over that as yet have no reproduction equipment. For these the electrics have knocked prices down from an original $22,000 per set to $2,990. It threatens to go a deal lower than that before the next six months.

With professional installations on a big scale out of the way and Western Electric possessing the lion share of such accounts, things talker are now looking to the fireside. General Electric in the home field holds the lock-out key for Western, at least since an agreement was made some while ago between the controlling American electrical factions that G. E. has all home privileges for 16 millimeter sound on film. By the time General gets going in the home field, despite that three producing companies have taken smnll film licenses, and that General promises release of its little projection machines early in 1931, Television may have crowded out all thought of film and domesticity.

In no era of motion picture life has there been such an undertow of politics, threats, and yet—less litigation—than that of sound.

Talker equipment today would doubtless be the original $22,000 had it not been for cut-throat tactics. At the outset Western, which featured sound, with a millionth acknowledgment for the "straight part" played by Al Jolson, swore and alleged that equipment of any worth couldn't be turned out for less than $22,000 (including most of the gadgets).

Competition

But indie outfits sprang up by the basketful; some with money but more without. Finally Western's sister-in-law, Photophone, stepped ahead of the parade and slashed. The cut made Western realize that it could manufacture with cheaper retail. Then another cut and Western, begrudgingly, followed suit.

Incidentally the indie that deserves credit for actually lowering the price is Louis Gerard Pacent, and this regardless of the hard words some exhibs have had for Pacent since then. Pacent is still a frequent visitor at the Warners although the brothers have removed many of his original installations. And the brothers are in their third year trying to collect what was originally $25,000,000 in alleged damages that has dwindled to $5,000,000, with Western, which was reported a year ago ready to settle for $10,000,000, now letting out the word that the WB boys needn't expect a nickel.

Western, again, despite the comedown in price, was so confident that no indie could manufacture without violating the electric patents that it gave DeForest the same go-by that everybody from Carl Laemmle to William Fox had done, before Jolson spoke from the projection booth. DeForest, however, won and scored on the patent of another inventor—not his own—which he had picked casually at one of those inventor's sales. General Talking Pictures that backed DeForest in this action is admitted to be in the business to collect. But Western is going to see it through and take a chance with the U. S. Supreme Court on that matter in January.

In Europe

During the bickering and snubbing the American electrics ran afoul in Europe, or at least a foreign part of it. The Tobis folk found that some of their patents looked too much like those in the American goods. Everybody over here laughed at the first contentions. German peace makers and money seekers were given the shoulder on their first trip here. Then came that injunction and Will Hays suddenly found it necessary to move his round table to neutral Paris for the convenience of J. G. Otterson of Western, Charles Ross of Photophone and the American producers by and large. That was patched up by capitulating to Tobis.

Harry Warner was in such an odd spot, having bought into Tobis as well as Brunswick and a paper mill among 20 other subsidiaries, he stuck to the sidelines.

The Tobis end seems to be working out okay. Even with victory the Americans went slow on Germany; so much so that Tobis-Klangfilm is now doing a little slashing of its own accord on amounts originally decreed fair royalties.

The big electrics have won. There's no question about that—Even houses on the Bowery regret ever having invested in indie devices which they have since discarded.

When the foreign lingo problem is solved to the satisfaction of the Sphinx, the American electrics will have sold all the Bowerys throughout the world. The price is cheap now. Any exhibitor will concede that.

Only squawk with some is that they didn't wait—like the producers are waiting on giant film.

U. Would Get Rid of Library to Other Studios

Hollywood, Dec. 27.

Finding itself loaded with hundreds of stories and plays bought over a period of several years and not being used, Universal is endeavoring to dispose of these properties to other studios.

Ivan St. John, former publicity director, has been engaged as head of the department created to sell this material.

Columbia's N. Y. Tests

Columbia last week usod the facilities of the Fox studios, New York, to make tests of talent selected by Harry Cohn with Eddie Buzzell in charge of the trials.

DOROTHY BURGESS—U

Hollywood, Dec. 27.

Dorothy Burgess, lately in several coast legits, has been engaged by Universal for the femme lead opposite Lew Ayres in "Iron Man."

Ornitz Eastbound

Hollywood, Dec. 27.

Samuel Ornitz, free lancing since leaving Metro's writing roster, left Saturday night (27) for New York where he is publishing a novel.

By Ted Taylor

The nightmare of 1930 for Hollywood was the foreign market. It was also a tough year for actors, east and west.

When the business year ended and officials saw in actual figures what their lost revenues in foreign countries amounted to, the most frantic era of economy in years set in. Wall Street came out baldly with demands for a showdown on production costs and quality.

Early in the year studios had been making jobs to keep idle help busy. By fall they were cutting the payroll at the height of production activity.

The extravagances of spring included scrapping entire productions, buying off contracts or a cast. New productions and new contracts were immediately entered into.

The first economy of the fall season was to dig down from the shelves unreleased material for refurbishing or salvaging. The contract lists were thoroughly pruned, and engagements by the picture became the tendency, even for writers.

For writers, however, the year was one long series of shake-ups. The bewildered search for talker material was behind this, as well as the various story cycles.

Tough Year for Actors

It was a trying 12 months for film actors and aspirants. The freelances were scrambling early in 1930. Talent was being imported from the eastern stage and Europe, and being sent back almost as fast. Finally, the contract lists began to moult.

The process sobered Hollywood socially as well as economically. The old whoopee spirit was tempered by the newcomers from the stage and from abroad who were sophisticated and not too noisy about it.

Wide film was a mysterious "X" in calculations throughout the year and usurped attention in the technical field.

The quietly increasing importance of Columbia as a production source, the purchases of screen rights and laboratory and finance stock by Howard Hughes, and the unsettled plans of Universal were outstanding factors in production.

It was the last year in Hollywood for two major studios, Fox and Warner Brothers.

In picture history 1930 will go down as the year in which waste ceased being a mild misdemeanor and became a crime calling for capital punishment. And capital stepped in with a ruler.

Foreign Versions

The year began with the estimate that foreign versions were jumping the consumption of film stock 300%.

A Coast indie quit domestic quickies to specialize on Spanish and Japanese language films.

Hal Roach closed his studio and went to the other end of Culver City to make "Monsieur le Fox" for Metro in English, German, Spanish, French and Italian simultaneously.

After a couple of experiments Radio announced it was off of synthetic versions.

Metro sent for 11 French and German legit leads. The first four left Paris April 30.

Paramount imported Marlene Dietrich for German versions and gave her an English send-off. Same studio decided films in minor langauges would be dubbed, and in the east the first foreign supervisor was Jacques Duval, who arrived with family May 19.

As May ended Fox was ready to start foreigns. Five features and 24 shorts in Spanish were planned.

Hal Roach bowed off the five-tonguer at Metro after three months. "Monsieur le Fox" began its third remaking. Paramount planned a Japanese version of "Par on Parade".

Project for a Mexican Hollywood at Ensenada announced and forgotten.

Universal was shooting the English "Cat Creeps" by day and the Spanish version nights during July.

Fox went foreign late in July, following its Spanish with plans for French and Italian. The latter is a new language for the majors.

Pathe decided to send four directors abroad to make quota.

Warners had troupes aggregating 60 on the way from Germany, France and Spain. After trying some Germans abroad the decision was for Hollywood. First six versions were preparing as July ended.

A few weeks later Warner was reported over-contracted on foreign players and farming them at less than cost.

In August Metro dubbed two Spanish and one Italian, retaking close-ups for lip motions to fit the language. European production was off.

Jose Crespo drew a year with Mero in Spanish leads, reported around $1,000 a week, strongest figure yet in the foreigners.

Italian dubbing of "His Glorious Night" successful and Metro decided to dub all Italians thereafter. Three German versions scheduled by Metro for the season.

Decision to make Radio's versions in Europe, using the Dunning process with background negatives taken from Hollywood, came in September. Try-out in Berlin planned on "Beau Ideal" in Spanish, German and Swedish.

Columbia decides to do foreigns.

(Continued on page 20)

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12019

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 54 West 45th St., New York, N. Y.

1930 DEC 16 PM 1 18

NBG291 41=BEVERLYHILLS CALIF 16 947A

SIME, CARE VARIETY

NEW YORK

SIME VARIETY AND TIME HAVE MORE REAL INFORMATION IN EM IN THEIR RESPECTIVE FIELDS THAN ANY TWO PERIODICALS PUBLISHED TODAY AND FUNNY THING I STARTED THE SAME WEEK YOU DID BUT I COULDNT KEEP UP WITH YOU GOOD LUCK TO YOU=

WILL ROGERS.

THE QUICKEST, SURE AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

PLAN L. A. HOLDOVERS AS OVERHEAD SLASH

Los Angeles, Dec. 27.

A holdover of pictures, when meriting, with stage show also retained for two weeks, thus cutting down overhead on the long jump out here, will become the policy for the local Paramount. "Right to Love," Ruth Chatterton talker, current, will be the first to play a second week, if business possibly warrants.

Ed Smith, local operator, wants to hold the stage show along with this picture, but pending its release for the Paramount, San Francisco, week starting Jan. 2, when Fox-West Coast will be in control, this cannot be definitely planned.

Later on, any two week pictures will also mean two weeks for the units as well with reduced traveling overhead, giving a better chance to get above the house nut.

"Blue Angel" is another forthcoming Par release for local house expecting to stand a two weeks' stay.

Consol's Gen'l Mgr. Walks, And 5 Men Blow with Him

Consolidated Amusement Co., owners and directors of a string of film houses in N. Y., including the Tivoli and Times theatres on Eighth avenue, had a turnover in its managerial personnel Friday (26) when Rudolph Kuehn, general manager, put on his hat and walked out. He was followed a little later in the afternoon by five other men.

Kuehn had been with Consolidated over three years. With the absence of Lawrence Bolognio, vice-pres., to whom Kuehn made all his arrangements and reports, Kuehn claims he was gradually being worn out by petty bickering. The five others would not stay without Kuehn.

The day Kuehn walked out of Consolidated he was temporarily installed by Nate Blumberg, of R-K-O, as manager of the R-K-O Regent theatre, at 116th street, straight picture house.

Judge Henning on Coast

Hollywood, Dec. 27.

Judge Edward F. Henning, who during circuits' negotiations with labor crafts this year acted as special mediator around the country for Publix, Fox, WB, Radio and Loew, is here to spend the holidays with relatives.

The Will Hays of the chain-union pourparlers returns to New York Jan. 1.

TEX. INDIE'S ROADSHOW

Dallas, Dec. 27.

Mrs. Gene DeWolfe, Texas femme indie exhib, will roadshow "Byrd at the South Pole" (Par) through the state.

Playing the flicker silent, Mrs. DeWolfe is booking small towns with school and college tie-ups. Instead of sound, she'll follow picture with lecture.

ACQUITTED OF ARSON

Findlay, O., Dec. 27.

A jury in Common Pleas Court acquitted Joseph Abdowd, 31, on a charge of burning down the Marvin theatre, of which he was manager, Nov. 5.

State's case was largely circumstantial.

After Karns for "Up"

Hollywood, Dec. 27.

Universal is negotiating for the services of Roscoe Karns as the lead in "The Up and Up" opposite Mary Nolan.

Screen play is an adaption of the stage play of the same name produced in New York early this season.

Al Kelly on Shorts

Hollywood, Dec. 27.

"Leatherpushers" series having ended, Al Kelly, who directed them for Universal, is being switched to mugging Charlie Murray-George Sidney shorts.

JACKIE WARNER GOT THE STUDIO RUNAROUND

By Jack Warner, Jr.

Hollywood, Dec. 15.

Last summer, vacation and having nothing to do, I asked my Dad if he would let me work at First National Studios. Mervyn Leroy, the director, having heard of my request, asked me if I wanted to be 15th assistant director on a picture he was about to start. I gladly accepted the offer and the deal was closed.

The picture on which I worked was "Little Caesar." I think we turned out a real winner for First National. Among those in the cast were Ed Robinson, Douglas Fairbanks, Jr., and Georgie Stone.

My first day of work dawned and I reported at First National around 10 A. M. With brief case in hand, I entered stage six to find "The Gorilla" company at work. I nearly stepped on Bryan Foy, who was directing it. He told me that I was not wanted on his picture, but I could try stage eight, where "Kismet" was shooting, and ask where "Little Caesar" was hiding.

John Dillon, director here, told me "Sunny" was on the back lot and maybe the director there knew where I belonged. William Seiter, the able director of that picture, finally told me to try stage four. There was Mervyn Leroy with Little Caesar, the machine guns and the rest. The company worked till 5 o'clock that day, but, as I had been so overworked from running between "Little Caesar," "Kismet" and "The Gorilla" sets to watch the shooting, I had to quit at 2 p. m.

My only squawk during the summer was when one of the camera men sent me to the camera department for a bucketful of film sprocket-holes. (Sprocket-holes are the little holes on either side of the film.)

Our picture was finished after several weeks. I don't remember the last part as I did not show up for it, as I had to go to Malibu Beach to rest after my strenuous summer. I hope next year the studio will be so pleased with my work they will take me on with a big raise in wages and a long contract.

Wide Screen by Trick Lens Shown in Paris

Paris, Dec. 18.

A film of standard width is currently shown in Paris giving a wide screen effect, at times either in height or in width, and sometimes being projected as normal. This is due to using a special distortion lens when shooting the film, and also when screening it.

The film was made by a French indie, named Autant Lare, and is currently shown at the Studio de Paris, a Montparnasse sure-seater, with the normal screen replaced by a much larger one.

Production, titled "Construire un Feu" ("Build a Fire"), was made entirely out of doors in the French Jura mountains. Scenario is from a Jack London novel, Jose Davert starring.

Indie's Quiet Activity

London, Dec. 18.

Audible Filmcraft, indie unit formed out of a number of British companies, some of which were in liquidation, have just produced an untitled talker, very much on the quiet.

Announcement of the picture's production has not been made, and practically no one here is aware of the activity. Geoffrey Malins directed. The studio is believed to have been the unit's own floor at Isleworth.

This marks the second talker to be made by the concern, which has done a lot of talking, mostly off the sound track.

BOLES, TOBIN CO.—STARS

Hollywood, Dec. 27.

John Boles is set to co-star with Genevieve Tobin in Universal's "Seed."

It will be his song-less part in a "U" production.

MARIE DRESSLER'S ATTACK

Hollywood, Dec. 27.

Marie Dressler is recuperating at Marion Davies' ranch following a heart attack while on the Metro lot.

Trade Papers for 25 Years

In 1905 all of the national show trade weeklies were "The Clipper," "The Dramatic Mirror," "The Dramatic News," "The Billboard" and "Variety." "Variety" did not arrive until December of that year.

"The Clipper" was nearly 50 years old at that time; "The Billboard" was about 11. A midwestern weekly called "The Opera House Reporter" had some standing in its territory, especially with road, stock and rep troupes.

Of those show trade papers of 25 years, there remain "The Billboard" and "Variety."

About 1907 a small pamphlet of four pages called "The Film Index" appeared. This went along quite nicely for awhile, the first all-picture trade paper in this country. Later "The Film Index" became part of the "Motion Picture World." A long time after came the "Motion Picture News" and "Exhibitors Herald," both national all-picture trade weeklies.

Still later the "Picture World," merged with "Exhibitors Herald." Meantime in the picture trade a daily started, "The Film Daily," to be later rivaled by "The Exhibitors Daily," the latter becoming a part of the weekly "To-day," another later all-film weekly. These all-picture trade papers, inclusive of the joined "World-Herald," are now in existence, excepting "The News." That was merged with the "Herald-World" at the same time "The Exhibitor." Herald Daily" was purchased by Martin Quigley owner of the "Herald-World," and the daily's title changed to "Moving Picture Daily."

This leaves one national all-film weekly, "Herald-World."

Besides, in the all-film reporting field are a number of regional weeklies, two dailies in Hollywood and several nondescript picture weeklies out there.

In 1905 the dailies gave sparse attention to theatricals. Only legit to the extent of notices. With pictures, the tabloids, the yellow dailies and Hollywood scandals, the sane standard sized dailies found there was reader interest in the screen. Now any daily devotes more or less space to the screen and stage, with the screen receiving an excess.

Free Lists

In the trade paper field of the show business, it seems to have been a curious fact that notwithstanding that all of the papers of either stage or screen set themselves up as national organs, none but the trade papers including the stage end have a newsstand sale. Purely picture trade papers have had a mailing list circulation only, it seems. That the film trade papers were aware of their inability to secure a newsstand sale was made evident by the disproportionate figures of their single copy prices and subscription rates.

"The Exhibitors Herald World" is 25c a single copy, and with a $3 a year subscription; "The Motion Picture News" was 20c. per copy and $3 yearly subscription; "Variety" is 25c a copy and $10 for the annual subscription; "The Billboard," outdoor trade paper, is 15c per copy and $3 yearly. Low subscription rates such as $3 are a confession of virtually no newsstand sale and also is an indicator of liberality in a free list.

Picture trade papers are notorious for their free lists, as is "The Billboard." It holds their circulation down to the mailing list only. Such a mailing list is always under the suspicion of carrying deadheads, as there is no demand for the papers by the trade public at the newsstands throughout the country.

During the 25 years since 1905 there have been several theatrical weeklies started. Some have passed out. A couple were offshoots really from "Variety," each started by a former member of "Variety's" staff. Both flopped. "Variety" has made itself so high-gaited in weekly overhead, paying for all of its news, domestic or foreign, with large staffs at New York, Los Angeles and Chicago, besides offices in London and Paris, that to rival "Variety" in organization and news gathering sources, along with cost of operation, might involve a new publisher very heavily before he could even detect the chances for his publication.

Wire Bills

"Variety" was the first show trade paper to pay correspondents; also the first to receive cabled news, until at the present time this paper's wire and cable bills for any one month exceed those for all of the other show papers in America combined.

This is diametrically against the trade paper of 25 years ago, which took on as correspondents anyone who would subscribe for the paper, whether a grocery clerk or the town's haberdasher. Those correspondents believed that, if acting as the correspondent for a dramatic weekly, they would see free the shows coming to town. When "Variety" decided to pay space to correspondents, it enlisted only local newspaper men with show knowledge from bumping around their towns, and later dramatic editors of local dailies.

Pair of Scissors

And again, 25 years ago, the dramatic sheets then in existence knew naught of news gathering. They clipped their news from the dailies, or reprinted the publicity announcements sent in by theatrical offices. In the years when "Variety" would pan "The New York Clipper," which later "Variety" bought, "Variety" always referred to "The Clipper" as a pair of scissors. In those days the advertising columns ruled the papers. What was known as "a reader" was attached to almost every piece of advertising copy. It was the understanding of the advertiser that if the reader were not printed, the ad was not to run.

These "readers" were very funny at times. Some years ago "The Billboard" printed a phoney page ad of a fictitious vaude team, on the strength of a letter the team had written to the "Billboard" from San Francisco, saying it had a route on the Orpheum circuit and would pay as it played. Not only did "The Billboard" print the ad, but published a ridiculous "reader" accompanying it. There was not the change of one word in the "reader." It stated that the team, dancers, had been playing in Australia and had been signally honored by a command performance before the Mikado of Japan. The notice added that the team only lost one evening in Sydney, making the hop to Tokio and back within 36 hours.

The late William Donaldson, publisher of "The Billboard," suspected "Variety" as behind the frame on his paper. Donaldson complained to the P. O. Dept. that "Variety" had used the mails to defraud. "The Billboard," but the P. O. told him to laugh it off.

Donaldson never did discover who had sent the spurious ad to his paper, but "Variety" the same week "The Billboard" printed the ad, republished it with the "reader," pointing out the ludicrousness of both. Name of the act advertising was Nemssey and Yillis. Spelled backward it read "Yessmen and Silly." At that time "The Billboard" was attacking "Variety."

"The Clipper" for years was the stone wall of the show papers. Its founder, Frank Queen, had died and the weekly was continued by the late A. J. Borie. It was a legend of "The Clipper" that Queen, while operating it and who lived in Philadelphia, never went home from New York on each Saturday without at least $1,000 in cash, the week's profit from "The Clipper." Borie also was a Philadelphian. He just knew "The Clipper" as a money maker and nothing else. His favorite saying was, if a new paper started, 'I have seen them all come and go. That one will go like the rest."

$120,000 Loss

Eugene Kelcey Allen, now with "Women's Wear" as its dramatic editor, was advertising manager for "The Clipper" for a long while. Allen noted "Variety" coming along with some alarm. He repeatedly mentioned to Borie that "The Clipper" had better ginger up. Borie dismissed Allen's advice, as usual, until Allen finally resigned.

"Variety" bought "The Clipper" in 1923. "Variety" in its contract agreed to run "The Clipper" for at least one year, which it did, as an outdoor weekly. That one year cost "Variety" $120,000.

The New York "Sunday Telegraph" during all of this time was likewise known as a dramatic paper. Following the disappearance of "The Dramatic Mirror," "The Telegraph" commanded nearly all of the advertising show patronage, other than what "The Clipper" monopolized. "The Telegraph" bragged in those days the show business was worth $200,000 yearly to it. That has since dwindled to nothing. "The Telegraph" also was controlled by its advertisers, principally Klaw & Erlanger and the Keith office. It printed anything either of those two offices told it to, and the late E. F. Albee boasted of how he had made "The Telegraph" "a great paper." Albee said he had done it through his advice and influence. It was a regular routine with Albee, one of 100 he always had on tap to instruct young trade newspaper men how to get along. If they listened intently and were "good," they eventually landed on the Albee payroll. That was his way.

In the olden days, too, "The Clipper" set other styles in trade journalism that were deadly if followed. It instructed its correspondents to answer all advertisements offering something for nothing. Advertisers received any number of letters in reply to a "Clipper" ad, but never sold anything. Once when a commercial advertiser wanted to insert an ad in "The Clipper" with a 10c. key in it, "The Clipper" refused to print the keyed copy.

8c. a Line Ads

"The Telegraph," at one time seeking to lure away the music publishing advertising from "The Clipper," with the latter then having an iron grip on that line of business, gave Remick's a contract for 100,000 lines at 8c. a line. At the same time "The Telegraph" was selling commercial advertising at less than 8c. a line, "The Telegraph" did not wean away the music business from "The Clipper," and its Remick's contract was not renewed at expiration, but matters of this nature, and "The Clipper's" methods of years' standing about ruined the commercial

(Continued on page 15)

'Variety's' Firsts

Following is a list of departments created by "Variety" during its 25 years as regards all show paper publishing.

Practically all of these ideas have been copied by amusement publications.

The only department which the other trade papers have never had the nerve to mimic is "Variety's" Critics' Box Score on both stage and film reviewers. Otherwise their snitching has been almost 100%.

It may have been observed by readers of the trade press that whatever material other publications "copped" from "Variety" has never cost these papers a dime. For example—none has ever tried to compete with "Variety's cable service.

The list:—

NEW ACTS
BILLS NEXT WEEK
CABLE NEWS
PICTURE REVIEWS (Trade or Dailies)
FOREIGN PICTURE REVIEWS
PICTURE HOUSE REVIEWS
LEGIT BOXOFFICE GROSSES
PICTURE BOXOFFICE GROSSES
CABARET DEPARTMENT (Night Clubs)
RADIO PAGE
RADIO REVIEWS (Trade or Dailies)
DISC REVIEWS (Phonograph—Trade or Dailies)
LEGIT CRITICS' BOXSCORE
PICTURE CRITICS' BOXSCORE
INSIDE STUFF
OUT OF TOWN REVIEWS (Legit)
TIMES SQUARE DEPARTMENT
WOMEN'S DEPARTMENT
NEWS FROM THE DAILIES (So Headed)
95% EXCLUSIVE NEWS MATTER
SPECIAL NUMBERS (Fluently)

U. S. Film Field

(Continued from page 7)

against the taxes imposed upon its picture industry, and is not happy, while Russia is still turning out nothing but propaganda films and getting nowhere with them.

Early in the year Tobis-Klangfilm snarled up the foreign sound situation by a patents dispute which Warners did much to straighten out. Foreign houses were wired throughout the year so that now the number of equipments abroad is slowly but surely approaching 5,000. To keep this wire active they must play American pictures or else.

Mussolini and his board made Italy a terror for American dialog films, but rescinded somewhat when besought by native exhibitors. The quotas are still prevalent and an annoyance. The feeling against American pictures has not abated in official circles and the buying of foreign talent, to make foreign versions over here, has assuredly not done anything to help pacify the foreign picture field as regards American product.

With the general depression picture theatre operation caught attention. Due to poor theatre trade the theatres called for real operation. With most of the circuits this took the form of cutting overheads. Some of the chains and circuits seemed so busily chopping overheads and back stage that they forgot better grosses would mean more net. The front of the house appeared to be almost forgotten for a while.

Indecision on policy when the policy matter did not become ruinous through frequent changes also worked its own harm.

Some of the circuits would prefer not to exhibit their profit and loss account for any one week since last spring. Many a theatre operator must have been staying up nights wondering how and what.

Indie Exhibs

Changes have been slight with the independent exhibitors, those who have not sold to chains. Many sales to chains occurred during the late winter, spring and summer.

The indie exhibs remaining are as helpless as ever left by themselves. They pay high salaries to leaders to get the same return they got 15 years ago—the worst of it, because their leaders can give the exhibs in return for their salaries nothing but promises or prophesies.

The present indies when not desperately pushed by local conditions of business or pressed by chain opposition, may find their best opportunities to come, but that will be no credit for their leaders. The indies will fall into it, because chain theatre operation outside of downtown in the keys has not been a howling success.

The chains are too cold blooded for the neighborhood or smaller towns. The sooner the chains recognize that fact, the better off their statements will look and the sooner they will commence to turn over that class of house to the men who can operate them—the neighborhooder who started them or the small town operator who built up a neat little circuit that he later probably sold.

Indie exhibs relying upon paid leaders who talk about Washington, Congress, the Dept. of Justice, Supreme Court and Heaven knows what else, will have nothing to lean upon eventually if they don't do something for themselves. No leader can do it for them. And if the unpaid leader who may be an exhib can do it, he will do it for himself first and then forget the others.

The best thing indie exhibs now active can do is to try to make deals with the chains, not to sell their own houses, but to take on the losers or the closed houses of the chains near them and offer to operate the houses on percentage. No guarantees to be given by the indies, and the worst break they can get will be a product agreement the chain distributor probably will demand. They can even make their usual trade for that, for if the indie will remember that the distributor first of all wants to sell product he can know he has that much in his favor at the outset.

Otherwise if this fails the indie exhib must then use his native operating talent, that which put him where he is as a theatre operator and with which the chains can never compete with their chain system. If the indie exhib can't whip in competition a house manager of a chain in a neighborhood, whether the chain house has the best picture or no, then the indie should quit.

FILMDOM'S INVESTMENT

British Advance in 1930

London, Dec. 20.

Most surprising thing about 1930 has been the amazing advance made by British talker producers, who have probably surprised themselves more than anybody.

"Variety," which has given British producers more good breaks than the execs ever remember or care to admit, has listed figures all through the season showing how the home product is piling up the big grosses this side, even to the detriment of the better exploited American product.

With British International still on top of the field where size of output is concerned, taking over a New York theatre as a shop window—the first determined gesture by a British firm to put their product on the spot where the big money is—this industry in London can reckon it's sprinted well over average during the past season.

Easiest thing in the world is to take British pictures and rip them to pieces. They still are much below the American standard as international entertainment. But, already, as entertainment for the British field, they are Hollywood's most serious competitor.

Taken over the year, British producers showed their lack of gambling instinct. Execu'ves this side are too frightened to take a risk; they want their films certainties before they make them. Yet, instead of making sure by cast-iron casting and good script work, they try and make certain by buying established play successes, splitting them up into a succession of close-ups, putting a camera on the spot and watching the wheels go round.

England has turned out far too many photographed stage plays to be able to get away with it much longer. Already some of the static, long-winded talkers made here are getting the razz.

The English film clicked here because it was a change from the American, because its humor was English humor, and because it started off with a burst of patriotic approval from the papers.

All very well, as far as it goes, but it doesn't go far enough, a fact which the British producers must realize.

Chief offenders at the straight-play business have been Gaumont and its various subsidiaries, nearly all of whose winners this year have been lifted straight off the stage and photographed.

Fun

Films like "Rookery Nook," "On Approval," "A Warm Corner," and even "Splinters" get away with it because they contain enough verbal cracks to keep the saps laughing. Already there are signs the straight comedy will not do for the screen here and producers who have had a run of luck with stage stuff will have to wonder what motion pictures really are.

Further noticeable that some of the stage play talkers have flopped. Nearly all those which have done so are not comedies. The salvation of the photographed stage play is its laughter. Put that aside and the talker flops. "Symphony in Two Flats," which was a silly thing, has booked badly and deservedly so. It was just another photographed play.

British producers are beginning to learn the fact that some of the expensive foreigners who have been vacationing here and making pictures have not been so valuable after all. British International, although they regard most things they ever make as the greatest things on earth, probably have a pretty good idea of the value of most of the stuff. Dupont made for them, leaving aside "Atlantic," which was a big success here.

Best direction turned out in this country has been by Alfred Hitchcock for British International. This man, suitably handled, would be a big proposition.

Looking back on the year, the British success has, generally speaking, been due to ready made comedy, a lucky break which must not be mistaken for a sudden urge of genius.

Biggest winners have been "Rookery Nook," "Lord Richard in the Pantry," "A Warm Corner," and, on a smaller scale, the Leslie Fuller comedies made by International.

British International, whose pictures lead on technical standards, have not resorted to the straight play talker so much as their rivals, although much of their stuff does come within this category.

"Young Woodley," "The Middle Watch," "Suspense," "The Yellow Mask," and "The 'W' Plan," this last being taken from a novel, all scored successes, although the first two named showed no ingenuity of directorial treatment.

Length and Cost

The pitfalls of British film production which executives would be advised to clear up before the new season starts are the question of a films' length and the little matter of expenditure.

Nearly every British film is too long. This fault is partly due to the quota act, which allows every foot of film to measure up in the percentage sheet, giving a man who shows 10 reels of home-made weariness an advantage over the one who shows five reels of entertainment.

This is unfortunate, and it looks as though the producers, whose chief selling angle is the fact the film they are vending is "quota footage," will do little to combat the problem. But the fact remains at least half the films made here could be twice as good if they were cut ruthlessly.

The question of expense is difficult for the British producers, who, with the exception of British International and Gaumont British, seldom have a certain market for their pictures when completed. Even these two keep costs down, frequently below the figure which makes a good film possible.

The English and German versions of a talker recently made at Elstree cost together a little over $80,000, a price at which no man can be expected to turn out two decent pictures.

British producers would do better if they made a few films less but spent more money on them.

Companies now announcing their schedule for 1931 show, on the whole, there will be still more films made in England, and it looks at present as though the studios will turn out nearly 150 features, a figure which beats any other country except America.

This compares eloquently with the 30-odd churned out four years back.

It just shows what a quota law and a Scotsman can do between 'em.

Chap.

By Tom Waller

The picture industry, that part of it controlled by Americans, represents a total of around $3,000,000,000. Another billion will probably be tacked on by the end of 1931.

Of this, sound contributed an estimated $500,000,000, so far just in the U. S. with that phase, from the investment point of view, doubtless constituting a full billion the world over before another year.

There are statisticians and statisticians. Some claim the grosses in the U. S. weekly are $15,000,000, while high film executives, in the inner circle that isn't talking to the outter, swear that 15 figures represents daily receipts. If the latter is the case then Hollywood (speaking of the American industry as a whole) nearly triples in grosses each year its entire accredited investment.

Picture business, on returns, accordingly, is almost as good as Standard Oil. It means that each of the 22,000 theatres does a daily turn of nearly $700 on the average; that there are 6,240,000,000 tickets sold yearly at the box office to make that gross possible.

Until figures are gone into, some good and others bad, but the Hays organization not officially going on record as sanctioning any of them, and all of the film companies guarding their own, except as they are expressed in quarterly statements, a lot remains in the dark about picture business arithmetic.

Here and Over There

The U. S. is taken for granted generally as having more fans than all the rest of the world together. The figures, however, belie this and show at the same time just why American producers are so concerned over foreign screens, why they are going in so heavily for multi-linguals and why they are building their own houses on other sides of the oceans.

The U. S. right now has about 120,000,000 people each week buying into its own film theatres. But figures regarded in film circles as authentic, in fact handed out as official, show that foreign countries altogether have 10,000,000 more weekly payees than that, since the world's weekly total of film attendees is given as 250,000,000. Both estimates are exaggerated unless repeaters weekly can be figured.

The foreign situation is of paramount importance to Hollywood. Where it meant 40% of American revenue from sales in silent days, if controlled the same now as then it would mean doubtless elevation of filmdom from the fourth to the third largest industry in the world. The jump in American attendance since talk speaks for the rest of the world in that respect. In the U. S. the weekly attendance back in 1928 was only 65,000,000 and the "only" is used advisedly when the census at the close of 1930 is considered.

Getting foreign ports under old-time control is realized no cinch as the figures, and sudden interest and developing enterprise of foreign producers, substantiate. Late October showed inroads made in the talker equipment field alone, 896 fairly important European theatres buying from Klangfilm rather than the American electrics. That the foreigners are not just affecting a front that will collapse this time is further proven by the fact that Klangfilm is increasing in oversea's popularity to the point where it reached a new high of 108 installations in September.

$58,000,000 in Hollywood

The West Coast studio properties are valued at $58,000,000. This figure will also increase during the next year. It shows the vast per cent. of capitalization is represented in brick and mortar of box offices throughout the country. At the same time $165,000,000 more should be added to Hollywoodlands, that figure approximated to be the total of picture company production budgets for 1929-30. About 550 talker features are represented in the turn-out.

The industry in the U. S. until the let-outs affected on wholesale lines during late summer and early fall had a payroll of 325,000. Latest shows that current total would be nearer correct with a deduction of 10%. This is declared only temporary with reinstatements, in numbers at least, when the economic situation brightens.

Of the personnel summary, 75,000 persons are listed as employed in production. Extras are classified separately, 17,541 of the many more thousands knocking about Hollywood being officially registered with the Central Casting Bureau early in the year.

The output of printed celluloid each season is averaging 500,000,000 feet. In connection with the development, the fact has been widely publicized that more silver is used by filmdom than is minted by the U. S. government.

In other departments in American filmdom 20,000 persons are estimated as employed in distribution of pictures. Here also, is another figure, that is being slashed by merging of big production and theatre forces. The 110,000, as the number of theatre executives and employees, is nearer correct, currently. Excluding production, already accounted for, fully 30,000 people are estimated as engaged in other departments of American filmdom.

To keep all of this constantly before the American public the industry is spending around $100,000,000 yearly. The figure includes every form of advertising.



ROBERT Z. LEONARD

Whose directorial record includes many of the outstanding Metro-Goldwyn-Mayer productions.

He is now directing Marion Davies in "The Bachelor Father." Among his greatest hits are "Marianne," "Tea for Three," "Baby Mine" and others.

Television in Sweden

Stockholm, Dec. 15.

Baird's Television was demonstrated for the first time in Stockholm through Svensk Filmindustri in their Red Mill theatre. Stockholm is the fourth city in Europe to see the novelty, Baird's Television having previously been demonstrated in London, Paris and Berlin only. Four Swedish artists participated, Greta Soderman, formerly with the Stockholm Opera; Fridolf Rhudin, revue comedian; Alice Lindholm, violinist, and Hillmer Torsling, singer, while Waldemar Dahlquist, revue papa, functioned as m.c.

Technically, this first demonstration was not very successful. The faces could hardly be distinguished, fluttering up and down and sideways like kites in a blizzard; the sound of the apparatus drenched the voices, and the violin tones sounded like a scream.

(Reprinted From "Variety," Jan. 4, 1928)

CHAIN OPERATORS—HOW MANY?

What is a chain operator?

He's a theatre operator.

And what's a theatre operator?

What is he?

It's a question that can stand a lot of thought.

There are not over five men in America entitled to be called theatre operators in the sense the show business now understands them.

Not over five?

Maybe only three.

Maybe two.

But, listen, there may be others. Hidden away, though.

If there is latent talent as a chain or theatre operator, it must burst forth.

Bankers Know

Bankers have stumbled upon this great problem of present day show business—the theatre operator.

It has been the opinion of "Variety's" observant picture reporters for months that bankers have concluded not to approve of huge mergers until satisfied with the operator. Every day that impression becomes stronger.

Theatre operators of the legit, vaudeville and burlesque circuits of other days or this day are like babes in arms in knowledge and ability to operate, compared with the lightning-like picture chain operator of today.

Every theatre manager, director, booker or general manager of a circuit believes he is a theatre operator. He may be in his own opinion—he may be in fact. He knows his own theatre or circuit and can operate it. Perhaps he has done so successfully.

But the "theatre operator" as he is looked upon now must be able to operate 250, 400 or 750 theatres, and every one from his desk. He must do with that massive chain, every one of them, what the present operator may be doing with one, five or ten theatres.

Sub-Operated

The chain with city subsidiaries has no general operator. (This in 1928, previous to Spyros Skouras becoming the Warners' general theatre operator,) The Stanley Company is the best example. It is sub-operated in Washington, Baltimore, Newark, New York and Brooklyn. The Stanley Company has no theatre operator who directs all of its theatres.

Requirements

A theatre operator as outlined here, the super-operator, and with the liberal limit placed at five in this country right now, must know theatre construction, equipment, operation, manipulation, trading, dealing, buying, selling, and attractions (screen and stage); policies (removable, replaceable, exchangeable, interchangeable), besides adaptability of theatres for such policies, requirements of communities, eliminations of theatres, and opposition (not only in the latter as to current opposition, but for locations where building stops the other fellow keeping the community sewed up); and the booking of picture—one of the most important matters a picture theatre operator must be fully advised upon, although his chain has its own theatre film broker—and the booking of stage attractions, knowing that end as well as the screen booking end, with knowledge of prices of each, where to place and how to cut—in short, the theatre operator of this nature herein must know everything his chain departments know.

And above all he must be the sole dominating figure of his organization, the single ruler, the absolute boss.

He must be the most complete mentally equipped showman of all time, for he must not only have expert knowledge as above, but he must know all of the rest of the show business, their theatres, their strength and their weaknesses.

And after that do you think that five is too liberal an estimate? Or three?

And when you pick those capable according to these requirements you will have the three forthcoming chain operators of America.

Champ Pugs of the Colony

By Fred Stanley

Hollywood, Dec. 20.

Picking the colony's fight champ for the year is no easy matter. Reduced to a matter of percentages, a survey of the season's fistic encounters give four of the contenders a clear slate. As most were one-blow fights, it is difficult for a sports writer to toss the studded belt to its proper resting place.

Most popular with the fight fans appears to be Jim Tully, who drew heavy gates on three memorable occasions. He started off with a clean decision over Jack Gilbert and followed it up with a second notch toward the championship when he stepped out of his class to meet the heavyweight contender, Arthur Caesar.

But Jim's downfall before Murph McHenry eliminates him from the top rating, although due to his aggresivness in all three encounters he deserves honorable mention.

Rex Lease and Arthur Caesar both made two bids for the championship. Lease came out on top in only one of his starts. This was his clean decision over Vivian Duncan, before a scant audience at Viv's Malibu Beach cottage. For a time he looked like a champ. But his reign lasted but a short time. Two right swings only returning blow was the handing of his card to the victor for a return engagement. It as yet has not eventuated and is not expected to be a main event even if it should come off. The mob seem to be wise to set-ups hereabouts.

Quite a disappointment also to fistiana was Caesar's appearance in the B. B. B. cellar ring in his argument with Tierney. Again the heavyweight was on the defensive and endeavored to use tactics of an oral nature rather than fistic. Scrap went but one round and was clearly all Tierney's.

Lubitsch vs. Kraly

The literati contest of the year that attracted perhaps the most colorful and ultra-smart crowd to the ringside was the silk fun fest at the swanky Mayfair when Ernst Lubitsch and Hans Kraly stepped through the ropes in an international event. Both the middleweight crowns of Hollywood and Germany were at stake.

Consensus of the sports writers was that the palm for the evening went to Kraly, although one or two writers who apparently know their fistcuffs think otherwise and voted for Lubitsch. Taking all into consideration, the fight so far as this award is concerned will have to stand in the no opinion column.

Most disappointing of all contenders of the year was Pat Harman, heavyweight, who met the femme challenger, Rita Le Roy, in the new fight stadium, the lobby of the Warner-Kelton hotel. Harman's ferociousness as a heavy in pictures naturally had the sure-thing boys laying lop-sided odds. His defensive tactics, consisting of repeated clinches, however, proved his undoing. K. O. Rita proved a one-punch gal. Harman went to the floor for the count and a loss of three teeth. The spectators turned away disappointed, feeling they had been cheated.

Champ a Woman

Reviewing all the fights it must be taken into consideration that despite the clean bills of four of the contenders that the championship narrows down to the most decisive victory of them all. With this in view there is nothing left to do but award the Hollywood fight crown this year to Radio Studio's entry, Miss Rita Le Roy. All hail the queen!

"Variety's" fight film box score is at the start of this all!

Film Fight Box Score

Season 1930

Key to abbreviations: F (fights caught). R (right). W (wrong). O (no opinion expressed). Pct. (percentage).

	F.	R.	W.	O.	Pct.
Rita Le Roy	1	1	0	0	1000
Harold Duncan	1	1	0	0	1000
Ed Tierney	1	1	0	0	1000
Murph McHenry	1	1	0	0	1000
Jim Tully	3	2	1	0	.750
Rex Lease	2	1	1	0	.500
Ernst Lubitsch	1	0	0	1	.500
Hans Kraly	1	0	0	1	.500
Vivian Duncan	1	0	1	0	.000
Pat Harman	1	0	1	0	.000
John Gilbert	1	0	1	0	.000
Ralph Ince	1	0	1	0	.000
Arthur Caesar	2	0	2	0	.000
Press Club (combined)	1	1	0	0	1000

from Vivian's brother, Harold, in the Brown Derby, the popular Hollywood fight arena, took away somewhat from his otherwise unblemished glory.

Heavyweight Caesar proved the cheese champ of the year, losing both to Ed Tierney and to Tully.

Ralph Ince Koed

Ralph Ince endeavored to gain the plum in a battle royal with the combined press club. This scrap went the limit, although the dusky referee endeavored to stop the fight midway with the aid of a beer bottle. The nod eventually went to the newspaper boys; a well deserved knockout.

The Tully-Gilbert go was perhaps the most heralded event, but failed to satisfy the cash customers. This was the second historic battle to be waged at the Brown Derby ring. Like Carpentier in his mixup with Dempsey, Gilbert was the ladies' favorite. Tully easily won the bout, which ended in the first round, with both on their feet, although one knockdown scored by the hobo-author naturally swayed the referees in their decision.

In Tully's second bid for the year's laurels he apparently had a set-up in Wisecrack Caesar, whose

Metro's French Megger

Paris, Dec. 27.

Besides Pierre Weill, Metro is importing another megaphone holder for French versions. He is Claude Autant Lara, who made a film here based on Jack London's novel under the title "Build a Fire."

Sailed with Landy Lawrence on Dec. 16 on the "Paris."

PAR STICKS TO PARIS

Paris, Dec. 27.

While many of the American producers have showed uncertainty where to settle for foreign production, Paramount apparently has reached a determination on its course.

Stories that Par might shift its studios from here to London or Berlin are disposed of by the formal statement of Robert Kane that the studios will remain in Joinville.

Ont. Passes "Angels"

Ottawa, Dec. 27.

After weeks of bickering Ontario censors have passed "Hell's Angels," but with many cuts.

Picture is already showing in the Province of Quebec where censors were quite lenient with it.

Sloan's R-K-O Assignment

Hollywood, Dec. 27.

Paul Sloan will direct an original by Humphrey Pearson titled "Traveling Husbands" for Radio. It's his first since returning recently from Europe.

No Boop-de-oop for Spain

Hollywood, Dec. 27.

Universal is likely to abandon the Spanish "Many a Slip," figuring the sophisticated baby angle is not acceptable to Spanish psychology.

ANOTHER TEXAS RUMPUS

Indies Refuse Original Contract Releases—Distribs Prepare Suits

Dallas, Dec. 27.

Taking it for granted that the recent federal rulings made the standard contract void, several Texas indies have refused certain releases specified in their original contracts and are holding out only for the b. o. cards.

Local distribs are getting set to file suits, claiming contracts still in force even minus the arbitration clause.

Texas indies have held a record for squawks with distribs for years. To many of these it's just another opportunity to start a mess.

English Snoopers Get Chance at Sunday Shows

London, Dec. 19.

The legal tangle surrounding the Sunday opening farce in England has been additionally complicated this week by writs being served on the Rialto, Universal's small West End house.

Sum of $100,000 is claimed by the common informer, named Millie Orpen. Who this woman is has still to be discovered. So far she is just known as a clerk, who says she is working for no outside interests.

Under the Sunday Observance act she can claim something like $1,000 for every infringement of the Sunday opening regulations during the six months to which a common informer's information must be limited.

At the present rate this woman has a legal chance to clean up millions. Under an act passed after the Sunday act her claim can be nullified, which it will.

Legal point suggests if the claim is nullified the Sunday Observance act will be legally set off and made to look as ridiculous as it is. Attorneys acting for film interests here, while reckoning the fantastic damages being claimed are farcical, are nevertheless apprehensive lest said claims are met, in part, as a means of still keeping the Lord's Day Observance act on the books.

Shorts in French

Paris, Dec. 27.

Before starting on their slated schedule of original French features, Paramount's Joinville studios are currently making a considerable number of French shorts.

Extensive list of French names signed will help cater to current local craze for things French. Max Hayes in charge of the shorts.

Saengers Honeymooning

Hollywood, Dec. 27.

The Julian Saengers of New Orleans are honeymooning here for two months.

Will Hays' Tough Job

(Continued from page 6)

promote that party without consulting the whole National Committee or any of its committeemen. The impression surely went forth, when President Harding said he could see no reason to interpose an objection against his Postmaster-General accepting the proffered picture position, that the President, as the nominal head of the same Republican party, was in accord with the Hays movement. Should Mr. Hays, in person or by intimation at any future time, allow the National Committee of the Republican party to know that the picture screen of America is now for the Republicans, it's difficult to contemplate that there is a Republican National Committeeman anywhere who will gainsay Will H. Hays is a shrewd politician. Whether the Republican Committeemen are in conclave or in their home cities, there could hardly be a dissenting voice among them to a plan that removes the Democrats from the screen and keeps the Republicans on it.

But there goes with that the exhibitor of this country. Has he been pledged and by whom? Who now controls the exhibitor? But who may control the exhibitor in the future? Politics, the film distributor, the picture producer or the exhibitor as a body. Time will tell that. Neither Mr. Hays nor the National Association of the Picture Industry can answer that question at the present moment.

Presuming that the picture screen will go to the Republican party, or as the show business calls it, "gets the exclusive rights," what does the picture business secure in exchange, or what can it secure for that Republican party fealty and Hays' $150,000 yearly salary? What has been promised, if anything has been promised? Can it be the picture producers and distributors as represented in the National Association are gambling the Republican will remain in power in Washington for the next 20 years as it did before Wilson broke its record? Will the Republicans see that there is no Federal censorship of moving pictures while there is a Republican national administration? Will the Republican party guarantee a tariff against foreign-made films, to protect the native made? And if so or no, will the Democratic party, its leaders or its press, stand by quietly?

Or if it may be possible or permissible to have the national film dictator, if Mr. Hays will ever reach that pinnacle, say what the exhibitors may exhibit and what the exhibitor may not exhibit, thereby, perhaps, making Mr. Hays the National Association's choice, the national censor? In that case, would Mr. Hays at the request of Mr. Zukor, of the Famous Players, and upon the acquittal of Fatty Arbuckle in San Francisco, inform the exhibitors and the public that the Fatty Arbuckle films now held by the Famous Players may be released without fear of prejudice? That seems a question to the industry, for the Famous Players is reported to be now holding on its shelves films made by Arbuckle approximating $3,000,000 in rental values, inclusive of those Arbuckle films taken off when the comedian first became involved in his unsought notoriety.

And what power would be given Mr. Hays to act on a feature film like "Foolish Wives," now showing at the Central theatre on Broadway, New York? Could he question as to how and why that film had passed the New York State board of moving picture censorship? Could he ask why the Universal had outlayed an expenditure of $40,000 on a junketing trip of censors to Hollywood to see a film and pre-censor it in their opinion, knowing that film would come before them later for official action?

Then again for Mr. Hays is the exhibitor! The picture exhibitor believes he controls the picture business. It's not a silly belief by any means. The exhibitor has the theatre, but not alone, for the distributors hold many as well. But the exhibitor is the power—the distributor is the super-director of the picture business, made so by the laxity of the exhibitor; the exhibitor's inaction for his own self-protection and the exhibitor's inability to assert himself as a showman, though operating theatres where showmanship must count in the long run. And pictures have had a long run thus far without showmanship.

The exhibitor is the man in the picture business the National Association and Mr. Hays must reckon with. The exhibitor is not selling Wall Street stock on quotations; he is not setting the rental price of films; and he is not producing pictures. But he pays the freight for everything and is the supreme power of the picture industry. Until Mr. Hays shall have corraled the exhibitor, Mr. Hays is the arbiter of pictures in name only.



RICHARD ARLEN

Will soon start work in a new production for Paramount, tentatively titled "The Westerner," in which a cowboy cleans up a big city's underworld. This story, now being written by Grover Jones and William Slavens McNutt, is to be produced at the Hollywood studios shortly before the release of the current Arlen starring vehicle, "(title to be selected in a few days."

Mr. Arlen is a former extra man who, in eight years, has climbed to stellar ranks in pictures. He is another established screen favorite whose popularity grew to even greater proportions when sound came in. Arlen was starred in "The Light of Western Stars," "Burning Up" and other hits, and played vital roles in "The Virginian" and "The Border Legion."

Texas Ad League Takes Poke at Commercial Shorts

Dallas, Dec. 27.

Local ad league took a hefty slap at Publix for its recent cartoon short plug on Lysol. In its weekly organ, "Ok'd Copy," advertisers claimed "advertisement disguised as a part of the entertainment program is a dangerous plaything. Too much of that sort of business will keep customers away from the show."

Until R-K-O acquisition Interstate used screen advertising, but minus any dressing up. Panning is aimed chiefly at the "two face" angle.

The league represents foremost experts in Texas.

Providence, Dec. 27.

Plenty of squawks here to theatre managements over the use of commercial short reels.

No action taken as yet.

Rushes on "Stills"

Hollywood, Dec. 27.

Fox publicity office is now looking over and okaying daily rushes on stills before sending them on to New York.

Practice was installed by Vic Shapiro prior to his departure for the east.

SHAUER HOLDING OVER

Hollywood, Dec. 27.

Mel Shauer, in charge of Metro's foreign department in New York, has further extended his visit here to February.

PRODUCTION BEST WHERE?

(Reprinted From "Variety," June 6, 1908)

Limit in Moving Pictures Success at Auditorium

Biggest Thing Ever Attempted in Pictured Pantomime—Four Shows Daily of One and One-Half Hours Each—Kaleidoscopic Entertainment

By FRANK WEISBERG (Deceased)

Chicago, June 4.

The much-heralded series of pictorial reproductions, involving minutest detail and effects heretofore unknown to the moving picture industry, was disclosed at the big Auditorium for the first time Sunday evening before a large, appreciative and interested audience.

The idea of converting the magnificent Auditorium into a mammoth moving picture house attracted wide attention. It seemed to arouse as much comment as when "Advanced Vaudeville" began its reign.

Three perfect and well-equipped machines, installed by George Kleine, the Chicago film importer and jobber, alternated and kept in constant activity, avoiding delay or the usual inevitable changes in reels. Kleine also furnished all the films.

The introductory remarks by Joseph Kilgour, who graphically described the more important scenes, were crisp and adequate.

Henry Lee has unquestionably spent considerable time in gathering material for the entertainment from the different corners of the globe. He selected picturesque subjects for the photographers to develop.

The first picture is of a corps of men in Norway, energetically engaged in removing huge cakes of ice. It shows the methods adopted in transporting them from one place to another. The subsequent contribution is a panoramic view of Australia, showing the accuracy of crafts navigating steadily, while the whistles blow and steam roars voluminously with all the effects of realism, a street in Sydney is reached.

The camera has dopicted one of the most natural episodes reproduced on canvas. As a crowd surges to and fro on the main thoroughfare a fire alarm is sounded. The spectators are in an uproar and a terrific noise of fire gongs is heard. Maddened horses attached to fire-fighting apparatuses dash along, leaving the exciting crowds in commotion.

The most remarkable effect was the natural sounds accompanying the streams of water pouring from the hose.

Ireland was next brought to view. Typical personages and diversions indulged in by British officers on furlough were shown.

A tally-ho, said by Kilgour in his explanatory preliminaries, to have been taken from actual life in London, proved an interesting subject due in a measure to the incidental particulars of naturalism. The click of steel hoofs could be heard, also bugles, automobile horns and other manifestations.

A humorous subject with a good comedy situation is "Foxy Grandpa."

Shorts

Song and dance acts, minstrel first parts and other specialties carry with exact sound and inflection of the human voice are presented by a phonographic arrangement called "The Cameraphone."

The unique entertainment with appropriate organ music has been prepared by George Kleine, Henry Lee and George W. Lederer, produced under the direction of Lederer. About 50 people were employed for the effects on the stage. James L. Lederer is general manager.

Four shows are given daily and the performance runs an hour and a half. Entertainment is worth seeing and should draw crowds to the Auditorium all summer.

1st Runs on Broadway

(Subject to Change)

Week Jan. 2

Paramount—"Right to Love" (Par).
Roxy — "Man Who Came Back" (Fox).
Globe — "Charley's Aunt" (Col).
Capitol — "Paid" (M-G-M).
Rivoli — "Royal Family" (Par).
Strand — "Man to Man" (WB).
Winter Garden—"The Lash" (WB).
Rialto—"Blue Angel" (Ufa).
Mayfair — "Criminal Code" (Col).
Cohan — "Night Birds" (B.I.P.).

Week Jan. 9

Paramount—"Right to Love" (Par).
Capitol—"Reducing" (M-G-M).
Rivoli — "Royal Family" (Par).
Strand — "Little Caesar" (WB).
Winter Garden—"The Lash" (WB).

$2 Pictures

"Kiss Me Again" (WB) (Warners).
"New Moon" (M-G-M) (Astor).
"Devil to Pay" (UA) (Gaiety).
"Reaching for Moon" (UA) (Criterion).

1,237 COAST HOUSES; 950 INDEPENDENT

Los Angeles, Dec. 27.

There are 1,237 picture theatres in the three states facing the Pacific; 674 in California, 348 in Washington and 215 in Oregon. Fox-West Coast has a total of 240 of this number.

Warner houses, including their new San Pedro property, figure 13, that taking in 12 in California and one in Washington. Publix only has 10 in California, Oregon, and Washington. R-K-O has 11 in these three states. This leaves a total of around 950 independent theatres, taking in unwired houses, those closed, shooting galleries and all.

As to cities, Los Angeles leads with 115 houses, San Francisco is second at 68, and Oakland third with 25. Washington state has three cities having more than four houses. Seattle boasts 37, Tacoma 12 and Spokane nine. Oregon has only one city of over four houses—Portland, with 41.

BLOCK MOVING WEST

Hollywood, Dec. 27.

Bertram Block, scenario editor for Metro in New York, will arrive here shortly after Jan. 1 as the first to be shifted in the Metro plan for an east-west rotation on scenario and talent execs.

French Scorn Custard Pie

Paris, Dec. 18.

Despite the local success of some American short comedies, French actors show themselves unwilling to obey direction, apparently considering slapstick stuff as infra dig.

Max Hayes, currently making shorts for Paramount in their Joinville studios, experiencing difficulties that way.

By Roy Chartier

Hollywood, Dec. 20.

While opinion seems divided, here and in the east, on whether mass production should or could be returned to New York and environs, Southern California maintains its firm grip on picture-making. To break that grip would mean springing the biggest surprise ever to people in the industry here as well as to California itself. In production the majority waves aside the thought as absurd, with most so much a part of California that the attitude, without reservations, appears to be New York couldn't replace Hollywood.

Those who are indirectly interested in production, as well as elements profiting from studio operation here, are in the main unwilling to discuss "the wild reports" of producer exodus east.

Every indication points to a ring well filled with hats tossed in by various groups that are entrenched here, either with or by virtue of pictures if moving day ever threatens to approach.

That would take in many in picture production who are either Caly boosters or have other interests here, including property, homes, etc. But Wall Street bankers, eastern execs and most boards of directors never care about such matters if preparing to make changes.

Though it is believed in some quarters that eventual centralization of production in the east may result, in part, from growing feeling the state has not given the picture business the credit due for running L. A.'s population over the million; that values have become exaggerated and it is becoming increasingly difficult to operate from here, the majority is so callously Caly this minority faces a tough offensive.

More Favorable

New York is now looked upon generally by big execs as far more favorable than it was five years back. Entrance of talkers and the invasion of stage talent have weighed in favor of the east.

Par on L. I.

Par, first to signalize importance of that angle, has consistently increased production and facilities since reopening its Astoria plant two years ago. The California diehards say "no," yet the Par eastern studio has been turning out product equal to that made here, and this has the others guessing.

While most studios are quick to point out advantages of Hollywood, recognizing the hold this coast has on production, the higher execs are little by little giving thought to the east. Metro and U are named among those who may follow Par eastward for making of a slice of yearly programs.

Thus far the only advantage accredited to New York as a picture-making center is close proximity to legit and vaude stage, and in close contact with the home office, most important of all.

Reasons

Other advantages claimed but not generally conceded through coast's uncanny clutch on production are:

1. Nearness to home offices.
2. Better contact on distribution and theatre operation.
3. Possibility of less production politics.
4. Saving in cross-country transportation of execs, picture talent, telegraph and telephone expenses.
5. Economy on shipment of master negatives, always heavily insured for printing, most of which is now done in New York.
6. Quicker clearance on prints for eastern showings and for export.
7. Saving on industrial tax charged by California for all film on hand every May 1.
8. Availability of writers and artists who refuse to leave New York for California.
9. Greater value of production publicity through New York papers as against those here.
10. Stronger political and other influence east, that taking in newspapers.
11. Value of New York as stage

(Continued on page 53)

Coast to Coast—1930

By Louis Greenspan

At a casual glance over 1930 one would say a lot of things happened during this year to the great American amusement business. But for radical changes in the industry, from the tip of the Atlantic to the edge of the Pacific, possibly no other year presents so many outstanding individual and collective highlights.

Practically every branch of show business, from a gilly show on wheels to grand opera, underwent some sort of a metamorphosis. In the merry mad mixup that took place in the past 12 months none of the branches got away unscathed.

One of the most outstanding events of the year was adequately termed "The Gold Rush of 1930." With Hollywood the destination, this year saw more prospectors and speculators hitting the trail to California than any other on the record of show business. The far greater majority came trekking from New York, but there were flocks of others from all over the east, middle west, north and south. All came looking for the same thing. End of the rainbow—Hollywood. What happened before the year was out was inevitable. The supply was greater than the demand. And the journey back started before the year was half over and it's still on.

The disintegration that beset the legit stage was laid at the door of the picture producers, who for a while saw an almost complete annihilation of spoken drama by the musical and talking pictures. Nothing so drastic happened, although it can't be denied that the legit was floundering around, in pretty bad shape, possibly worse this year than in previous ones. This analysis does not go entirely for Broadway, where a hit show will get money no matter what opposition pictures may be. But it went for the great open spaces of this country, the Main Streets of America, where legit was counted out completely at one time during the year. No question that pictures was an important factor there. The downfall of the road started several years ago and it was just a gradual process of elimination.

The east, by virtue of seniority and precedence in the making and unmaking of show business, went through a period of stagnancy this year that will be talked about for a long time. With Broadway virtually moving to Hollywood, it left New York for the first time in years in a state of depression it's still trying to get out of. With the number of stage people leaving for Hollywood growing steadily in numbers, it looked for a while like the end of everything, as far as legit was concerned. Only that Hollywood closed its doors to the easterners prevented a total exodus of actors, writers and directors, from New York.

May Move Again

But regardless of what did happen or could, it's a safe bet at any time that New York will always be the metropolis for this or any other industry. Anybody who has ever lived and worked in New York will always want to go back anyway. A duplication of the exodus of show people from Manhattan to the Coast, for the picture thing, of course, may happen again and again, but it's doubtful whether the number will be the same. If experience counts for much then the lesson learned by easterners this past year should mean a great deal.

Except for the legit stage, all other branches traversed a path that fluctuated through its own conditions and reactions. Vaudeville underwent a gruelling test and after a year of experimenting seems to be no further ahead. In New York or California the situation is relatively the same. Conditions and circumstances of the time and the place applies to either east of west. At the same time the east creates what the rest of the country must later accept, so what remedies are to be found for the variety shows, if at all, will perforce come out of the east.

Through the same course emanates the picture house presentation idea. Based and founded on vaudeville, the presentation is yet a separate form of entertainment that can be changed around to meet the needs and requirements of almost any type of theatre in any sector of the counutry.

Middle West

While in the east show business was undergoing a critical operation, so to speak, conditions in the middle west showed few radical differences through the year. The rise and fall of vaudeville in and around Chicago is no longer talked about. Chicago is now but a stopping point either way. Show business in Chicago has taken on a small town aspect and differs little from its neighboring and smaller cities. Just as New York is the outlet for the rest of the east, so Chicago is the supply post for the middle west.

Pacific Coast

The Pacific Coast, starting with Los Angeles and Hollywood and extending to Frisco north into Seattle, Portland and Tacoma, up to Vancouver, will probably record its past year of show business as the most hectic in memory. So many matters of consequence happened on the west coast this year it would take books to fill in the details. Never an over-enthusiastic show center, the Coast dropped to a millenium this year, when, for example, not a single legit show out here left an imprint worth while mentioning. Vaudeville situation is another that went tobogganing through the year. At one time a fertile field for the Orpheum and Independent circuits, the western slope is just hanging on by a thin thread to its vaude new. Picture house stage shows, another big item on the Coast only a few years back, has been knocked cold and at present still trying to regain its breath.

But the Coast still has its Hollywood and its much reputed sunshine. And when the rainy and cold weather sets in the alibi is still the same. Unusual.

No Between-Season Studio Closing at Fox

Hollywood, Dec. 27.

There will be no shutdown of the Fox studio next year. With 24 completed and shipped prints to New York, four more pictures are now being edited while nine are shooting and 11 are being prepared. This brings the total up to the quota of 48.

End of February should see the final production on this year's program. Plans are for production on the '31-32 program to follow without a letdown.

W. E. CUTS WIRE PRICE

Equipment Meets Mussolini's 10% Reduction Edict in Italy

Rome, Dec. 27.

Coming into line with the nation wide reductions in prices and wages ordered by Mussolini, Western Electric has reduced the price of its equipment by 10% in this territory.

New rate covers installation and servicing of equipment.

WB's Salem Pair

Hollywood, Dec. 27.

Continuing its Coast expansion program, Warners has closed for the Elsinore and Bilght theatres in Salem, Ore., the two largest indie houses there. Both are first runs.

Twenty-year leases were negotiated with owner George B. Tuhrie and Frank D. Bilght by Lou Halper, exec on theatre expansion. Bilght seats 1,000 and the Elsinore 500.

(Reprinted From "Variety" of Aug. 19, 1921)

ZUKOR, THE BOSS

The Extra

By Fred Stanley

Hollywood, Dec. 20.

Bucking the extra list during 1930 has been tough on the men but for the women who form the atmosphere to pictures it proved one long headache. Number of femmes looking for spots in mobs was more than twice the men, yet the male of the species connected with more than double the number of jobs.

This year has been the worst for the extra player of any year in the last decade, due to the changing type of pictures calling for fewer big scenes. The more intimate film motif is now the order, a change chalked up to the current stage influence in picture making.

Based on figures up to Nov. 1, the Central Casting Bureau's records show that of more than 17,000 extras listed by them an average of only 833 worked each day. Of this average, 563 jobs went to men, 250 to women and 20 to children.

Of those fortunate enough to work, the daily average wage paid for the extras during the 10 months was $9.81. During that time the total cost for atmospheric talent to the studios was $1,594,966. This was the industry's donation to the more than 17,000 listed.

Salary wage scale for extras remained as during the former year, ranging from $3 to $15 a day, with only 61 persons during the year getting more than the top figure. The $10 rate called for most placements both for men and women; 62,074 men were given day jobs at that rate and 31,970 women. Next most popular rate was $7.50, with day pay checks at this rate for 56,681 men and 21,964 women.

Despite the refusal of the bureau to list any more extras, except on rare requests from the studios, the town was bombarded just as heavily as in years past by newcomers hoping for fame via mob route.

During the year an average of 36 persons weekly attempted to get listed and almost all of them were refused on account of the paucity of jobs now for those already listed.

25 Years of Trade Papers

(Continued from page 10)

advertising for any other show paper. Up to this time that block remains.

Frank Queen, a Big Man

In all of the long record of "The New York Clipper," and it ran nearly 75 years, there stands out but one brilliant thing—its founder, Frank Queen, a man with a remarkable vision. 'Tis a pity he died before planting "The Clipper" where he could have planted it, for he innovated "The New York Clipper" as the first sporting paper of America and the first theatrical paper of America. Many of his ideas, as seen in the old files of "The Clipper," have been more latterly adopted in the modern way by the dailies.

It's pathetic to look at "The Clipper" of old and all of the innovations by Queen, who was groping many years ahead of his times in view of the great development of sports and the theatre in this country just ahead of him and note the many ideas inaugurated by that paper, and then to look at the present day trade papers, to see not one new idea. There is not a show trade paper printed in America of the past 20 years with a new idea other than "The Film Index," which started the picture trade papers, and if you wish to except "Variety."

Cheap Stealers

The trade papers have stolen from one another, and always ideas that would cost them nothing. For over 18 years "Variety" has been printing cables weekly it paid for, but no other trade paper ever attempted to steal that idea. Though weeklies like "The Billboard," Dramatic Mirror" and others stole such departures from "Variety" as New Act reviews and the Bills Next Week, while picture trade papers have stolen without even asking permission, "Variety's" creation of printing box office figures, a departure in theatrical trade journalism that cost this paper 15 years to develop and thousands upon thousands to collect and perfect. Those film trade papers even steal "Variety's" actual figures to make their theft less expensive.

"Variety" set a code that other trade papers finally had to follow. They claimed in years gone by "Variety's" hard and fast rules about advertising and notices would ruin it; that "Variety's" refusing to run "readers" of "press stuff" for advertisers on the theory that the advertisement told the story and was sufficient would also become its ruination. While other trade papers had to note after a while that the "Variety" policy of printing the truth, or as much as it could get of it, in news or notices or anything else, seemed to be the policy the show trade best appreciated after all, as it gave the show business at least one paper it might depend upon weekly for such information as it contained.

When the other papers tried to steal that idea, it was far too late; they had established a contrary reputation that could not be wiped out; their advertisers knew differently, and such readers as they had left were looking for their names in print, not news, they found their news in "Variety," for "Variety" had kept itself broke paying for that news.

A Good Reason

One more idea they did not attempt to steal from "Variety," and that was for a trade paper even to fight back against any circuit that said it would and attempted to put it out of business, as Klaw & Erlanger, the Shuberts and the Keith Circuit more than once said and so attempted with "Variety." "Variety" has been wrongly credited for the fights it entered into and passed through with all of those circuits. "Variety" fought its heaviest battle with the Keith Circuit a few years ago, with Keith's represented by E. F. Albee, who was then working against "Variety," hand in hand with Lee Shubert, a Shubert fight against this paper also being on at the same time. But men of the dailies throughout the country took up that fight against the Keith and Orpheum circuits and vaudeville; they gave "Variety" the greatest indirect circulation any paper ever had, and they got to millions of readers where "Variety" was only reaching thousands. The publicity men of the Keith and Orpheum circuits finally understood that, but again it was too late.

Yet while "Variety" was standing alone in its fights against theatrical interests which thought all they had to do to control a trade paper was to throw it a bone in the way of an advertisement, and "Variety" declining to believe in that reasoning, every other theatrical trade paper tried to aid the managers' efforts to put "Variety out of business." That is why "Variety" has never fraternized with the stagetrade papers.

Trade papers of the show business seem to be much like the independent showmen of the same business; they have made what might have become an organized journalistic profession of much strength in the trade, merely a cut-throating existence, with one seeking an edge over the other; one trying to spoil what another starts, always finding it cheaper to ape than create.

Which leaves it questionable as to any influence exerted at present by the trade papers of the stage and screen. A trade paper to command influence must command confidence. Trade papers that flirt with advertising and take editorial orders over the phone from publicity men can hardly command either.

Following closely upon the heels of "Variety's" report last week, now confirmed, that Adolph Zukor has taken $5,000,000 worth of life insurance for the benefit of Famous Players, comes the rumor of reorganization in the executive personnel of the corporation.

It is circumstantially reported that H. E. H. Connick, will shortly resign and be replaced by a man more in sympathy with the conduct of the company as laid down by Adolph Zukor, its president. Mr. Connick is in receipt of a salary of $50,000 a year and was generally understood to represent the interests of the downtown syndicate, which underwrote the $10,000,000 of a 8% preferred stock at 94 of which 330,000 shares have already been retired.

Accordingly to the freely circulated tale, Connick is regarded by the Famous Players crowd as a very able financial expert, but not schooled in show business and it was upon this rock he and Zukor clashed.

Contrary to general opinion the underwriting syndicate, other than paying for its stock, never aided Famous in its finances, doing no banking.

H. B. Rosen, who arranged the $5,000,000 worth of insurance for Zukor, is an agent in the New York Life Insurance Co. and it is understood it was through his influence reinforced by the New York Life, that a line of financial accommodations has been secured with the Harriman Bank, the Guaranty Trust Co. and several other banking concerns by which Famous Players-Lasky Corp. may receive such financial assistance as it may require from time to time for the conduct of so vast an enterprise.

The deal with the underwriting syndicate is for Famous to retire 33,000 shares of its preferred stock annually at par, so that, with the passing of each year the common shares outstanding will be backed up by that much additional assets.

The new banking affiliations looked upon Adolph Zukor as the principal asset of Famous, and it was for this reason they wished to be secured by a large amount of insurance on his life.

Asked for a statement on the above, Mr. Zukor replied:

"It's a joke".

Pressed to declare whether the new financial arrangement or the rumor was a joke, he was altogether non-committal and concluded the interview with the suggestion the reporter permit his conscience to be his guide.

Mr. Connick smiled when asked to comment, saying it was "news" to him.

In Earlier Days of F-P

This is a reprint of a story in "Variety" in 1921, touching upon one of the several critical periods in the earlier life of Famous Players (now Paramount and with the same Zukor).

The Connick referred to in this story was the first efficiency man of the show business. There never has been another in the Zukor organization.

The inside story of the time of the incident was that Mr. Zukor, with himself and associates rebelling against this representative of the bankers attempting to operate the Famous Players business with inexperience, called upon the bankers, told them that Famous Players belonged to them, that Zukor and his more important associates were through.

The bankers knew Zukor meant it.

Connick never returned to the F-P office, after that day.

The Suburban Exhib

By Tom Waller

Autos and those better 'n better good country roads are making it tougher 'n tougher for Suburban Theatre Owners.

Do what he likes he can no longer do what he pleases. His likes have got to be nearest to the nearest city's de luxe's first runs before he can draw an easy breath.

Before sound blasted his peace of mind the sub exhib had a fairly easy time of it. Whether it was second or third run, the quiet picture usually had some quality which attracted the stay-at-homes.

Strangely, and, possibly because of that, for some reason dialog on the screen (rather in the bass horn of the projection room) has caused a welching in the welkin of the village exhib. It's got to be near new or as near new as possible, but never half so old as the prints he projected in the niute days or else——Mr. and Mrs. Car Owner buy a couple of gallons extra of gas and set out to spend an extra two-bits in the nearby city for the picture that some day will hit their own honky tonk.

In a nutshell, all of this is just the reason for the small towner's lamentation concerning dialog. Even in third and fourth runs in the key cities, one hears it. Talk has killed the age limit of pictures. Before they spoke on the screen it was oke with the payees to wait until they arrived. Now, fearful that they may be behind times and miss some message, it's better to get into the car and git.

Tough Going

How is the sub exhib overcoming all of this? He just isn't. That is, with the exception of a handful who have turned arty with the hope of first running the big brother a few miles away protected by the new Hays zoning scheme of things. But, are they?

The little lad with the small investment in the small town has got to use the same paper as well as the same pictures which showed weeks before him; in some cases, months.

Sure, he's got his sound equipment in. And the reproduction is okay. He gets in enough to meet his payments to the big electrics and they can't call quits on the apparatus for another 10 years.

But right down in his vest cavity the suburb indie is a sorrowful figure. He can't buck the big chains that always have a house within a few miles reaching distance of his b. o., and he can't lick the auto industry. Last but not least it is, simultaneously, to his advantage and disadvantage.

Some of the smart little fellows in the small burgs near big lighted places are going in more and more for the community and stay-at-home angles. Whether it's the American Legion, the Masons, the K. of C. or the Rotarians, there's always a way out to keep the folks in for the tiny exhib who is on his toes. A Relief Night for any of these associations always draws their members and friends. They like the guy, since, if he is a wise one, he does the necessary handshaking, and thus tips off the rest of the neighbors that by buying at home his house is always opened to a cut with one of the other worthy local institutions.

Exhibs who do these kind of things can get by. There are enough on record already to prove that. The snooty type which depends solely upon his screen to pay is as good as lost. The big towns and their first runs are too near, both in weeks and mileage, for the grass guy to play upstart.

More teasers of the amateur, country store and a host of other nights, plus the big charitable angle, will do most to keep the tiny competitor of the big nearby chain in the biz of selling tickets on his own than anything else.



ALBERT ROGELL

Numbered among the younger set of the industry, his rise has been meteoric. As head of the company that bears his name, he is also its chief executive, and, incidentally, its ace director.

He personally directed "Mamba," one of the b. o. smashes of last year, and rounds out 1930 with his latest directorial achievement, "Aloha."

His next production, an original from his own pen, "Beloved Enemy," will go into production in January, 1931. While one of the outstanding directorial lights of the business, Rogell has a flare for the arts and is numbered among the literati of the film colony.

Must Deliver "Tarzan"

The Jungle Film Corp., which applied in the Supreme Court to compel the agents for "Son of Tarzan" films to furnish its customers with the 15th and concluding episode of the serial, got a decision requiring deliveries as testified.

However, the court directed the Jungle company to give a bond of $10,000 to indemnify the defendants from any damages that may result because of the injunction, and for the payments of any sums that may become due under the contract.

TEC ART ACTIVITY

Hollywood, Dec. 27.

Charles Henderson is renting space at Tec Art to produce "Givers and Takers" starting Jan. 5.

Nat Levine starts his second serial there Jan. 12 with Dick Thorpe directing.

Two Holdovers, Maybe Three, in Los Angeles Holiday Film Layout; Par. $30,000; Downtown $25,000

Hollywood, Dec. 27.

Christmas business boomed generally and the pre-holiday slump was forgotten in the sunshine of improved conditions. Thursday openings coincided with the holiday and gave everybody a strong start. The early fast pace is being maintained.

Paramount, which has been averaging $15,000 for weeks, started off so well with "The Right to Love" that bookings were set back to permit a second week for the Ruth Chatterton film. First week looks like $30,000 or thereabouts.

"The Lash," day and dating at both Warner houses, is another heavy grosser with more than $25,000 certain at the Downtown taking in the New Year's Eve shows.

Probable holdover is "Hook, Line and Sinker" at the Orpheum with $15,500. Only thing that can interfere with a second stanza is a sudden switching in of "Criminal Code" for the holidays.

Fortified by a nifty exploitation campaign, "One Heavenly Night" opened well if not sensationally at United Artists.

Among the Fox West Coast houses the specials are tapering off at the Carthay and Chinese. "Min and Bill" gives way to "Lightnin'" at the former next Thursday (1), while "Morocco," now easing off, will be supplanted by "Trader Horn" at the Chinese in mid-January.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (6th, final week). Took $7,000 for the final stanza; "Lightnin'" (Fox) opens New Year's day without the usual calciums.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.50) (5th week). Attraction is slipping and now down to $11,000; "Trader Horn" (M-G) due in mid-January.

Criterion (Fox)—"Paid" (M-G) (1,600; 25-75) (3d week). Holding up nicely; $15,000.

Egyptian (UA-Fox)—"Scotland Yard" (Fox) (1,800; 20-65). Fair at $45,000.

State (Loew-Fox)—"Reducing" (M-G) (2,024; 25-$1). Robust box office at not much under $30,000.

Orpheum—"Hook, Line and Sinker" (Radio) (2,270; 50-75). At $15,000, oke and may go another week; if it doesn't "Criminal Code" (Col) will move in.

Pantages (Fox)—"Tom Sawyer" (Par) (2,700; 20-40-65-90). Kids went for this one with enthusiasm; ran well above par at better than $14,000.

Paramount (Publix)—"Right to Love" (Par) (3,595; 25-75). Strong, probably around $30,000 figure that amply justifies decision to hold it second week.

R-K-O—"Madonna of Streets" (Col) (2,950; 30-65). Not bad at $14,000.

United Artists (Pub-UA)—"One Heavenly Night" (UA) (2,100; 25-$1). Opened nicely with $15,000 indicated.

Downtown (WB)—"The Lash" (FN) (1,800; 50-75). Strong at $25,000 and picture is staying another week on standard screen here.

Hollywood (WB)—"The Lash" (FN) (2,756; 25-75). With $23,000, big for this stand on wide screen; feature is remaining only 10 days until the special premiere of "Outward Bound" (WB) at $2 Jan. 5.

Louisville's Good Figures, 'Lone Wolf' Hits $10,000

Louisville, Ky., Dec. 27.

(Drawing Population, 500,000)
Weather, Cold

Holiday slump not as bad as expected. National lead again with "Last of the Lone Wolf."

Exploitation abandoned almost entirely when needed most Christmas Day surprisingly good.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40)—"Man 16 Man" (Fox). Phillips Holmes billed with Grant Mitchell; $3,275 fair.

Brown (Brown) (1,500; 15-25-40)—"Silver Horde" (Col). Average take for $3,100.

National (Class) (2,300; 30-50)—"Last of Lone Wolf" (Col) and unit. Near $10,000, comfortably profitable.

Rialto (R-K-O) (2,040; 30-50)—"Follow the Leader" (Par). Comedy rated better than most; around usual $3,400.

State (Loew) (3,252; 35-50)—"Passion Flower" (M-G). Held up fairly well; $9,900.

Strand (4th Ave.) (1,365; 35-50)—"Old English" (WB). Credited with being Arliss' best but couldn't touch his earlier receipts; about $4,300.

CINCY HAS FAIR WEEK

$23,500 for Albee—Lyric and Palace Both Around $14,000

Cincinnati, Dec. 27.

(Drawing Population, 700,000)
Weather: Mild

Santa Claus duties of public put customary quietus on theatre patronage until day after Christmas. Combined grosses of downtown picture houses showed gain of one grand over previous week, and business wasn't bad.

Estimates for Last Week

Albee (R-K-O) (3,300; 35-75)—"Along Came Youth" (Par) and vaude. Frances Dee, Cincy girl, had prominent part in film feature; local popularity of Weaver Brothers, stage toppers, lessened severity of inevitable slump; fairly good at $23,500.

Lyric (R-K-O) (1,400; 30-50)—"Passion Flower" (M-G). Good at $14,000.

Palace (R-K-O) (2,700; 30-50)—"Princess and Plumber" (Fox). Not quite $14,000, good.

Capitol (R-K-O) (2,000; 30-50)—"Tom Sawyer" (Par). Fair at $14,000.

Keith's (Libson) (1,350; 30-50)—"College Lovers" (FN). Fair with a little above $6,000.

Strand (R-K-O) (1,350; 25-50)—"Only Saps Work" (Par). Did a nice $6,000.

Family (R-K-O) (1,140; 25-40)—"Road to Paradise" (FN) and "East Is West" (U). Okay at slightly under $5,000.

BALTO. EASES THE BUMP, $20,000 FOR CENTURY

Baltimore, Dec. 27.

(Drawing Population, 850,000)
Weather: Fair

The hangover of the pre-holiday period until midweek crippled the week's gross. Big intake last half was not large enough to offset the slack trade of the first three days. Two houses changed bills in midweek to conform to the Thursday holiday date.

Estimates for Last Week

Century (Loew)—"Lottery Bride" (UA) (3,200; 25-60). Started slowly and got a class draw; critics very favorable, but musical lacked flapper appeal; Hal Yates' debut as m. c.; big last half, with daily turnaways; gross about $20,000.

Stanley (Loew, Stanley-Crandall)—"The Lash" (FN) (3,600; 25-60). Star apparently no longer sure-fire b. o. magnet here; opening pace lame, but holiday trade pretty good; week as whole off, at about $15,000.

Valencia (Loew-UA)—"Bat Whispers" (U) (1,500; 25-35). Maintained fair pace; about $2,800.

Parkway (Loew-UA)—"Bat Whispers" (U) (1,000; 25-35). Mystery thriller day and dated here, and house performed satisfactorily; up nearly a grand for $2,800; very good.

New (M. Mechanic)—"Princess and the Plumber" (Fox) (1,400; 25-50). First week of this one pretty good, but three holdover days not successful; just seasonal average, say $2,500.

Keith's (Schanbergers)—"Third Alarm" (Tiff) (2,500; 25-50). Week was a day short; "Blue Angel" (Par) in Xmas noon; fire film got a pretty good break, $7,000 reported.

Auditorium (Schanbergers)—"Viennese Nights" (WB) (1,500; 50-$1). Lavishness of production and beauty of music came in for favorable press comment; drawing appeal limited, however, and pre-Xmas days were way off; nice trade last half, but indifferent as whole at about $5,000.

Production Spurt

Hollywood, Dec. 27.

Fox will complete its current (1930-31) program between Feb. 15 and March 1, with its heaviest production schedule as a result coming in January.

With the end of this year Fox has 30 of the 48 sold on this season completed and delivered to New York.

Universal has a heavy studio schedule ahead, with seven features to go yet on this year's program. In the lineup are "Seed," "Iron Man," "Up and Up," "People," an untitled John Murray Anderson story, "White Captive" (formerly "Quirang") and "Strictly Dishonorable."

Starting right after New Year's U activity will commence full speed.



ECLAT

Brilliancy of success is everywhere apparent within the portals of the magnificent SAVOY-PLAZA HOTEL in New York.

The elite of the world enjoy the facilities of this internationally famous hostelry which features a noted MEYER DAVIS ORCHESTRA—this season under the direction of Rudolph Bochica, renowned Russian violinist.

2 Pitt Houses O. K., Penn at $27,250 and Stanley Does $24,000

Pittsburgh, Dec. 27.

(Drawing Population, 1,000,000)
Weather: Cold

A couple of de luxe sites managed to weather the notoriously tough week with some good showmanship. Christmas Day biz also helped.

Penn brought on Victor Hyde to stage a local juvenile follies and the stunt, employing 250 youngsters, was a rousing success. It's credited chiefly for the nice $27,250, a crackerjack figure, with "Follow the Leader." "Lightnin'" held up the Stanley in presentable fashion, probably assisted quite a bit by Ed Lowry, who's still building on stage, at over $24,000.

Others, however, slid. "Lady's Morals" couldn't do anything at the Aldine despite big ad splurges, while "Sea Legs," rated here as Jack Oakie's poorest, was dormant at the Fulton and Sheridan Square. Only got five days, both houses using a Thursday, Christmas Day, opening on "Tom Sawyer." Warner, however, did fairly with "Tol'able David."

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Lady's Morals" (M-G). Liked but with seasonal depression couldn't stand up; at $6,000 or under, poor.

Enright (WB) (3,700; 15-25-35-40-60)—"The Gorilla" (WB). Weak and under $8,250.

Fulton (Shea-Benham) (1,750; 10-25-35-50)—"Sea Legs" (Par). Down at $4,000; only five days, however, "Tom Sawyer" (Par) opening Christmas, day ahead of schedule.

Harris (WB) (1,800; 10-20-30-40)—"The Pay Off" (Radio) and vaude. Just another week; maybe $4,700.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Follow the Leader" (Par). Local kid show right nice at $27,250; cagey showmanship in staging revue and local angle credited with biz; figure would be presentable here any time.

Sheridan Sq. (R-K-O)—"Sea Legs" (Par). Day and date with Fulton, downtown, and also off at under $3,000; only five days here, too, house also opening Thursday with "Sawyer."

Stanley (WB) (3,600; 25-35-60)—"Lightnin'" (Fox). Managed to get by okay, helped by Ed Lowry's growing stage draw; more than just fair at $24,000.

Warner (WB) (2,000; 25-35-60)—"Tol'able David" (Col). Would undoubtedly have fared much better any other week; maybe $8,500, fair.

TACOMA GIVES IN

Best News Is Payroll Increases for R. R. Employees—B'way $5,000

Tacoma, Dec. 27.

(Drawing Population, 125,000)
Weather: Good

Too much holiday, but some good news broke with payroll increases after first of year announced by railroads.

"Hell's Angels" in fair second week.

Estimates for Last Week

Broadway (Fox) (1,500; 25-35-50)—"Derelict" (Par). Off at $5,000.

Orpheum (R-K-O) (1,500; 25-35-50)—"Mothers Cry" (WB). Not good at $2,800.

Rialto (Fox) (1,200; 25-35-50)—"Passion Flower" (M-G). Poor with $2,000.

2 DENVER SITES, $24,100

Kiddie Show and "Passion Flower" Get Over—Other Houses Slide

Denver, Dec. 27.

Grosses were off, as expected, with the Rialto and Paramount yanking films to start new ones Christmas Day.

Snow Sunday and cold weather hurt. Big draw at Denver was the Denver "Post" Kiddie Club show.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"Big Money" (Pathe). Down at $5,000.

Denver (Publix) (2,300; 35-35-65)—"Remote Control" (M-G). Fair on $14,800.

Paramount (Publix) (2,000; 25-35-50)—"Passion Flower" (M-G). Got $9,300, fair.

Rialto (Publix) (1,040; 25-35-50)—"Fast and Loose" (Par). Low with $2,800.

Huffman's Tabor (1,900; 25-35-50)—"Sinner's Holiday" (WB). Did $8,000.

FRENCH FILM'S $2,800 GOOD IN MONTREAL

Montreal, Dec. 27.

(Drawing Population, 600,000)
Weather: Mild

None of the flickers—including the lone legit show—stood up against the shopping week. Three of the pictures dropped out Thursday (25) and all houses hung up SRO that and the next two days.

"Min and Bill," coming into the Palace Christmas Day, got a big play and present signs are picture may run nine days. At the Capitol Jap and Chinese girls serving tea free to lady patrons is getting some word-of-mouth plugs.

Loew's put on standout vaude and "Sea Wolf," but couldn't do better than $12,500. His Majesty's (legit) had only fair returns with "The Blue Ghost." Princess took "Lincoln" off Xmas Day and is filling house with "Hell's Angels." The Roxy tried experiment of all French picture, "Toute Sa Vie," which clicked to tune of $2,800, good for this small theatre, and it's being held over.

Estimates for Last Week

His Majesty's (CT) (1,600; 50-$2)—"The Blue Ghost" (legit). Only fair houses but better after Xmas Eve; $7,500.

Palace (FP) (2,700; 40-75)—"Girl of Golden West" (WB). Only $10,000.

Capitol (FP) (2,700; 40-75)—"The Dancers" (Fox). Better than usual unit shows helped; broke about even on $13,000.

Loew's (FP) (3,200; 40-65)—"Sea Wolf" (Fox). Standout vaude got most of the $12,500; middlin'.

Princess (CT) (2,300; 35-60)—"Lincoln" (UA). Already seen here and faded to $5,000 on five-day run.

Imperial (FP) (1,900; 25-40)—Double bill. Badly off at $2,500.

Roxy (Ind) (600; 50)—"Toute Sa Vie" (French). Unexpected pickup to $2,800; good and held over.

FOX NEAR $70,000 AND RECORD-FRISCO JUMPS

San Francisco, Dec. 27.

Big grosses marked the current week in the downtown picture houses. The Fox, with "Lightnin'," plus a special feature on the stage, hit around $70,000, smashing the house record, and the Paramount, with "Right to Love" and Mitzi Green in person also topped all previous grosses, gathering $29,000 at the b. o. Practically all other houses garnered better than usual money returns, prosperity ruling the entire street.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"Lightnin'" (Fox). Opened Christmas Day with extra program and early morning matinee featuring a favorite radio star; set pace that indicated possibly the biggest gross house has ever had, around $70,000.

Warfield (Fox) (2,672; 50-65-90)—"Hell's Angels" (UA). In fourth week continued to drop with takings of $14,000 only fair.

Paramount (Publix) (3,698; 35-50-65-$1)—"Right to Love" (Par). Plus a smash stage show with Mitzi Green in person, drew biggest crowds this house has held in six months; both matinees and nights heavy and looks close to $29,000.

California (Publix) (2,200; 35-50-65-90)—"Bat Whispers" (U). Drew big opening and balance of week was better than average, with takings close to $20,000; best in several months.

St. Francis (Publix) (1,375; 35-50-90)—"Tante Sa Vie" (Par). First offering of foreign language features got off to an encouraging start; overhead has been smartly shaved and gross of $5,000 left nice profit.

Orpheum (R-K-O) (2,270; 25-50-65)—"Hook, Line and Sinker" (Radio). Total of $22,000 considered very good.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"The Dancers" (Fox), and vaude. Held usual stride with $16,300. Excellent.

MINN AND ORPH HIT GOOD CLIP FOR $37,100

Minneapolis, Dec. 27.

(Drawing Population, 500,000)
Weather: Favorable

Despite that five days of the week came during the pre-Christmas period, two houses here came through last week with flying colors. Theatres were the Minnesota and the Orpheum.

"Lightnin'," at the Minnesota, scored a solid hit. Will Rogers is a prime local favorite and it was a truly Merry Christmas for the management. A well liked picture, "She's My Weakness," and a big kiddie revue did it in the Orpheum.

Critics acclaimed "Outward Bound," at the Century, a masterpiece and the picture received brilliant exploitation and advertising, but business, after a moderately good opening, dropped almost to nil.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Lightnin'" (Fox) and Publix unit. "Silver and Black Revue." Picture and stage show pleased exceptionally well; Rogers an outstanding card here; $25,100, good for season of year.

Century (Publix) (1,600; 75)—"Outward Bound" (WB). Couldn't draw, about $5,700, very poor.

State (Publix) (2,200; 60)—"3 French Girls" (M-G). Won good notices but response left a lot to be desired; lack of names may have hurt; around $5,500, poor.

Orpheum (R-K-O) (2,890; 50)—"She's My Weakness" (Radio) and vaude. Entire show won approval; added kiddie revue attraction pulled; about $12,000, good.

Seventh Street (R-K-O) (1,400; 50)—"Outside the Law" (U). Critics panned Mary Nolan harshly; around $2,600, poor.

Lyric (Publix) (1,300; 40)—"Widow from Chicago" (FN). Got across okay; nabbed $4,700, okay.

Grand (Publix) (1,100; 35)—"Playboy of Paris" (Par) first half; "Renegades" (M-G) last half. Second loop runs. Around $2,400, light.

Aster (Publix) (900; 35)—"Dad Man" (FN). Pleased but puzzled; about $2,000, fair.

$19,500 for Proctor's Vaudfilm Is Newark's Best

Newark, Dec. 27.

(Drawing Population, 850,000)
Weather: Fair With Snow

Proctor's, benefiting greatly by the return of vaudeville, is still topping the town. It drew an excellent gross in a bad week. Capitol and Mosque changed bills Xmas Day so the following estimates do not include the holiday.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"Free Love" (U) and stage show. Picture liked but $18,500 weak.

Capitol (WB) (1,200; 15-25-35-50)—"Big Trail" (Fox). On five days, $2,000 poor.

Little (Newark M. P. Guild) (299; 35-60)—"Why Women Divorce." Off with $800 on five days.

Loew's State (2,800; 25-35-50)—"Along Came Youth" (Par) and vaude. Not good with $13,000.

Mosque (WB) (3,281; 25-50-65)—"River's End" (WB). In six days $7,800 light.

Proctor's (R-K-O) (2,050; 25-40-50-60)—"The Pay-Off" (Radio) and vaude. Best in town and neat for $19,500.

Lyric, Indianapolis, Fair, Radio Name for $10,000

Indianapolis, Dec. 27.

(Drawing Population, 450,000)
Weather: Mild

Picture grosses were at low tide. Town is too near broke to spend much jack on pictures. Charity agencies yelling depression so loud that the public can't hear the voice of the film publicity lads.

First run houses nearly doubled daily ad space to get business.

Estimates for Last Week

Indiana (Publix) (3,300; 35-50-65)—"Sea Legs" (Par). Helped greatly by 90 dancing kids in local frolic, but off at $17,700.

Circle (Publix) (2,600; 25-40-50)—"Virtuous Sin" (Par). Had slow week, $8,600.

Loew's Palace (Loew's) (2,800; 25-35-50)—"Lincoln" (UA). Far from expectations; fair at $10,200.

Apollo (4th Ave.) (1,100; 25-35-50)—"Outward Bound" (WB). Failed to attract; $3,800.

Lyric (4th Ave.) (2,000; 25-35-50)—"Princess and the Plumber" (Fox). Little Jack Little, WLW radio star and local favorite, saved it; fair at $10,000.

Ohio (Publix) (1,400; 15-25)—"Maybe It's Love" (FN). Off at $1,800.

(Reprinted From "Variety" Dec. 17, 1920)

PICTURE SENSATIONAL DRAW

State-Lake Feeling Product Pinch; Biz Holds Up Fairly, 'Paid's' 2d Loop Week $32,300

Chicago, Dec. 27.

Although a couple of weak spots in the line-up, business was generally satisfactory throughout the loop for pre-Christmas week. Flock of houses changed flickers on the 25th, even the regular seven-day stands.

Chicago, ace spot, established a precedent when it let out "Part Time Wife" (Fox) after six days. Business was poor, although it was finishing better than it began. Monroe also went for the shortened week gag, chasing "Cat Creeps" in order to bring in "Big Trail" for the holiday night crowd.

Oriental, after having an excellent week with "Paid," a holdover from the Chicago, took another h. o. when "Min and Bill" was pushed in this deluxe spot after three good weeks at the run McVicker's. B. & K. was about through with the picture in the loop, but Metro-Goldwyn squawked that the film deserved at least one more week. B. & K. wanted McVicker's for its own "Morocco" for the post-holiday rush, so made the switch. Metro has been fighting of late to get its pictures spotted properly in the loop, with the pressure of the Hearst papers in town brought to bear when Publix-B. & K. starts hesitating.

Max Ascher's Spot

"Hell's Angels" finally scrammed from the United Artists after five excellent weeks. "Lincoln" replaced the 25th; but started slowly. Picture was seen by riotier mob when it ran for five weeks at the arty Punch and Judy earlier in the season. Punch and Judy was reopened by Max Ascher Saturday (27) with the "Silver Horde." Will be a second run grind spot at pop prices.

Estimates for Last Week

Castle (Beck) (299; 35-40-60)—"Juno and Paycock" (BIB). Dropped terrifically in second week, and yanked on 25th; picture had earlier run at Punch and Judy; out to poor $3,400. "Billy the Kid" (Metro) replaced, another second run in loop.

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Part Time Wife" (Fox). Stage show. Bad week; picture only stayed six days for $30,000. "Lash" (FN) opened Christmas Day, with Junior Durkin in person; started excellently to $9,000.

McVicker's (Publix-B. & K.) (1,865; 50-75-85)—"Min and Bill" (M-G). Down again in normal slide for third week to fair $19,500; went into the deluxe Oriental for another week; "Morocco" (Par) opened 25th and away to great $7,000.

Monroe (Fox) (1,000; 25-40)—"Cat Creeps" (U). Another six dayer too weak at $2,700; "Big Trail" (Fox) started nicely.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Paid" (M-G). stage show. Held over from Chicago, and the "pink" came through well enough at $32,300.

Orpheum (Warner) (650; 40-60)—"Going Wild" (FN). Dropped in second week to poor $3,000 and out. "Divorce Among Friends" (WB) started on the holiday, but not so promising.

Palace (R-K-O) (2,300; 50-75-85)—"See America Thirst" (U). Vaude sold here as main dish; $22,-900 is good.

Roosevelt (Publix-B. & K.) (1,-500; 50-75-85)—"Lady's Morals" (M-G). For second and final week, 'way down at $10,600; went in over the Publix-B. & K. decision; "Lightnin'" (Fox) now current and doing only slightly better than fair.

State-Lake (R-K-O) (2,700; 50-75-85)—"Free Love" (U). In spite of its "pink" ticket, second weakling in two weeks; one week and out at $15,200; "Hook- Line and Sinker" (Radio) current; house needs vaude back to fight the Chicago across the street.

Studebaker (Insull) (1,200; 50-75-85)—"Zwei Herzen in ¾ Takt" (Ufa). Legit house once more goes talker; hopes that German element will flock to this one as they have to other dialect talkers; on a grind policy, and started out fairly well Dec. 26.

Punch and Judy (Ascher). (850; 50-75-85)—"Silver Horde" (Radio). Ascher family comes back to the loop; Max Ascher has taken over this house, which flopped badly as an arty spot, and will operate on a grind; house will need to fight plenty, being spotted in an out-of-the-way corner of the loop; seating capacity very small and the exchanges aren't paying much attention to what they call an insignificant house; one week runs planned. "Danger Lights" (Radio), which had a display on wide film at the State-Lake some weeks ago, already set to follow.

United Artists (Publix-UA) (1,-700; 50-75-85)—"Hell's Angels" (UA). Five weeks, one of the longest runs in many months, and profitable; final week even good at $14,-000; for full run, excellent total at $120,800; "Lincoln" (UA) replaced, and opened weekly; had previous loop run at the Punch and Judy.

Woods (Jones) (1,200; 50-75-85)—"Czar of Broadway" (U). Disappointment at $9,500; "Free Love" (U) set for second loop run this Friday (2).

TOPEKA LITERALLY SHOPS

Stores Beat Previous Year—Best Theatres Figure $3,700

Topeka, Dec. 27.

Christmas Day business didn't make up for the almost boycott of the first three days when shopping took the place of show going. Merchants reported better Christmas trade than for 1929.

Estimates for Last Week

Grand (Fox) (1,400; 50)—"Tom Sawyer" (Par). Got big play from kids in afternoons but elders stayed away and so did the kids from the higher priced night shows; total $3,700 not good.

Jayhawk (Fox) (1,400; 50)—"Sailor Behave" (WB). First three days of week only $1,500; Christmas Day helped "Fast and Loose" (Par), last half bringing week's total to $3,600, poor.

Novelty (Fox) (1,200; 50)—"Big Boy" (WB). Just over $1,000, weak.

Isis (600; 35)—"Grand Army Man." McOwen Players (stock) slipped; first week since company opened that take didn't show an increase over previous week; matinees postponed during shopping season and played each of three days of last half; failed to help and $900 poor.

'SAWYER' SOCKS B'KLYN, $56,200 AND FIRST H. O.

Brooklyn, Dec. 27.

With the kids out of school on their semi-annual vacation and "Tom Sawyer" on exhibition at the Paramount, it was inevitable that this Publix house should pull.

"Sawyer" got more ballyhoo than any other film shown here in years. Exploitation started three weeks ago and hasn't stopped. School publications were enrolled and one morning the house threw open its doors to 4,000 youngsters free of charge, a benefit for charity.

The Bergman publicity outfit at the house even landed in the sanctified editorial columns of the local dailies with mention of "Tom Sawyer." House did $56,200 and feature being held until New Year's Day. First time in the history of the house that a film has been retained.

"Hell's Angels" opened at the Brandt Flatbush (legit) during Christmas week with two shows daily. Brandt's Jamaica, also legit, with "Hell's Angels" for indef stay. Fair results.

Estimates for Last Week

Paramount—"Tom Sawyer" (Par) (4,000; 25-50-75). Great ballyhoo, scribes raved and ordered the folks to see it; first time a film held over here; $56,200.

Fox—"Only Saps Work" (Par) (4,000; 25-40-50-60-75) and stage show. Light, near $32,000.

Strand—"Scarlet Pages" (2,800; 25-35-50-60-75). Dull at $15,100.

Met—"Remote Control" (M-G) (3,577; 25-40-50-75) and vaude. Maybe $17,000.

Albee—"Free Love" (U) (3,248; 35-50-60-75) and vaude. Around $22,000.

RECORD GROSS AT CAPITOL

Foreign Made Film Story of "Du Barry" Picture Trade Sensation — 21,000 Admissions Sunday to Capitol With Total That Day $12,000—Film "Knocked Around" Before S. L. Rothafel Selected It as Capitol's Current Card

$55,000 GROSS

The current week will undoubtedly be the biggest in point of receipts the Capitol, New York, has ever had. "Passion," the First National released feature and a German made picture, which is the current attraction at the house, will without a doubt, set a record for a single week's gross for any Broadway picture theatre for some time to come. The indications Wednesday, when the gross to that day was over $30,000, was that the house would play to a little over $55,000 this week—estimated exclusive of war tax.

"Passion" is playing the Capitol on a sharing basis after the feature has drawn a gross of approximately $40,000. It is the first time a First National picture has played the house and also the initial try-out of a sharing contract.

The Strand theatre holds the First National first run right in New York under the franchise for this territory. It is understood that the picture was offered to the Strand and turned down. It is exhibiting "The Truth About Husbands," also a First National released attraction for the current week.

The keen sense of values of S. L. Rothafel, manager of the Capitol, must be credited with having picked the pictorial plum of the year in "Passion." Though American producers have consistently fought shy of costume productions and the exhibitors having likewise been wary about playing them, the general prediction was that "Passion" would flop because it was a period play on the screen. It is the visualization of the career of the famous Mme. DuBarry of the French court.

There was a private showing of the film at the International Cinema Equipment offices about two months ago, at which time those in charge of the exhibition made an apology to those assembled, stating the picture about to be screened was a "costume affair" and because of that it was not believed to have any great chance in this country.

The picture then knocked about for a little time. Another general showing was arranged after the First National had taken it over at a nominal figure (reported $60,000) but even at that time there was no great enthusiasm aroused for the production.

Finally the Capitol date was arranged and Rothafel decided one of the most necessary items to put the picture over was retitling. He called in Katherine Hillyer and worked in association with her in retreaming the titles, evolving the candle effect in them which is causing much discussion.

Only Film There

The feature itself is the only picture of any kind on the Capitol's current bill. The foreign score, brought from abroad for the picture, was discarded. Rothafel and Erno Rapee, the conductor, evolved the one now in use. Alexander Oumansky arranged the ballet for the feature and William Axt had charge of the entire ensemble. The special sets were designed and executed by John Wenger.

Neither the program nor the picture titles give any hint of who the members of the cast are, with the exception of Pola Negri, the star, playing DuBarry. Some in the trade know the production is a UFA made in Germany and realize the reason for this.

There was no special advertising campaign other than an underline for two weeks in the program and in conjunction with the regular house ads, but immediately after the opening, the news of the picture spread like wildfire.

During the week there was considerable discussion whether or not rival interests would stir up feeling against the picture because of its German origin. Its advent in New York coincident with the announcement from Germany that all American pictures that have been smuggled into that country since the armistice have been barred from the screens because German producers could not meet the competition, aroused speculation as to whether reprisal steps would be taken on this side of the Atlantic. However, it is claimed that anyone in the industry taking such a step would work an injury to the picture field as a whole by doing so.

Wednesday it was said by Rothafel an effort was made by the house management to hold the picture over for an additional week could not be consummated because of existing contracts, but that a return date at the Capitol would be played.

'Sawyer's' $67,300 at Par. Tips That Broadway Gave Slump Week Trimming—'Widow' $26,600, Strand

With the Broadway houses expecting almost anything during show business' worst week of the year, attendance reversed the field and took at least a couple of wrinkles out of furrowed brows. Patronage was steady rather than heavy, but in comparison to the apprehensive morale around it was actually good.

For instance, the Paramount chipped in with $67,300 on "Tom Sawyer." That's better than many recent weeks and the picture, as also in Brooklyn, is sticking a second week. In the Brooklyn instance the stage unit will change, but the show on 43rd street remains intact. "Royal Family" also supplied some happy moments at the Rivoli, even though this picture should have a fast getaway due to the local prominence of the play and interest in Ina Claire, for this is a town where they know her. Feature made a $5 bow and with that nailed $22,000 on its first three days, a smart clip.

Some of the houses switched attractions a day ahead of time to take advantage of Christmas Day. Wednesday night (Christmas Eve), was not good anywhere, but the "break" started the next day and it looks like a strong holiday period.

The Mayfair turned "Danger Lights" lose for "Hook, Line and Sinker" after the railroad film had grabbed $22,800 on its final five and a half days. Another midweek switchover was "Part Time Wife" (Fox) for "The Middle Watch" at the Roxy. Some controversy between the big house and Fox picture boys over a change in title for the picture made by the theatre, it being billed as "Shepper Newfounder." British film made a weak showing in getting only $36,-700 in five days at this 6,200-seater.

"Widow from Chicago" surprised the boys by plugging away for $26,-600 at the Strand, a satisfactory non-holiday gross for the spot any time of the year. "Passion Flower" also picked the Capitol up for a $56,000 total, which is better than it's been getting, while the Rialto got $32,500 on the third week of "Blue Angel."

Among the $2 group no question that "Devil to Pay" is the outstanding factor. Colman even turned them away at one or two matinees and that on its first full week, meant $17,800. "New Moon" came into the Astor, Dec. 23, but caused no particular stir in putting together an indifferent $6,800 on its initial five performances. "Mother's Cry," Winter Garden, and "Viennese Nights," Warners, both marked time and have reached the end of their Broadway rope.

Estimates for Last Week

Astor—"New Moon" (M-G) (1,-120; $1-$2). Opened Dec. 23 to fair notices and light trade; $6,800 on first five unreelings not indicative of strong bid for run.

Capitol—"Passion Flower" (M-G) (4,620; 25-85-$1.50). Made house spurt pre-Xmas week which is okay; $56,000 is well ahead of what house has been doing.

Criterion — "Reaching for the Moon" (UA) (800; $1-$2). Made its debut Monday (29); "Hell's Angels" out after sticking 21 weeks and outlasting twin run of film at Gaiety; dribbled away to nothing toward finish, but deemed to have made excellent stand on unique exploitation run.

Cohan—"Birth of a Nation" (Tri) (1,137; 25-50-75) (2nd week). Old faithful doing all right; held its own during slump period then leaped as weight lifted Christmas Day; first week $6,900 and stands chance of climbing.

Gaiety—"Devil to Pay" (UA) (808; $1-$2) (2nd week). Outstanding twice daily film of the Street; when they turn 'em away at matinees it even makes the trade talk; sweet $17,800 first full week, but must now battle sterner opposition as new $2 entries are at the Astor, Criterion and Warners; seems certain to stick for healthy run.

Globe—"Cohens-Kellys in Africa" (U) (1,065; 25-50-75). Pulled in midweek to let "Charley's Aunt" (Col) come in; serial feature length comedy didn't do so well, $6,900 in five days.

Central—"All Quiet" (U) (916; 50-75) (2nd week). Comeback try on grind to keep house open fairly successful.

Mayfair—"Danger Lights" (Radio) (2,200; 40-$1). Chopped off in middle of sixth day at $22,800; not bad; "Hook, Line and Sinker" (Radio) current.

Paramount—"Tom Sawyer" (Par) (3,664; 65-85-$1) (2nd week). Hailed as swell piece of work and despite dull period pushed house ahead of previous week which had a star's personal appearance to help; just a normal bill around this one for a neat $67,300 and picture lingers a second week.

Rialto—"Blue Angel" Ufa) (2,-000; 40-65-85-$1) (4th week). Didn't stand off seasonal sock as well as some of others, but was in third week and will probably make it six; $32,500 okay.

Rivoli—"Royal Family" (Par) (2,200; 40-65-85-$1) (1st week). Popped off at $5 Dec. 22 and looks set to go places; $22,000 first three days; local interest in play and Ina Claire gives it excellent opportunity, besides which word-of-mouth is that it is "there."

Roxy—"The Middle Watch" (BIP) (6,200; 50-75-$1.50). British film only ran five days, making way for annual Xmas show; week showing at $36,700 for time it was in; "Shepper Newfounder," theatre's own title for "Part Time Wife" (Fox) the holiday screen leader.

Strand—"Widow from Chicago" (FN) (2,900; 25-50-75). No mention of Alice White even inside the Warner office, leave alone around the theatre, but picture stepped off a smart $26,600; that's more than just all right here for a pre-Xmas week; house seems to do well with anything suggesting gangdom; Globe has the same eccentricity.

Warners—"Viennese Night" (WB) (1,100; $1-$2). Merely trailing along with "Kiss Me Again" (WB) due.

Winter Garden—"Mother's Cry" (WB) (1,418; 35-85-$1). Couldn't make grade beyond third week, and "The Lash" (FN) arrived Tuesday (30).

$10,500 Collision

Galveston, Dec. 27.

Damages of $10,500 are asked of the National Theatre Supply Co., J. C. Brown and C. A. McCormack in suits filed here by D. C. Lucus and J. W. Barry.

Plaintiffs allege injuries resulting from collision with auto belonging to the supply company.

"Variety's" First Film Reviews; The First Notices Ever Printed

Below are the first criticisms of moving pictures ever printed, and first printed in "Variety." The first one was in "Variety" dated Jan. 19, 1907.

A few of the early ones are reprinted, as a line on how pictures were noted in that day. The films were mostly one reelers. The extended pictures came long after.

"Variety" inaugurated the criticism of the moving picture through a belief the actors in the pictures, unknown and unprogramed, might be interested in the criticism. It seemed, however, shortly after they had started in "Variety" that the exhibitors were the most interested in the notices.

Film exchanges in New York and Chicago found the smooth running of their distribution interrupted through exhibitors asking mostly for the comedies they had seen favorably reviewed in "Variety."

About five years following, in 1912, a daily here or there commenced to gingerly comment upon the pictures.

The notices speak for themselves. They reveal that the reviewers were not always certain, especially with the dramas.

Picture producers mentioned in the notices later became known as "The Big Six," a part of the General Film Company which was known in its time as "The Picture Trust." The last of "The Big Six" to survive, Vitagraph, was bought some years ago by Warners. It is now the Warners' Brooklyn studio.

(From "Variety," Jan. 19, 1907)

"THE LIFE OF A COWBOY"
(Melodramatic)
13 Mins.
Pastor's.

Edison Film

A long and interesting moving picture is the "Life of A Cowboy," shown at Pastor's. It covers a wide range of subjects and the locale seems to be really the western plains. The picture runs from a western mining camp barroom to the arrival of a stage coach at a ranch with "tenderfeet" aboard, for whose delectation trick lariat throwing is introduced, followed by the holding up of the coach by Indians. The abduction of a young girl, the chase by the cowboys through pretty woods and rolling fields to the recapture of the girl, and the tragic finale where an Indian girl shoots a murderous bad man silently crawling up on the lover of the white girl.

The series is so melodramatic in treatment that it acted on the audience like a vivid play. *Sime.*

(From "Variety," Jan. 19, 1907)

"AN EXCITING HONEYMOON"
(Humorous)
7 Mins.
Colonial.

Pathe Film

"An Exciting Honeymoon" is listed on the Colonial program as a new series. It combines comedy and "chasing," besides a melodramaatic touch. The fun is amusing, the picture well worked out and the audience remained in its seats until the close.

One scene, where a "ducking" party was shown caused a great deal of laughter. There is sufficient variety to "An Exciting Honeymoon" to cause both interest and amusement. *Sime.*

(From "Variety," Jan. 26, 1907)

"GANS-HERMAN FIGHT."
35 Mins.
Murray Hill.

Miles Bros. Film

"Miles Bros." stamped upon the opening announcement of the moving pictures of the Gans-Herman fight at Tonopah, Nevada, on last New Year's Day guaranteed the genuineness of the pictures, which speak for themselves.

A few preliminaries showed local celebrities of the mining district, including a seven-foot sheriff, all described by Joe Humphreys, the professional announcer, especially engaged to inform the audience at the Murray Hill of the important points occurring during the fight.

The series is somewhat lengthy, partly occasioned by two changes of reels, but there is no marked delay in the eight rounds between the colored and white fighters. Excepting a slight photographic disturbance in the early part, the pictures are clear and the movements of the men easily followed. After the first round the action is rapid, the men fighting fast, with Herman making wild swings and rushes, losing his head often. Gans is careful and alert, punishing his smaller opponent unmercifully in the sixth and seventh rounds.

In the eighth the "knockout" occurs. This takes place in Gans's corner, caused by a right hand blow to Herman's jaw, and when notified in advance by Humphreys of what was coming, no one missed it.

The after scenes, with Herman insensible, the crowd surging into the ring and the sheriff ordering the building cleared ended the exhibition. The atmosphere of the prize ring being absent, with the women present unaware of the nature or seriousness of the blows, as shown in the pictures only, there is no reason why the "Gans-Herman Fight" series should not be a feature act on the bill. *Sime.*

(From "Variety," Jan. 26, 1907)

"MOUNTAIN CLIMBING THROUGH A TELESCOPE"
6 Mins.
Fifth Ave.

Pathe Film

A well-sustained series. Action commences with a man and woman peering by turns through a telescope. The scene changes to the peaks of the Alps, the field of observation being round to represent the view from the telescope.

The Alpine guides and tourists are shown making a difficult ascent. One of the party falls into a deep crack of the glacier and his frantic struggles to regain his friends are shown. A rope is lowered and he is dragged to safety.

Interest is sustained throughout and the series is held together by frequent returning to the pair at the telescope where the happenings about to be shown are illustrated by the expressions of their faces. *Rush.*

(From "Variety," Jan. 26, 1907)

"THE MECHANICAL STATUES"
(Humorous)
5 Mins.
Alhambra

Vitagraph Film

This is a posed picture, showing the workshop of a sculptor. A customer purchases a rather good piece of handwork—a statue which dances when wound up. Removing it to his home, a servant starts it moving, and it runs away.

After powdering his face from a flour barrel the servant takes the position upon the pedestal in an attempt to deceive the master of the house.

The discovery of the deception is the finale, bringing to a close a moderately funny series, with a deal of the humor lacking through the obvious employment of forced comedy. *Sime.*

(From "Variety," Jan. 26, 1907)

"THE INEXPERIENCED CHAUFFEUR"
6 Mins.
Keeney's

An excellent example of the "cumulative chase" picture. An amateur automobilist is shown running amuck in the street. He overturns apple carts, bicyclists, baby carriages and pedestrians in his wild and dizzy flight, and at each accident the victim arises and gives chase until a fair-sized crowd is in pursuit.

The chase ends when the chauffeur bolts upon the sidewalk and wrecks a store. The crowd falls upon him and gets its revenge.

The comedy values are present, and the series held the crowd to the end. *Rush.*

(From "Variety," Jan. 26, 1907)

"SCENES AT NIAGARA"
4 Mins.
23d St.

As a scenic picture the views of the Falls at Niagara are pretty. The coloring is exceptionally true. The Whirlpool is shown; also the Falls at close and long range.

The series has been patched together, as portions of the St. Lawrence River are seen, notably around Clayton, Alexandria Bay and the Racine Rapids below Montreal. *Sime.*

(From "Variety," Feb. 2, 1907)

"The GRAFTER"
(Comedy)
10 Mins.
Chicago

Selig Polyscope

The makers of this film have managed to extract a considerable amount of active fun out of the subject, based upon nature's desire to secure "something for nothing." A $500 reward is posted for the recovery of a valuable engraved watch, a family heirloom.

The "Grafter" provides himself with a number of cheap imitation watches, with which he approaches persons who read the sign, and asks if they have lost the timepiece. He delivers the supposed valuable, and receives handsome reward for his honesty.

He succeeds in disposing of his "stock" to many, who, after a number of comical situations and incidents, return to demand a share of the rewards and are confronted with a large sign reading "Sold."

The picture is unusually clear and distinct, and is being exhibited to large interested audiences in a number of Chicago theatres. *Wiesberg.*

(From "Variety," Feb. 2, 1907)

"THE FEMALE SPY"
(Dramatic)
8 Mins.
Keeney's

Pathe Film

A good subject having strong points and unlimited action, but chaotic in its development. It lacks the element of simplicity necessary for the exposition of dumb action.

There are frequent changes of scene and characters, but one is not always able to tell just what bearing the action has upon the story. The situations do not hold together in an easily followed line, but are scattered and what the book reviewers called "episodic." One incident in which the captured woman spy is dragged by her hair across the fields behind a wild horse was rather a disagreeable feature. *Rush.*

(From "Variety," Feb. 9, 1907.)

"ATTEMPTED SUICIDE"
(Humorous)
7 Mins.
Keeney's

Pathe Film

"Attempted Suicide" is a travesty on the "red tape" of the French police service; at least the characters seem French and the uniforms worn are of that nation.

A young man disappointed in love wanders to the woods, where he hangs himself to the limb of a tree. A boy, discovering him, runs in alarm to tell the gardener, who is conveniently at hand. The gardener views the death struggles, but, although having a scythe in his hand, dares not cut the rope without the presence of an officer, and hurries after one.

A mounted policeman is secured, who rides up, looks at the hanging person and returns to the station house to report, without attempting to relieve the young man from his sure death position.

The policeman, with his sergeant, returns once more, watches the last feeble struggles, and, ignoring the fate about to arrive, ride off to inform the young fellow's father. That personage, while alarmed, declines to hasten until his necktie and scarf have been properly adjusted, when all run to the woods, and the presumed suicide (by this time) is laid upon the ground.

Upon his sweetheart arriving, he embraces her madly, having been playing "possum," which may be detected by the audience through seeing a hook attached to the end of the rope in his coat. This relieves what would be otherwise a gruesome sight.

For real pure fun, with the burlesque on the idiotic police system always to the fore, "Attempted Suicide" will be difficult to beat. *Sime.*

(From "Variety," March 9, 1907.)

"THE TEDDY BEARS"
12 Mins.
Colonial

Edison Film

Probably based upon the fairy tale of "Golden Locks" and the "Three Bears," "The Teddy Bears" series at the Colonial this week is made enjoyable through the mechanical acrobatic antics of a group of the fluffy haired little hand-made animals. The closing pictures, showing the pursuit of the child by the bear family, is spoiled throgh a hunter appearing on the scene and shooting two. Children will rebel against this portion. Considerable comedy is had through a chase in the snow, but the live bears seemed so domesticated that the deliberate murder in an obviously "faked" series left a wrong taste of the picture as a whole. *Sime.*

(From "Variety," April 27, 1907.)

"THE BAD MAN"
(Melodramatic)
8 Mins.

A wealth of incident keeps the series going with interest a tiptoe. The exposition of the story is clear and adequate.

A water tank railroad station in the "wild and woolly" is shown, with the cowpunchers assembled to give the expected agent a warm reception. The agent turns out to be a woman. All hands turn their attention from hazing to love making for good comedy purpose.

A tenderfoot, as evidenced by eastern clothes, is the lucky suitor. He bests the "bad man" in a fight, but later both tenderfoot and woman are overcome by the desperado on robbery bent.

The tenderfoot is tied to the railroad track, while the woman is bound hand and foot to the table within the telegraph office. She escapes in time to effect her lover's release, and the two embrace as the express rushes past.

The reel accomplishes the essential purpose of keeping an audience in their seats until the lights are turned on. *Sime.*

(From "Variety," March 30, 1907.)

"THE UNWRITTEN LAW"
11 Mins.

Lubin Film

A "faked" series showing the history of the Stanford White-Harry K. Thaw affair. The record of the trial has been combed over with an eye to its sensational points, and these have been strung along into a fairly complete exposition of Mrs. Harry Thaw's testimony.

The artist's studio is first shown, where, for value received, the mother brings the girl to pose. The man about town seeks an introduction and is repulsed. A stage during rehearsals is next seen, and here the two become acquainted.

In a cafe Thaw strikes the man-about-town when the latter attempts to kiss the girl.

The drugged wine and all other features of the trial are introduced, including an interior of Thaw's cell in the Tombs.

The climax in the shooting comes too suddenly. It is not properly worked up and the final scene of the courtroom is entirely out of place. In it Thaw is shown leaving the court room free. It would have been better to have introduced this part as a dream of the prisoner as he slept in his cell. *Rush.*

(From "Variety," Feb. 9, 1907.)

"THE TRAMP DOG"
8 Mins.
Colonial

Selig Polyscope

"The Tramp Dog" has a pathetic side, and this holds the audience. For children especially it may be readily recommended.

The scene shifts frequently and the story is told plainly, easily followed. A little girl rescuing a stray dog on the street, takes it home, and prevails upon her parents to allow the animal to remain. Lost through following an organ grinder, the dog follows the scent, locates her in a lumber yard, and leads his little companion to her home, foiling a kidnapper on the way.

The meeting of the child and the dog at the lumber yard has been apropos and well put off. If there are any pictures showing the happiness of the child upon seeing her four-legged friend they should be reinserted. *Sime.*

(From "Variety," April 20, 1907)

"AT THE SEASHORE"
4 Mins.

Moments of interest and some amusement in this French series are when the bathers in the surf are shown, with an abandon of manner and dress not found on this side.

The picture also shows the portable bathing houses in use on the French coast. The bather undresses and the house on wheels is dragged into the ocean by a horse, the bather descending from the bath house directly into the water.

There is a comedy finish, and the series holds attention from the outset. *Sime.*

(Reprinted From "Variety," Dec. 12, 1908)

First Picture House Review

People's Vaudeville

(STORE SHOW)

"People's Vaudeville" is a fair sample of the 200 or more "store shows" giving moving pictures and vaudeville in New York, except that it is perhaps above the average of its class, having most of the characteristics of the common variety of "store show" as to the carelessness evidenced in the running off of the bill and a certain disregard of its patrons once they are inside, after giving up their admission, 10 cents in this case for the night shows and five cents for the afternoon.

Located just east of the southeast corner of 125th street and Lenox avenue, the People's Vaudeville has entrances from two sides, a narrow store space having been taken on Lenox avenue and turned into a passage way leading into the theatre proper. Tickets are sold at both entrances. Originally the arcade fronts were studded with incandescent lights, but these no longer burn. The front illumination is furnished by two "flaming arcs," which make a larger show for the money.

During the early evening the show runs somewhat over an hour and includes 3,000 feet of film, two vaudeville acts and an illustrated song. If business is light they make it even longer with a fourth film and a second song. But toward 10 o'clock, when the people begin to pile up around the rear of the hall, the entertainment dwindles down to two reels and one variety turn, occupying altogether not more than 20 minutes. This is on a night early in the week. What may be done in the way of cutting down the time of shows during the rush hours later in the week can be imagined. Tuesday night the place was filled to its capacity of 300 or so, and there were perhaps another 100 standing at 10.

Stage Cards

They have a most unsatisfactory system of announcing. The names of the vaudeville acts are shown on cards, but when a reel occupies the stage the only description is a card which reads "Motion Picture." To ordinary intelligence this information is superfluous, as the picture itself is there. The name of the subject would be of some use, particularly at the People's Vaudeville, for two performances Tuesday evening there were three pictures which carried no title incorporated in the film part, and the audience was left to evolve names.

This matter of announcing picture titles is really more important than it seems at first glance. For example, at the People's they have a reel which concerns the historic episode of the "Boston Tea Party." The title failed to show, and it was not until the film was half through that the audience began to understand the real significance of the story.

Titles Important

When one considers the pains the manufacturers take to secure good, significant titles, the exhibitors might at least employ them to advantage.

Two vaudeville turns were witnessed at the People's. The first seems to be a house fixture, and is called "The People's Stock Co.," an organization of three—two men and a woman. It is enough to say that they gave this week a 15-minute version (during an early and extended show) of that old standby, "Dr. Dippy's Sanitarium." The caliber of this number may be understood from the fact that the Irish comedian said "hell" four times and "damn" twice.

The other act was Joe Weston, a song and dance arrangement, and went very nicely. Weston does a capital wooden shoe routine for a finish, and sings a song or two quite acceptably. It is an easy bet, however, that he has been studying Laddie Cliff, for in makeup and general handling of both songs and dances he shows a decided tendency to copy the English youngster.

Before leaving the People's it might be well to point out a defect in the plans of the house which is common in most store shows. Perhaps it is because of some mechanical difficulty or from a desire to get as close as possible to the street level, but there never seems to be enough "dip" from the back of the house to the stage, even with a hatless man in front one finds it difficult to procure a good view, and when there are a number of women with large hair dressing arrangements or "Merry Widow" hats, the task is utterly hopeless. *Rush.*

(From "Variety," Jan. 26, 1907)

"THE MERRY WIDOW"
16 Mins.
Bijou Dream (23d St.)

"The Merry Widow," with original music by courtesy of Henry W. Savage, was the announcement of the latest thing in motion photography at the Bijou Dream. The Bijou Dream management (which for the present consists mostly of B. F. Keith in person) secured the exclusive rights from the Kalem Co. to exhibit the film for its first week, starting Jan. 20.

It is the manufacturer's idea that by presenting scenes from current New York successes residents of the provinces will have an early idea of what is being done in a musical way in the metropolis. "The Merry Widow" has been reproduced in several scenes, with the impersonators of the various roles appropriately costumed. The film was photographed to the measure of the original music, while the participants sang and acted their several roles as in the original presentation.

Without music the film would be utterly unattractive. There is no comedy elements, and the various scenes have no value merely as photographs. The music is played throughout the 16 minutes the film runs. There are three vocal numbers.

The scenes are transposed to make the famous waltz the closing view. Picture holds the interest of the curious, but did not arouse enthusiasm when first presented. The idea might, it would seem, be better applied to the old and popular operas, such as "The Mikado," "Pinafore," "The Chimes of Normandy," etc., for with these old favorites a large percentage of any sort of a moving picture audience would, persumably, be familiar.

The film is photographically excellent, but "The Merry Widow" would seem to have its greatest value in the advertising opportunities it affords in the cities where the vogue of the Savage productions in New York and Chicago is a matter of general knowledge. It is a question whether it would be of any value whatever to any exhibitor in the average city or town.

FILM REVIEWS

NEW MOON

(OPERETTA)

Metro-Goldwyn-Mayer production and release. Directed by Jack Conway. Lawrence Tibbett and Grace Moore starred. Adolphe Menjou featured. Adapted by Sylvia Thalberg and Frank Butler from the Schwab & Mandel stage musical. Music by Sigmund Romberg. Lyrics by Oscar Hammerstein, 2d, Lawrence Schwab and Frank Mandel. Dialog by Cyril Hume. Oliver T. Marsh, photographer. Opened $2-run at the Astor, New York, Dec. 27. Running time, 85 mins.

Lieut. Michael Petroff ..Lawrence Tibbett
Princess Tanya Stroganoff .....Grace Moore
Governor Boris Brustiloff ..Adolphe Menjou
Count Stroganoff .....Roland Young
Potkin .....Gus Shy
Countess Anastasia Stroganoff..Emily Fitzroy

Old style three cornered musical romance with the accent on the music. There's a doubt as to whether it will be easily digested by the average picturegoer. Single forte of both leads, Lawrence Tibbett and Grace Moore, is voice. And excellent voice. But for histrionics neither is strong. As the picture is 100% romantic with its far-fetched story and songs, the shortcomings in performance are hard on the picture.

Theatres for years have been trying to sell class singing with nothing else as pop entertainment, without success. "New Moon" runs into the same wall. It will entertain the minority who relish that which is more at home in concert. For the rest there's not enough along with the singing, either in the players or the play.

Tibbett is more a singing George Bancroft than a military lover, with that against him in the clinches. Another point of detraction for him is that "New Moon" hasn't a stand-out dramatic sequence calling for the style of heavy vocal work to which he seems best suited, such as the lashing scene in "Rogue Song."

Miss Moore, as a femme lead for a romance, departs far from the customary film type.

Had "New Moon" adhered to the flavor of its first few moments and sustained the pace, it might have resulted in a smart and sophisticated comedy. Miss Moore is a princess and Tibbett a lieutenant commanding a company of Russian soldiers. Both are on the same boat, and headed for the same port. The princess' mission is to become the bride of the governor of the distant province. The boy is to join the garrison there. They carry on an affair on the ship which conveys the impression that the affair is not so pure.

Usual conflict between the governor and the lieut over the girl takes but without consuming too much time. Tibbett is then sent by his rival to a fort in the wilds. Peculiarities of the soldiers there are featured by the consistent mordering of their commanders. Tibbett shows he's master by shooting a couple dead and then tossing over a Bancroft laugh.

Then it gets sillier. It's silliest when Tibbett takes the entire garrison out on a surprise attack against a marauding tribe of hillmen. Not a soldier left inside the fort. That's a swell piece of military strategy with the princess and her uncle left in the fort without protection. Last seen of Tibbett is his becoming wounded as the one-round battle starts and finishes. Governor arrives with reserves the next morning. Same morning a survivor crawls in saying he's the only one left and then drops dead. Thence the big surprise when, in the afternoon, the lieut returns with most of the garrison intact. He's on his horse and still singing. No explanation of where he's been all night or whether they got rid of the marauders.

Two vocal solos by Tibbett, one by Miss Moore and a duet are the most impressive singing items. With possibly the screen's top pair of pipes involved, it's probably as far as a film can go in a vocal way. But that doesn't make a picture.

Same score as in the stage version, with "Lover, Come Back to Me," practically milked of its value now, emphasized. Quality of the singing takes precedence over the melodies.

Menjou, as the non-singing governor, seemed, in spite of his role, more capable of carrying on the romance than Tibbett. But the hero had to be a warbler. Gus Shy didn't have a guaranteed laugh line until killed off at the half-way mark. Roland Young is more fortunate in comedy material. *Bige.*

Got What She Wanted

Tiffany production and release. Directed by James Cruze. Story and adaptation by George Rosener. Photographer, J. O. Schoenbaum, ASC recorder. At the Cameo, N. Y., week of Dec. 26. Running time, 87 minutes.

Mahyna .....Betty Compson
Eddie .....Lee Tracy
Dave .....Allan Hale
Boris .....Gaston Glass
Olga .....Dorothy Christy
Dugan .....Fred Kelsey

Should make fair fodder for the smaller houses. What it lacks mostly is action.

Lee Tracy does a wise-crackin' hoofer that might be known in a few spots. Some keen panto construction might have given it farce leanings.

Story unwinds of a foreign wife who longs for the fullness of a soulful love. It's okay because the picture has a certain amount of speed. To acquire her aim she keeps on the verge of eloping with the fresh hoofer, who leaves her flat every time. She does manage to swap into another marriage, but the happy ending has her making a trip with her first husband.

Miss Compson is the chief character, but it doesn't permit her any special opportunities. Nearly everything is in closeup, a mistake. Dorothy Christy is permitted to shine a couple of smiles, and there could have been more. Cruze directed, but it's just a fair effort. *Shan.*

CHARLEY'S AUNT

Columbia release of Al Christie production. Charlie Ruggles featured. Directed by Al Christie. Dialog director, A. L. Rice. Dialog and adaptation by F. M. Willis from story and play by Brandon Thomas. At the Globe, N. Y., week of Dec. 26. Running time, 88 mins.

Lord Babberly .....Charlie Ruggles
Amy Spettigue .....June Collyer
Charlie Wykeham .....Hugh Williams
Donna D'Alvadorez .....Doris Lloyd
Stephen Spettigue .....Halliwell Hobbes
Ela Delahay .....Flora Le Breton
Jack Chesney .....Rodney McLennon
Kitty Verdun .....Flora Sheffield
Sir Francis Chesney .....Phillips Smalley
Brassett .....Wilson Benge

Among farce situations created late in the last century and since then, "Charley's Aunt" remains one of the most reliable. How many mere reissues it can stand can't be guessed at, but it has carried every sort of handling up to now and including this talker version. It'll do anywhere.

Christie's, with Charlie Ruggles as a pretty safe starting guarantee, has done right by the 40-year-old femme impersonation plot and turned out an easily playable and enjoyable program comedy.

After Ruggles there's not much importance connected with the cast. Action is confined to a couple of sets, and none spacious or heavy. Picture turns out as well as it does because of Ruggles and direction plus, of course, a tested plot. Nothing flashy about it. It just steps in and cops laughs.

It's practically a one part yarn with a most desirable assignment for any aspiring light comic. One of the few times in a talker that Ruggles hasn't been called upon to do a stew.

When last filmed "Charley's Aunt" was a silent with Syd Chaplin. The difference here is the talk, and the dialog always fits as it was originally a British play. Developments run as in the past.

Probably one of the best known farce plots in print, this gag about the two Oxford students who need a chaperon in order to have two girls over for tea, and call on a third student to impersonate their aunt when the latter's arrival is delayed. In his "make" scenes with two old gents the laughs become howls.

Support cast satisfactory, but none outstanding because of extreme underwriting of the parts. June Collyer is the looker of the ladies.

Now that it has become a talker, there doesn't seem much more for "Charley's Aunt" to accomplish. But should a new medium arrive it may again hold enough if handled as in this case by Christie and Ruggles. *Bige.*

Shepper-Newfounder

Fox production and release. Directed by Leo McCarey. Features Edmund Lowe and Leila Hyams. From the "Saturday Evening Post" story by Stewart Edward White. At the Roxy, N. Y., week starting Dec. 24. Running time, 72 minutes.

Jim Murdock .....Edmund Lowe
Betty Murdock .....Leila Hyams
Tommy Milligan .....Tommy Clifford
Johnny Spence .....Walter Mednick
Butler .....Louis Payne
Caddy Master .....Sam Lanfkin
Maid .....Ingil Rosing
Chauffeur .....George Corcoran
Tony, the dog .....Champion

A deftly wrought light subject that is much better than program in money, one of those unusual pictures that comes in without a heavy ballyhoo, is handicapped with a blah title, but wins out on genuine quality and merit. Such a picture, although of very different kind, was "Scotland Yard."

Probably the screen situation of a waif with a mongrel dog treated in a sentimental way is as near to sure fire appeal as anything in the range of fiction, and that is only one of the multiple angles of "Shepper-Newfounder" (which is a fair enough description for describing the family tree of the pup).

Picture, also among other things, has probably the best intimate sexy sequence of the last few months, handled in a sophisticated and disarming style of comedy that makes it at once intriguing and innocent of offense. Whole picture is managed with a fine sense of blending gaiety and gulleful comedy in a tricky mingling that never gets out of control. Surface is genial comedy, but the undercurrent has a charming vein of sentiment, and the story interest is beautifully worked out in comedy pattern and balance.

Engaging quality of the picture is that it never loses the light touch. The sentimental side seems to happen accidentally and against the desire of everybody concerned. A first-rate twist is the sequence where the kid's dog strays, gets into the pound and the boy and his protector arrive pell-mell to find it in the gas chamber and to all appearances gone beyond recall.

Incident is craftily worked for exactly the right approach to a tear, when the pup miraculously twitches an ear and bobs up, saved by the good fairy that attends to small boys and mongrel pups.

Story has to do with two well-meaning young married people who get on each other's nerves—husband absorbed in business, because of a quick temper, and wife—because of her addiction to golf. Presently they separate. Husband's business preoccupation gets him a breakdown, and he is ordered to the golf course for relaxation. Here enters the heart interest in the person of a fascinating kid—Tommy Clifford plays it to the last ounce—as an under-sized caddie with a miraculous authentic touch of Irish brogue.

Husband and his golfing wife meet by chance, and circumstances bring them together the same evening alone in their own home, the background for the tricky bedroom scene mentioned earlier, and a capital bit of high comedy with knockabout incidentals. The husband-wife wrangle is resumed, and their reconciliation is delayed enough for a capital golfing sequence and a romantic build up for the clinch finale, and it's a pleasing and joyous complication to the last foot.

Cast is flawless. Edmund Lowe day by day grows in command of a true comedy finesse. In this role he is always completely abreast of his assignment and always leaves the feeling of a reserve, a sure-footed actor working well within his range.

Leila Hyams does extremely well with probably the most ambitious role of her career, a charming girl playing a not very easy part with satisfying completeness. The ill-treated wife in itself as really a feeder role and might easily have been done in a way to make it pale and incidental. But this young woman builds it without seeming effort into a positive asset to the screen story, and does it with jaunty casualness. *Rush.*

SUNNY

First National production and release, starring Marilyn Miller, directed by William Seiter. From the musical comedy of the same name. Featured Lawrence Gray, Joe Donahue, and O. P. Heggie. Cameraman, Ernest Haller. At the Strand, N. Y., week of Dec. 26. Running time, 66 minutes.

Sunny .....Marilyn Miller
Tom Warren .....Lawrence Gray
Jim Deming .....Joe Donahue
Wendell-Wendell .....Mackenzie Ward
Peters .....O. P. Heggie
Wrenn .....Inez Courtney
Marcia Manners .....Barbara Bedford
Sue .....Judith Wogelin
Sam .....Charles Cook
The Parker .....Harry Allen
First Officer .....William Davidson
Second Officer .....Ben Hendrickson, Jr.

Not that any additional evidence was necessary, but "Sunny" once more furnishes testimony that the straight filming of a musical comedy is a hazard. In this case it is particularly weak because of an especially innane book. The Miller name and the fame of the Dillingham production may bring 'em in big big towns, but neither means much to the interior film fan and the picture isn't there as entertainment.

The stage brand of comedy typical of the operetta offers small delight to the picture clientele which has a taste of its own in things to laugh at. Addressing polite musical comedy fun to a mob that is addicted to Sennett horseplay is thankless business all around. This subject hasn't been "talkerized" at all. The stage book has just been boiled down. It's half way polite, parlor clowning and half way goofy plot, and doesn't get anywhere.

Miss Miller gives a neat and tricky performance, but she isn't yet wise to the tricks of the camera. Hers is strictly a stage treatment. She sings twice, the numbers being pitched into the action on a music cue after the musical comedy manner. No devising of a device to introduce them.

The star does two dances which are finessed into the action more logically, one as a comedy incident in a gymnasium scene and the other in the ball ensemble. But specialists may belong in talking shorts for they don't help the flicker athletes, be they secured even with the superb drive style of Miss Miller.

Joe Donahue got pretty much all there was to be had from the comedy role of Jim, the dumbbell lover, and Lawrence Gray managed to deal with pleasant masculinity with the slightly feeble minded leading male character. Many charming girls dance in the usual background, but nobody really is of great importance to the proceedings or makes much demand upon the interest of the onlookers. O. P. Heggie, than whom there is nobody who can make more out of a comedy cockney character, was sunk in a blah role.

Physical production is excellent, and stage management is first rate as far as pictorial groupings are concerned, but it's all so pointless. There is for example a capital staging of a fox hunt with a mob of hard riding people moving through countryside scenery that is a scenic revel. All this trouble leads to nothing but the incident of the musical comedy heroine falling off her horse to make the musical comedy hero fall in love with her, which circumstance is de eloped in stereotyped musical comedy lines.

It's a picture which won't swamp box offices but should be helped by Miss Miller not. Its career will probably be spotty. *Rush.*

Hook, Line and Sinker

Radio production and release. Co-stars Bert Wheeler and Bobby Woolsey. Dorothy Lee featured. Directed by Eddie Cline from Tim Whelan's original story. Adaptation and dialog by Whelan and Ralph Spence. Mack Sennett, supervisor. Hugh Mack, cameraman. At the Mayfair, N. Y., starting Dec. 24. Running time, 72 mins.

Wilbur Boswell .....Bert Wheeler
Addington Ganzy .....Robert Woolsey
Mary Marsh .....Dorothy Lee
Mrs. Marsh .....Jobyna Howland
John Blackwell .....Hall Hacelde
Duchess Reesie Venessie..Natalie Moorhead
Bell Boy .....George Marion, Sr.
House Detective .....Hugh Herbert

Weak comedy bid which will need plenty of program assistance and must rely heavily upon the Wheeler-Woolsey reputation for whatever coin it gets. Carries no hint of be-

(Continued on page 55)

Miniature Reviews

"Hook, Line and Sinker" (Radio). Indifferent comedy which will place the drawing power of the Wheeler-Woolsey combination under fire. Carelessly made picture with the comedians, perhaps, sufficient favorites to make it climb to average figures. Stronger as the class of theatre it plays descends the scale.

"Shepper-Newfounder" (Fox-Roxy). Class light comedy subject, beautifully played by Edmund Lowe and Leila Hyams. Has everything but a good title. Should do very well all over.

"New Moon" (M-G). Operetta from the stage musical of same title. Depends entirely on the singing of Lawrence Tibbett and Grace Moore, leads. Story, with Russian locale, no help. Not likely to mean much beyond average on swing around.

"Charley's Aunt" (Col). Good revival of vet English farce. Performance of Charlie Ruggles, in title part, and direction, the strength. Enough laughs for any audience.

"Sunny" (FN). Uninspired filming of the musical comedy. Miss Miller charming, but the material is not there.

"She Got What She Wanted" (Tiff). Nearly all in close-up this film looks okay for the art and smaller houses. Title might mean something, closely resembling a former play, as also the Betty Compson name.

TALKING SHORTS

SLIM SUMMERVILLE
"Ochi-La"
Comedy
20 Mins.
Fox, Brooklyn
Universal

Funny doldrums occasioned by a competitive love sprint between Slim Summerville and Harry Gribbon make for plenty laughs as the two play A. E. F. dumbboys in France. Some moments could be cut, although the short is good as is for general spotting. Photography, simple and recording okay.

Observation of this one brings a kinky idea of judgment that has been slanted in the manufacture of this subject. Plenty of time and room is given to screen action, making the dialog not too boring by being too much.

The big howl is where Gribbon rips a mustard plaster from Summerville's stockade to find his own phiz planted on the plaster. That's done better than it might sound. *Shan.*

"COLLEGE CUTIES"
Comedy
18 Mins.
Loew's New York
Educational

Another co-ed campus comedy featuring Eddie Tamblyn and suitable only for the daily change spots. Mostly slapstick situations, stereotyped, with the dialogue, direction and recording all faulty.

High spot has the freshman chased by a swarm of bees winning the paper chase, the big event of the year; gaining the affections of the girl and turning the tables on his sophomore rival. Sure-fire water stuff just about saves this one from being a total loss.

"MOVIE MEMORIES"
Commercial
9 Mins.
Rivoli, New York
Paramount

Sponsored by the Liggett & Myers Tobacco Co., this short sets a standard for other commercials. Plugs for the ciggies are in titles spotted at the start and finish of the reel, and in that manner resembles the better class of commercial radio hours, where the product advertised is discreetly worked in.

This one is made up of news reel shots of the early nineties, with an off-screen commentator pulling some nifty cracks about the days of bustles, buggies and bicycles in San Francisco in 1903; the Gans-Nelson fight in 1906; nite life 25 years ago; a park bench flirtation scene in 1902; William F. Cody (Buffalo Bill) holding a hand-shaking reception; a group of 1901 debs whooping it up at Coney Island, and a musical show of the season of 1903. In between are two clips of a more serious nature, the funeral of President McKinley and the inauguration of President Roosevelt, with the unseen speaker's comments.

For a finish there is one of the old-time film mellers, "The Moonshiner's Bride," with the gang coming in rapid succession. Unbilled gagster did a good job, especially during the love's sacrifice episode.

With plenty of laughs most of the way, all nicely spotted, this one got applause at the finish, and can play anywhere to similar results.

"WIZARDLAND"
Vagabond Director Series
Traveleg
9 Mins.
Mayfair, N. Y.
Pathe

Tom Terris trying to talk a native cannibal dance into a hymn of hate for himself because someone has stolen the prize skull of the head hunters. Not an interesting short unless figuring that the angle of scantily clad native women means something.

That war hop the blacks go into would be outnumbered and outmaneuvered by the Boyvettes. Besides, too many children are concerned in it to permit the accompanying monolog to work up any apprehension. It boils down to mediocre travelog material.

Boy Scouts can build a fire without a match and too many women have now been seen pounding out the dinner menu in the pre-historic manner. Just a short and a chaser. *Sid.*

"TWIXT LOVE AND DUTY"
Comedy
12 Mins.
Strand, N. Y.
Vitaphone No. 4168

Travesty on the old fashioned western done semi-straight and really funny for a sophisticated audience. But there is no resource of comedy, no build up and a lot of the less wide awake fans might think it straight drama for much of the footage.

Works out a tabloid horse opera with plenty of gun play and hard riding with only the stuffed shirt acting of the hero to supply the comedy slant. For a wise mob it is all right, but for the youngsters and the gum chewers. Players are Esther Howard (from legit), as Gold Nugget Nell; Eddie Graham, the heavy with a comedy walrus moustache, and Walter Percival as the tent show hero. "True Blue Harold" of the Border Patrol. *Rush.*

LYNN OVERMAN
"HORSESHOES"
Comedy
8 Mins.
Strand, N. Y.
Vitagraph No. 1170

A comic episode of small value, but made funny in the playing of an inebriated character by Overman who has made quite a series of shorts for other producers.

Central character is a newspaper reporter continuously stewed. They send him to a murder trial with orders to give them a quick flash on the verdict pronounced on the beautiful girl accused. He fixes it with a pal to give the signal when the jury comes in by lowering the courtroom shade while the reporter himself lolls in a speakeasy within sight of the courthouse. Meanwhile, the paper is ready to go on the street with the advance story on "Acquittal" all ready.

Window shade is lowered to save the judge's eyes from the glare and the stew shoots in his flash that it's acquittal, meanwhile the jury brings in a "guilty" verdict. There is a quick plea for a new hearing of fresh testimony and the verdict is reversed in time to justify the reporter who is called "Horseshoes" because he carries one for luck.

Overman's playing of the dizzy alcoholic is amusing far beyond the deserts of the material. *Rush.*

'30 in the Land of Nod

(Continued from page 9)

starting with "Madonna of the Streets" in French, Spanish and German.

Universal was importing Spaniards, French and Germans, first comers due Oct. 20, "Boudoir" in three languages. Also "Blind Husbands."

Fox dropped its foreign scenario staff in October, deciding to make versions of domestics but no foreign originals.

After two months off versions, Hal Roach decided on French and Spanish for Laurel and Hardy, and Spanish for Charles Chase.

Metro's plans in November called for 18 French, seven Spanish and six German versions.

Talker Material

Producers began the year with a squawk about the scarcity of dialog stories. As '31 approaches the complaint still goes.

Will Hays gave them a bunch of "Don'ts", that made it harder in February, and inaugurated a sponging department to go over stories before production.

One studio exec said that two-thirds of the screen stories were based on "Jack the Giant Killer" and the other third on "Cinderella".

Fox solved the problem of what to do with idle writers by setting everyone writing treatments for Mark Twain's "Connecticut Yankee" for Will Rogers.

In July there was a general search on for fresh talent in writing and directing.

Metro inaugurated a beginner department for new writers. Encouragement of newcomers at Fox was for direction; three employes given try-out megaphones.

The Outdoor Cycle

Cowboys flocked to Hollywood in February, hearing of sagebrush revivals with sound. Fox had started an outdoor cycle with "In Old Arizona." Paramount's "The Virginian" clinched it. Since the fall of '29 there had been 23 outdoor pictures produced. Nine were in production in March and nearly 20 more programmed. Fox was issuing 11 "Outdoor Romances." Tiffany had gone western.

After "Lone Star Ranger" Fox decided George O'Brien would be another Mix.

As March ended First National suddenly lost its western flair and mobilized for musicals. Fairbanks went cold on "Days of '49" and started thinking up something else.

In April the outdoor cycle wound up with the majors and taken up by the faithful quickies.

Taps for Musicals

Musicals were still in favor as 1930 started.

In May, 1930, Warners was doing "Sweet Kitty Bellaire" with 18 songs in it. Six months later five of the six Irving Berlin numbers written for Doug Fairbanks were thrown out of "Reaching for the Moon".

The dancer classification built up by the Central Casting Bureau the previous winter was already gathering dust. Some 500 girls out of luck.

Metro's caster for musical, having had nothing to do for a long time, got another job in August.

Transportation east was hard to get.

In September only seven musicals were scheduled: four at Warners, two at Fox, and one at Metro.

Paramount was buying off songwriters. So were other lots, and the Roosevelt Hotel looked lonesome.

Two musicals came off the Radio list after a conference between, and two orginals, hinting of s. a. subbed. Radio aired 24 dancers and 12 showgirls in Oct.

"Rosalie," planned for Marion Davies, was considered out.

Musicals were still approved for foreign versions, however.

Also, George Gershwin was due in November to do an operetta for Janet Gaynor at Fox.

Metro opened November by wiping out the music department. Some refused cash settlements and stuck in other jobs. Head of the department became a supervisor.

What to do with old unreleased musicals was discovered. Metro decided to cut "The March of Time" (revue) into shorts.

Minor Cycles

In May Universal started to revive serials. In July Pathe decided to come in on the movement by remaking "The Perils of Pauline" and "The Exploits of Elaine."

Nat Levine made an indie serial and started another in October.

Universal lost its warmth for serials after "The Indians Are Coming" hit the market. Budget on "Finger Prints," already in production, was trimmed.

Pathe found exhibitors were not so excited about the serial revival and decided to wait indefinitely.

A one-studio cycle was spotted at Paramount in September—five productions with a salt-water background.

The click of "The Trespasser" and "Common Clay" had been the tip that a little heavy emotion was in order.

Remakes and Revivals

Metro waited all spring for Edwina Booth to get plump again to finish "Trader Horn". Since the year in Africa the dialog had been entirely rewritten and the real jungle scrapped for the studio imitation. The remaking continued into November.

Metro also considered dusting off another foreign location dough-eater, "Bugle Sounds", which George Hill atmosphered in Algiers.

In April D. W. Griffith added sound to "Birth of a Nation."

Metro figured it might possibly do the same with "Ben Hur."

Studios were remaking a number of silents as talkers. In May Warners bought up a batch of old Charley Rays for that purpose. Audience squawks at remakes of silents caused Warners to call off a number planned for 1930-31.

Wide Film

Radio prepared to big film "Dixiana" in January, but never did.

Lots of wide-film talk after "Happy Days" premiered east and west, but studios grew leary of the discussion as March continued.

Warner-FN joined Paramount on 65mm. Radio's poor system was also 65mm. Leaving alone at Fox 70 mm. (Grandeur).

Warners had 12 cameras ready and figured starting on a wide one about May 1.

Coast argument on wide film was the frame should be higher and not so wide. Grandeur's ratio was two feet wide to one higher, and the aesthetics wanted 4 to 3.

Technicolor would make no wide cameras until argument was settled.

Second week in March Fox put five wide-camera crews back on 35mm. machines, and postponed theatre installations for six months. However, in April the studio was preparing to shoot "Big Trail" wide.

With Grandeur equipment borrowed from Fox, Metro was making "Billy the Kid" in two sizes.

Douglas Shearer was experimenting at Metro on reducing 70mm. to standard negative, using magnifiers for projection.

Paramount was set to do "Under Western Skies" in 65mm as well as standard in April. Also just preparedness.

Radio was only "experimenting" in March but planned double width production on a railroad yarn to start the end of April.

In June Warners prepared to make 65mm talkers on film or disk. The Brothers made try-out installation of a three-sprocket projector (turn-knob for 35, 65, or 70), the system called Vitascope. The first Vitascope, Harry Langdon in "Soldier's Plaything," was announced July 22 for premiere in about five weeks. Will not be shown in 65mm.

In August, Warners was reported to have completed three Vitascopes. The cast figured "Kismet" would be the first exhibited and "Adios" next.

Besides Fox's "Big Trail" two other wide films were ready in August for release. Radio had a 65mm on "Danger Lights," and was holding back the standard film for release at the same time. Metro's first Realife would be "Billy the Kid," capable of projection on standard or wide screen.

It was disclosed that producers had an anti-stampede understanding on wide-film, in force until 1931, therefore the undercover experimenting. Firms could only display their systems in 10 key cities.

Academy of M. P. Arts and Sciences had shied from wide film as a controversial and competitive subject, but called technicians and directors together in September to swap experiences. Meeting turned into a series of arguments as to the most artistic proportion for the frame.

Liberty Productions did "Ex-Flame," based on "East Lynne," both standard and wide. Hoffman took the prints east Nov. 2.

United Artists quietly made a wider of "The Bat Whispers" for simultaneous release with the standard.

At the end of the year Metro was figuring on six Realifes for the current program.

Pictures in the Home

ERPI opened a Coast campaign to sell home talker equipment in January of '30. Sound was hurting silent parlor fever.

Radio-Phonophone and Lee DeForest both decided 16mm. talkers were practicable in March. Universal was reported planning a miniature talker studio on Long Island. Estimates had projection machines in 200,000 homes and 2,000,000 able to afford them.

Only other Coast angle was that studios disarmed players shooting their home cameras on the sets.

Radio and Warners were experimenting on television early in the year. Tiffany inserted a clause for television rights in story contracts.

Radio prophesied that picture broadcasting would start in 1932. Idea to lease television sets with the objective 25,000,000 people paying $1 weekly for hear and see entertainment.

Color

Of 67 outfits claiming color schemes on the Coast early in the year, only three were producing.

Harriscolor was making 20 color cameras in March for possibly delivery by August.

Metro figured on using Multicolor for sequences in "Good News" and "Mme. Satan."

Technicolor was building new labs to open in the fall.

Warners was working on a color process requiring only a 40% jump in set lights. May 28 was the first anniversary of color talkers, premiere of "On With the Show" (WB). Since then 24 all-color talkers produced.

In August Technicolor reported its three-color process was practical but prohibitive as yet.

Howard Hughes bought 51% of Multicolor last summer and in November closed down the plant to see what makes the dollars go round. He may turn it black and white and take over United Artists laboratory business, with overflow from Paramount and Metro.

Studio feeling for color cooled.

Technicalities

The Academy got RCA and ERPI to co-operate on tests to determine the quietest camera. Winner was five decibels above the whisper level. The most efficient covering blimp developed cut camera noise down 19 decibels.

Academy planned an additional award for the most valuable scientific achievement, but nothing important enough to be recognized was developed.

Metro tried recording on wire for immediate playbacks during the production of "New Moon" in August.

Lee DeForest and M. A. Schlesinger came to the Coast in September to establish General Talking Picture headquarters.

Bell Lab reported uncovering new sound valve of much higher efficiency.

Dunning process a big factor throughout the year in film making.

Efficiency Hunt

When 1930 started the Academy was compiling a glossary of terms used in pictures, exclusive of profanity.

E. B. Derr took charge of Pathe production in February and decided to scrap the budget system. He also decided that three writers should work in succession on each script, with a final conference with the director.

The Fox contribution was a ukase to associate producers to do their own thinking.

In March at Pathe Joseph P. Kennedy tried out a new rehearsal system whereby "What a Widow" would be actually shot in three days. Didn't work. It did succeed in showing what was wrong with story and cast but it wasn't repeated; kept too many sets tied up.

The do-it-on-location plan developed in May when Fox figured it could save one-third on production costs by shooting interiors on location. Pathe went one better in July, sending Howard Higgins and Tom Buckingham on location to write the script for "Painted Desert."

The search for a more efficient method of shooting had Fox experimental shooting "Stolen Thunder" in 18 days in October. Devoting four to six p. m. each day to rehearsals for the following morning's work. Considered a success.

Production

Production activity in January was at its lowest in five years. Mob stuff was the best in four months as February started, but activity in general was not hot. Slump explained by a desire to have as little exposed negative on hand as possible when the state assessors checked March 3, an annual condition.

At the end of February Columbia had completed two new stages and gone into a production spurt. Metro had nine units active and planned building four more stages.

March opened with 1,000 extras working daily. The second week production was at its best since September, 57 features working.

Radio had spent $2,000,000 on studio expansion and figured on as much again by May 15, two stages included. Paramount was doing some building. Over 1,000 workmen were busy on construction.

Jack Gardner went to New York to build up the Fox stock company to 90 players. While other studios were talking of slicing contract lists, Universal went through its scenario department with an ax. U also notified execs they would draw half pay during April and May.

Next shakeup April, scene Columbia script department. Newspaper experience demanded of replacements.

Roach studio, dark in March, reopened with 42 comedies scheduled.

Darmour figured on $1,500,000 for his 36 comedies for Radio.

May Jobless

In May figures showed 20 registered extras idle for every one working.

Actors, finding jobs scarce, became associate agents and sold themselves.

Warners figured on starting studio consolidation with First National in July. Fox plan was to concentrate production in Movietone City by October. Ultimately set back to this December and Feb. or March, '31, respectively.

June was plenty quiet.

Metro abolished the scenario editor and substituted two liaison men.

Arthur Caesar sold his Filipino valet down the "River's End" as an Eskimo.

Only eight indie features had been made in two months.

Columbia had two productions passing its cost high of $225,000 on "Flight." "Rain or Shine" cost over 300 g's and "Dirigible" will pass that a bit.

Some 51 features were working the third week of July. Twelve of the units were staked out on locations ranging from the Mojave desert to the South Seas.

As First National went dark on domestics Jack Warner swore off annual shut-downs starting in '31.

Year's production peak loomed for August. Fox with six features about to start was its busiest in six months.

August Economy

Then came the economy wave. The Warner-First National closings were logical. But the shake-up hitting Fox the week of Aug. 11 came in the midst of a heavy schedule. Two associate producers, two directors and three writers were optioned off; 15 writers, 13 secretaries, and 10 art directors simply lost their jobs.

Hollywood was flooded with femme secs when First National let out 18 the same week.

Extras had found the four weeks ending Aug. 16 the most consistently active of a year. Average of 1,000 jobs daily.

Stream of visiting executives from the east started in August, and studio employees were in suspense at each new conference.

Metro lists got some chopping Aug. 25, although that studio was also behind production schedule.

Revenue loss in the foreign market was thought to be the cause of the frantic moves to save money on production.

September Suspense

Fox contract list had been growing since spring. Some easterners here six months without a part. Fox started September by dropping six ingenues, making the erasures 75 since July.

Prize economy of the month was an order limiting trailers to 200 feet.

Fox studio virtually suspended two weeks, to resume Oct. 1.

Warners went dark Sept. 22 for the rest of the year.

Indies were cashing in on the talent free during shutdowns.

Columbia reached its production peak with six features in work toward the end of September.

Universal cutting the script department again in October. So was Metro.

Wall Street's yelps for less cost and more quality had the studios super-leary on material. Consequently a story shortage. Buy-as-you-go practice in several studios.

Same thing for writers in the form of one-picture contracts. Metro initiating.

Pathe decided to put the solo contract system in effect by the end of the year.

Radio had five stories preparing in late October. Planning further ahead than the recent tendency.

Indie activity was resuming.

Middle week of October had 6,951 extra placements.

Discovery made that Wall Street sleuths had been studying costs and politics from the inside out.

By November studios were doing preliminary work on stories before deciding to buy.

The Warner valley lot was as active as any with five guest units in addition to the foreign versions. Official reopening set for December, four pictures preparing.

Out came Adolph Zukor, saying Paramount was expanding, not cutting.

Universal achieved one of the most unique economies of the year. The Laemmles were on the point of engaging Serge Eisenstein but decided not to because he would require a massive production.

Metro also considered times too hard to afford a Russian director. Eisenstein started back to Russia.

Rackets of 1930

Voice coaching.

Language school for cutters.

Marketing bureaus (scenario schools).

Femme diggers taking their gold in contracts.

Freelance p. a.'s grabbing clients off trains.

Chatterers with the location party habit.

Autograph pests collecting for resale.

Consular contacts.

City cops doing bits in pictures.

Short Circuited Stars

The first three months of 1930 were hard on stars in general. Of 83 starting the year 32 dropped or were finishing in March. Only 12 were replaced.

As for future bets—the Wampas old-timers looked over the candidates for baby stars and called off the annual selections.

Mae Murray was through at Tiffany after "Peacock Alley." She sued for $1,750,000 damages.

Another of the tiffs of '30 started in March when Universal disciplined Mary Nolan. She said she'd sue. But that was patched up in May with a new contract.

Lenore Ulric bought herself from Fox for $25,000 and same studio bought off J. Harold Murray for around $100,000.

Janet Gaynor had crawled out of sight under her Fox contract in April. When she finally returned to the lot Aug. 15 her layoff had cost her $45,000 in salary.

Dorothy Mackaill was too choosy about a part in July and Warners said she was through. She sued for $16,500. Peace in August with a new three year contract.

Squawks of 1930

Ad men can't get their minds off legs and dollar-marks. (Hays office.)

Animated cartoonists can't keep their pencils off pants and outhouses. (Hays office.)

"Ingagi" slanders animals which can't defend themselves. (Professor.)

Agents are passing off weak clients by block booking with their real talent. (Studios.)

Studios are narrow on favorite voices and won't give new ones a listen. (Agents.)

There ought to be a way of keeping these relatives out of the studios. (A relative.)

Par-BIP Stage Show Rivalry May Make Over English Vaudeville

London, Dec. 18.

Revolution of the entertainment field in England may well come about in the next year as a result of the intense competition which is about to start between Gaumont British, Associated British, and Paramount, all of whom are out to bolster cinema box offices with lavish cinema-variety programs on a scale higher than previously conceived possible here.

This drive for novelty, originality and spectacle in talker programs could easily effect both legitimate and vaudeville branches of the entertainment field here.

What it means is this: With three major film circuits, controlling between them around 500 of the biggest of the 3,500 cinemas in England, all going out for variety and revenue on a huge scale, these circuits will be able to offer terms to variety acts every bit as favorable, if not more so, than those already offered by the regular vaude chains.

Whole Season Work

Gaumont, Associated and Paramount are now in a position, or will be when their plans for cinema-variety are fully working, to offer a whole season's work to acts, imported and home.

Supported by have huge financial backing, and every one going out to bolster takings by scale presentation, these circuits can more than compete with variety interests.

Paramount, after coming into the open with their purchase of the Astoria chain, announce revue production at all their theatres, under the supervision of Francis Mangan, who handles this side of the presentations at the Plaza and Carlton, Par's West End show windows.

Paramount already has around 14 cinemas in England, with many more planned and an entire circuit being dickered for. By the end of 1931 they will be running at least 50 theatres here. Their intention is to roadshow presentations throughout their circuit of a size and brilliance unequalled here.

Associated British, British International's circuit, have engaged Douglas Murray on long-term contract. Murray was with Roxy in New York. He starts stage presentations at the Regal around Xmas. This house, British's leading West Ender, has never previously had stage shows.

Opening show will run over an hour, involve many technical innovations, and will present more than 40 artists. According to the success of this particular presentation, which is regarded as experimental by the circuit, Associated British will produce units and road-show them throughout their circuit of over 120 theatres.

Gaumont British engaged Albert de Courville to supervise variety at the New Victoria, their latest house, and intended him to develop cinema-variety throughout the circuit. Courville has now left them, and the circuit's plans for counteracting the drive by Associated British and Paramount are not yet known.

Gaumont Must Follow

Point is, Gaumont cannot afford to be left out, and from the booking point of view are in the strongest position of the three circuits, being able to offer a longer tour, and holding considerable variety interests in their combine. If Gaumont fails to make contact with the drive immediately they will find themselves out of luck in the provinces.

Smaller circuits, such as Bentley's, which controls the new Leicester Square theatre, due to open soon, have laid plans for development in the cinema-variety field. Leicester Square opens with a fixed policy of supporting talkers with top-line variety artistes.

Such names as Gracie Fields are expected to figure on the opening program. This circuit intends to book for its suburban halls and run a policy of programs containing one feature and two high-class vaude acts.

How this drive will affect legitimate and vaudeville interests remains to be seen. If the competition becomes as fierce as it threatens, the film combines will soon be in a position to offer vaudevillians better terms than the regular variety theatres.

Lillian Russell

The picture of Lillian Russell on the cover of this anniversary number echoes the dictum of 25 years ago that "The American Beauty" was the world's most beautiful woman.

Miss Russell was among the first performers to pay for a picture on a "Variety" cover. That happened in April, 1906, and for $75.

At the time, Miss Russell was about to play vaudeville after having just finished a run at the Casino theatre, New York.

MILWAUKEE SEES '31 AS A STRONG STAGE YEAR

Milwaukee, Dec. 27.

Stage fare is going to be the thing in Milwaukee for 1931, according to present indications. Musicians, stagehands and operators are emerging from the depths of despair.

With Brin opening the Majestic Christmas Day with Buddy Fisher as m. c. and 16 Carla Torney girls and vaude acts, the Fox Wisconsin will have its first real competition in some time. Also early in '31 the new Warner theatre, almost directly opposite the Majestic, will go into action with pictures and stage shows. It is planned to bring on film stars for personal appearances, according to report. A concert orchestra will be a feature.

With the Davidson offering legit attractions, the Riverside putting on R-K-O vaud film, the Gayety burlesque, and the Garfield and Mojeska, neighborhoods, giving four acts on Sundays, it looks like a majority for the stage brigade.

Loew's Orph May Follow Archduke's Tombs Date

Loew's is negotiating with the Archduke Leopold of Austria as an act for the New York houses at $600 per.

Archduke was amenable to Loew's offer to open Jan. 7, at the Orpheum, but was vetoed by a Mrs. Coburn, who recently bailed him out of jail for $7,500. She declared that vaudeville is "not dignified."

The Archduke is said to be quite witty.

If finally going vaude, Loew's will tie up with the New York "Graphic" in exploiting him. Paper is running the "story of his life" in serial form daily.

Archduke was recently released from the Tombs after a legal squabble resulting from the sale of a valuable jewel belonging to his aunt, the Archduchess Maria Teresa.

R-K-O's 2nd

R-K-O celebrates its second anniversary in its theatres during January.

Plug line will be "Greater Show Month."

Ben Serkowich, of R-K-O publicity, has been called in from the road to lay the campaign for the circuit's second anniversary, which begins in January. Move takes on the aspect of a new alignment for the R-K-O publicity division.

Jack Hess was recently switched from Chicago to New York, and George Brown, formerly of Fox West Coast, went to the Windy City for R-K-O. In addition the circuit recently took on Al Finneman, associate of Harry Reichenbach. Finneman is making a survey of New York neighborhood conditions. He may head exploitation activities for a group of neighborhoods like the 81st St., 58th St., and the Coliseum. Hess handles the Mayfair and the Globe, R-K-O Broadway spots.

Record offer up to 1920 for the picture rights to a play was a $200,000 bid for "Gold Diggers of Broadway."



Congratulations "Variety"
JIMMY MYRTLE
CONLIN and GLASS
"WHOA"
Direction
THOS. J. FITZPATRICK
WM. MORRIS AGENCY

Vaude in 1921

For the start of the '20-'21 season it was figured that vaudeville could give an act within Greater New York 47½ weeks in 80 vaude houses.

During the winter of '21 a check-up showed 96 full twice daily vaude weeks between the U. S. and Canada and 156 weeks of three-a-day splits.

Ten years later there are about 50 full vaude weeks on this continent and only one straight vaude theatre giving two performances daily, the Palace, New York, and that site does three shows on week-ends.

R-K-O Planning A London Deal, Wants 6 Spots

R-K-O is seriously considering construction of a major house in London and possible acquisition of a few neighborhoods in the British capital. Belief is that the vaude men would like to take over about five suburban spots and that a proposition is already on tap.

As a preparatory move to this end, Joe Plunkett, theatre operator for R-K-O, and B. P. Kahane, general counsel, will sail abroad Jan. 17 to reconnoiter.

Mike Scott's 25th Letter

New York, Dec. 24.

Editor Variety:

This is my 25th letter to the paper.

I cannot forget the first "Variety" 25 years ago at five cents, when you gave me those kind words about my step in the heel and toe in the clogs. That is what made me many friends. Those friends will stand by me till I go to play the last date.

You know what storms the Dublin Dancing Irish Man has gone through in 28 years since he came to America in 1902. When I came here in that snow storm, Dec. 14, 1902, I left behind me the wife, children, mother, father, uncles and aunts. I met my brothers here. All of the 14 are dead.

That is a hard blow to Mike. He is alone at 66. But has thousands of friends, agents, managers, performers and the public in the many parts of this world which I have roamed for 50 years.

These words are from the lonely heart of the one you all love. The old Dublin Dancing Irish Man.

Success to all my friends.

Mike Scott.

Picture press agents were agitating for as much space in the dailies as the press gave baseball. Based their argument on film attendance figures of 10,000,000 daily plus loss of interest in the national sport due to scandal. This was Oct. of '20.

Vaudeville of 1930

By Joe Bigelow

Vaudeville in 1930 has stood motionless on a treadmill that moved backward. It had nothing to do with the reverse motion, because it was just standin' there mindin' its own business. But vaudeville, or variety, or vaude, or nuts, did not do so well for or by itself, to further its own end or return to the place where it ought to be and, perhaps, would be had it not been....

Had it not been. Had it not been what? Did vaudeville fall or was it pushed?

Vaudeville's lore is based on its past, so is its present and future. Has it a future? Let that pass. "Let the past in vaudeville be passed," it was written last year. Jim Corbett was the heavyweight champion of the world, the whole world. But don't mention it. Let that pass, too. Just say he's now a pretty good straight man.

"Let the past in vaudeville be passed."

Amen.

That should go double for 1930. For 1930 vaudeville bore but slight resemblance and relation to the vaudeville of the past that is passed. The word vaudeville, in describing vaudeville of the past and the present, covers two distinct phases of amusement, not remotely alike in most ways. The vaudeville business is now a different business. That has been conceded.

Vaudeville in 1930 resolved itself into one circuit. R-K-O picked up the remnants and refashioned them to its own conception. But R-K-O did not do so for the sake of vaudeville. It had an ulterior motive, strictly a business one, and the motive was that it had to. Vaudeville has been R-K-O's insurance against bad pictures and low grosses with bad pictures.

Pictures and Overhead

Vaudeville and its 1930 slipping on a treadmill formed by the other circuits, theatres and managers. They had pictures—they didn't need vaudeville, they believed. Their grosses were more black than red and the profits as good as could be expected. Addition of vaudeville to most would have meant additional expense. They had no definite assurance vaudeville would increase the grosses in proportion to overhead. Or others were breaking even with pictures and thought they might have a loss with vaudeville. Or they were losing with pictures as is, and could lose more with vaudeville.

Timidity of others besides R-K-O over these questions really forced vaudeville back instead of ahead. They heard a demand for "flesh." But they did not answer. It might cost money to answer, they figured.

Loew's dropped vaudeville, cutting its book from 28 weeks to seven and a half within a couple of months, to play pictures straight for one or all of the above reasons. Loew's may be shortly, forced back to vaudeville as R-K-O was forced to stay.

Fox dropped vaudeville for muchly the same causes.

The indie bookers lost what little they had through their methods, and their methods were peculiarly adjacent to those of the jackass.

Fally Markus, the biggest and cleanest of the indie bookers, stepped out just before the year commenced. What consequently happened Fally apparently foresaw, and that's why Fally stepped. The others just finished dying as they had started to long before.

Heart of Vaudeville

So an account of vaudeville in 1930 is an account of R-K-O. Vaudeville was that new circuit's heritage, and a lodestone. The heart of vaudeville is in the booking office. R-K-O vaudeville's heart was weak. It was full of bad blood. It missed more often than it beat.

As almost complete reorganization of the booking office came about in the spring of '30, so did R-K-O's notion and attitude toward vaudeville, what it represented, what it meant to box offices and audiences, and what it could accomplish.

R-K-O neither saved nor revived vaudeville. But changed it most completely. All but a few of the R-K-O bills were reduced to four acts after the reorganization. The budgets are weekly expenditures of the vaudeville-playing theatres were shrunk from $5,000 to $3,000. That meant less money for acts and less acts. The R-K-O western road show route was formed. Bills were opened in New York and booked intact to the coast and back. That was the first constructive move in or by vaudeville in years. To R-K-O it meant establishment of a set stage policy from coast to coast; when the picture was weak the "always a good show" reputation of the stage might keep them coming in and hold interest until another good picture arrived.

After the heart was treated R-K-O spent its efforts with vaudeville in establishing that set policy. It has been generally successful. It has meant profit for R-K-O theatres, where losses were seen before.

To the good act it meant a 50-week route in vaudeville. A 50-week route had seemed buried in the vaudeville past that is passed. To the mediocre or poor act it meant the end of a career in the show business. The year 1930 saw the passing of 1,500 vaudeville acts to other fields. The possibility of a later chance for them in vaudeville was entirely precluded by the shortened bills and elimination of their grade of talent from the business.

Still on Their Way Out

They are still dropping out. Some are realizing it slowly and dropping just as slowly, but dropping.

Publix heard a demand for "flesh," Publix almost answered it affirmatively. But the reasons given earlier made Publix hesitate with the rest. Warners strung partially with R-K-O in regards to vaudeville belief and added some time, but not to much. Not enough to make a difference. Not much of a difference for the acts that must withdraw because there is no longer a place for them.

R-K-O probably has secured a place for its changed version of vaudeville. As long as the intact four-act bills hold up when the pictures are bad, this type of stage show will remain. It is the policy that has changed, though, and the formula of the bills, not the acts. The same acts are around.

Greatest fear of vaudeville folk who still have some confidence is that they'll be looking the same ones over for too long. The acute scarcity of break-ins and breeding grounds for new material and acts is a worry. It was more severe in 1930 than ever.

Indications are that it can't improve to a great extent or at all. That will force a new method for birth of material in the future. Acts will necessarily be satisfactory at the start or never.

Shorter bills shortened the number of acts played. Shorter budgets shortened the salaries paid. Both shortened the lives of many besides the acts for whom vaudeville had no further use. Among them were the producers of $3,500 flash acts. One act commanding $3,500 as a salary, whether deserving of it or not, could not be shoved into a bill which spent but $3,000 for four acts.

The agents' crying for good reason is history and warrants no repeating.

The Palace, New York, became the only remaining straight 2-a-day vaudeville theatre in the U. S. But akin to the old straight vaudeville theatres only on the surface and as to policy. It had to borrow from other branches of show business for its attractions. The best drawing acts at the Palace in 1930, also the highest paid, were from elsewhere, mostly pictures.

Frescott as P. A.

Pittsburgh, Dec. 27.

Norman Frescott, actor, is to enter another branch of the amusement business soon. He will join the publicity department of the local Warner division shortly after the first of the year as assistant to George D. Tyson, WB advertising chief here.

Frescott has for some time been contributing a regular column to a local club sheet for exhibitors, managers and exchange executives.

First story on the reported boardwalk for Coney Island was printed in August, '20. Also that the old Madison Square Garden would be torn down.

Agents and the Coast

Hollywood, Dec. 20.

Along with the rest of the changes, ins and outs, actions, reactions and movements of one kind or another, that have marked the year past in the film capital, perhaps the most outstanding example is the Hollywood agent as a class. Probably no other year in the history of the film business brought out so large and varied a group of artists' representatives.

Starting about a year ago, Hollywood became infested, virtually, with the agent. So much so the State Labor Commission instituted investigations before handing out agency permits. At one time during the early part of the year it was estimated that over 100 agencies were operating in Los Angeles and Hollywood, which meant from 300 to 400 agents spread over town.

These numbers were staggering considering that only a year before not over a dozen agents were identified with the picture business.

The influx and increase came out of the east. Along with the stage actors, writers and directors, followed the agent. No sooner did the trek begin when the handful of native agents began to huddle together.

The old gambling adage, "You can't win at another man's game," asserted itself immediately. Ensuing time and events proved this to be the right dope. Answer today is that several of the old guard are still here and on top, while others have gone and most of 'em forgotten.

Musicals

Musical pictures, which ultimately sounded the death knell for a great many songwriters and also actors, took toll from the agents as well. The new class of agent in Hollywood had only the stage sources to draw from. Unfamiliar with the workings, conditions and requirements of pictures, the eastern agent could only make a stab at it. If a submitted name from the stage was grabbed it was okay all around, but as soon as a casting director began talking about camera angles, types, characters, etc., pertinent to the camera, the newcomer-agent was gone. Just as an old-time, silent picture day agent didn't know one stage name from another so the stage impresario had to "cenie meenie meiny mo" when consulting a directory of picture names.

What depressed the agency situation out here more than anything else was the parade of hit and run agents, mostly from vaudeville ranks, who thought all they had to do was to promote carfare from New York, hang up a shingle and build a heavy rail around the office to keep callers from crushing the furniture. It's safe to say that in the first three months of this year from 75 to 100 such agents came, saw and blew without conquering even the sunshine.

Hit and Run

Many of these hit and run agents came out with supposed political connections that to their surprise, failed to connect. One agent, whose brother is an exec with a major company in the east, did a pretty burnup when after waiting around a month couldn't get past the front gate of the studio, despite his letters of introduction and influence. He is back in New York now with remote chances of ever returning, except for the trip.

What happened with this agent was the case with so many others. Of the several hundred agents here nine months ago, no more than a half a dozen can still be seen around. A number of these earlier groups of agents had never been in the business before. Even actors turned to what they thought was a more lucrative calling. A funny incident is recalled of the actor-turned-agent who went out to sell another thespian of his own type. Informed he could get $100 a day for him, the actor-agent took the job himself.

Last Attack

Although nearly all of the eastern agents were back at their old stands before the summer was over, a few of the more disgruntled ones were still reluctant to give up the fight without trying for one more attack at least. A combination of New York legit agents started it, intimating a freeze out of the Hollywood agent would be the result. But nothing happened and since then no more said or done.

Outside of natural breaks against the eastern agents out here, some may have succeeded if vanity hadn't played an important part. Agents of established names east came out here to find that nobody here ever heard of them before. The least important local picture agent was better known than the big shot from the east. It was just a case of where the latter couldn't or wouldn't take it.

In the final analysis the inevitable trend of the picture business itself helped to disperse and scatter the agents. With two major studios shut for the past four months and most of the others treading water for longer than that, it simmered down to a catch-as-catch-can game as for those agents left here are concerned.

Of those offices still operating the far majority are knee deep in the red. The bigger offices are taking it on the chin, figuring to hold on until conditions change. The others are just grasping onto straws that threaten to break from day to day.

Sure-fire Vaude

Completion of an acrobatic trick after several failures. Repetition of the favorite catch-line of a previous act. Announcing birthplace as within a stone's throw of the theatre.

Clown acrobats finishing with one well executed trick.

Any fat woman.

Any Irish tenor.

Introducing an elderly person as "Mother" or "Father."

Liquor exploding a flash in the footlights.

"St. Louis Blues."

Whirlwind dance finish, no matter how poorly done.

Stooge who can actually do something.

Welcoming late-comers in the audience.

Dividing the audience into competing applause sections.

Columbia Circuit proposed $2 burlesque week-ends at the Columbia, New York. The $2 went for the first 10 rows and boxes, Sept. of '20.

Saranac's 20 Cured Cases in 1930 Unusually High There or Anywhere

Saranac Lake, N. Y., Dec. 27.

Show world's own health resort, Saranac Lake, discharged 20 patients with the official health okay on their cases during 1930. This number is considered most unusual.

The health restorative fame of the Saranac sun, becomes more pronounced when it's recalled that only eight out of large number of cases were lost during the year. Compared with other health centers, number is regarded as very high.

The "okayed" cases were Paula Campbell, Mae Johnson, Richy Craig, Jr., Keith Lundberg, Thomas White, James Williams, Oscar Lorraine, James Cannon, Dave Mavicty, Marion Greene, Irving Bloom, Elsie McGinn, Viola Allen, Al Downing, John Farrell, Edith Cohen, Hans Meyer, Ethel Jones, Tom Creamer and Sue Nace, all of whom returned to New York or home after complete recovery here.

Commish Fish

Miami, Dec. 27.

Jack Irving, m.c. at the Frolics, nearly got fish fright last week. He finally got a terrific bite an after battling with the catch for an hour, finally brought it to the surface.

It was a huge black octopus, but Irving first thought it was his last year's vaude agent coming up for back commish.

Morris Gest's "Aphrodite" knocked off $70,000 in its first week at the Auditorium, Chicago. A month later this spectacle plus Gest's other two, "Mecca" and "Chu Chin Chow," pooled a one wek's gross of $150,000 for the producer. Time: Autumn of '20.



HARRY BEAUMONT

Who since the advent of talking pictures has directed some of the most sensational hits of the talking screen.

He began his list with Metro-Goldwyn-Mayer's "The Broadway Melody," and has since produced such successes as "Our Dancing Daughters," "The Florodora Girl," "Those Three French Girls," "Speedway" and others.

Metro had its "Four Horsemen of the Apocalypse" ready at a production cost of $800,000. Four months later, in April, picture reached a new top for $2 films by doing $22,400 at the Lyric, New York, '21. It was Valentino's start.

Probably the first use of pictures as a fast news medium was made in April, 1908, when films of the Grand National (races) at Liverpool, England, were developed on a train and shown at the Alhambra, London, a few hours later.

The cradle of vaudeville, Tony Pastor's on 14th street, New York, passed on in June, 1908, when Vitagraph leased it for summer film. In the fall of that year Pastor's became the Olympic, burlesque, under Columbia's operation, with "Bowery Burlesquers" the opening show.

William Morris brought Harry Lauder to America in February, 1908, for 20 weeks at $3,000. The Scotch comedian opened at the Lincoln Square.

(Reprinted From "Variety" of Dec. 2, 1921)

What Is Vaudeville Coming To?

What is vaudeville coming to? The State-Lake policy? It looks very much like it.

The State-Lake policy takes its name from that theatre in Chicago, where a mixed bill of vaudeville and pictures is given as a continuous performance at a popular price scale of admission. Included in the vaudeville are some of the standard acts with a recognized headliner. Among the pictures is a feature film. It, therefore, combines the two drawing attractions of the best vaudeville and the best pictures-standard acts and high-class feature.

The instance making the "State-Lake policy" stand out is the Shubert vaudeville opposition. When the Shuberts opened vaudeville at the Apollo, Chicago, the Orpheum Circuit paid no particular attention. The Shuberts' Apollo opposed the Orpheum's three vaudeville theatres in that city. The Orpheum's Majestic and Palace, the big-time houses, at once felt the weight of the Shubert opposition, and did feel it until the Orpheum strengthened its programs at those houses. The Apollo was the lowest scaled of the three, but about 25 cents higher in price than the Orpheum's other house, the State-Lake. At no time since the Shuberts opened the Apollo has it affected the business at the State-Lake. Neither did the opening of two big picture theatres closely adjacent to the State-Lake dent the gross of that house. The Orpheum Circuit advertised in Chicago, when organizing into the stock capitalization plan, that the State-Lake made as high as $11,000 in one week. That would mean a gross of over $20,000, probably $23,000 or $24,000.

The Orpheum Circuit has 12 or 13 Orpheum, Junior, theatres, as they are known. The State-Lake is in this classification. The Orpheum, Junior, plays a State-Lake policy where there is a big-time Orpheum in the same city. Lately the Orpheum opened the Hennepin, Minneapolis, as the Orpheum Junior of that town with the State-Lake policy. The Hennepin has thrown theatrical Minneapolis into a panic. It has "cleaned up" the town, theatrically, with its big pop and continuous shows at low prices. It has frightened every other box office in Minneapolis, not excepting the big-time Orpheum, although the Orpheum people deny the big timer has been affected. But it has. The Orpheum Minneapolis is now in the position of having to fight its own sister theatre to obtain or hold business. If the big-time Orpheum hasn't an extra strong attraction, the Hennepin steals its business. Not all of it, but enough to count and make everybody owning a vaudeville theatre think about it.

In Minneapolis is a Marcus Loew picture house and vaudeville theatre. Marcus Loew is on the Coast at present. About a year or more ago he gave Variety's San Francisco representative a statement saying, if the Orpheum Circuit persisted in its announced intention of playing the State-Lake policy in the Junior Orpheums, the Loew Circuit would adopt a big-time vaudeville policy against it, as a necessary protective measure to the affected Loew houses. The Orpheum has 13 Junior Orpheums, mostly in cities where there are Loew theatres, but Loew is not playing big time, even at his State, New York, that is crying so loud for it the cry is heard the length of Broadway.

Big capacity houses with combination vaudeville and picture programs at 50 cents, top? Is that the coming vaudeville? Big time does two shows daily. The State-Lake policy plays four times daily (with acts doing three shows). The Loew's State, New York, has the policy but not the acts.

The continual grind of the continuous seems to follow the State-Lake houses. They do business all the time. If it isn't going to be 50 cents top that will draw them in to see a good show, maybe it will be 75. But the big capacity first, the price next, then the policy, and second instead of last, the show. This season has proven that the show and the price will do business under any circumstances, it both are right.

The Orpheum Circuit might divulge for the benefit of the theatrical business, in percentages, if not money, just what the Orpheum, Juniors, have done to the big-time Orpheums so far this season in the matter of the gross receipts. Maybe the Orpheum's financial statement will tell something. Maybe the Orpheum's abnormal and unexplainable stock drop could find an explanation in it.

Variety has a stock expert, but whether he has mentioned a comparison between the Loew and Orpheum stock quotations we don't know. But we do know this, that the Orpheum Circuit, which has not passed a dividend as yet, and the Loew Circuit that has, with the Orpheum conceded to be on as sound a financial footing as Loew's, is selling on the Stock Exchange at the same price Loew's is selling, or was as this is being written.

There may be always a field for the best vaudeville at the highest prices, like Keith's has been giving at the Palace, New York, or the Hippodrome, Cleveland, but the future for the rest of vaudeville seems to be in the future.

Chi.-Milwaukee Sequence

Chicago, Dec. 27.

Palace bills here now go intact to the Riverside at Milwaukee.

Ruling went in effect last week.

RESUMES VAUDE

Portland, Me., Dec. 27.

R-K-O's Keith returns to vaude New Year's Day after a futile month's try with straight pictures.

Policy will be four act bills on a split week. Vaude will be Boston-booked through the R-K-O exchange there, as formerly.

MAGICIAN'S LOSS

Edgewood, Ia., Dec. 27.

B. A. Daniels is still a magician, but is without his paraphernalia.

Fire destroyed his truck and house, built thereon, while parked in the main business section of the city.

VAUDE EXPERIMENT

Warners booked a three act bill into the Majestic, Johnstown, Pa., the last half of Dec. 27 as an experiment.

If the vaude goes over for business it will stick.

$25,000 Court Verdict for Performing Dog's Death

Hollywood, Dec. 27.

After three weeks of litigation, Ed Le Groh was awarded $25,000 damages in Superior Court from the Los Angeles Transfer Co. for the death of his performing dog, "Adonis." The transfer company is appealing.

Le Groh originally sued for $35,000, claiming the dog was beaten to death last year by one of the transfer men.

BILLY HOUSE IN FEATURE

Hollywood, Dec. 27.

William Morris office has booked Billy House, vaude comedian, in pictures. First featured role will be in "The Devil Was Sick" for First National.

House is due here early in January. After finishing the feature he returns east to make four two reelers at Paramount's Long Island Studio.

Gertie MacDonald-Thompson Team

Gertrude MacDonald and Jack Thompson, both from legit, have teamed to play vaude.

They are breaking in for R-K-O.

Good Agents and Good Talent

By Joe Bigelow

In New York now probably not more than a half dozen agents of acts and talent, known as agents, are making real money through their agency business. With only about half of that short number earning enough in commissions to get rich. The remaining several hundred New York agents range in income from comfortable to pitiful.

There is an old show biz axiom, known to all actors while not always followed: "A good agent is an asset; a bad agent is either a liability or a barnacle.

A good agent should make money for himself and for the talent he represents. Good agents always draw money unless an unfortunate trait in their make-up prevents success. But still a half dozen vaude agents in New York are thoroughly successful, or maybe not that many.

An agent, having something to sell, must know when and where to sell it. Therefore he must be a politician. He must instill confidence in himself in the buyer and the act he represents, and he must see that both have faith in his ability to deliver both ways. Therefore a diplomat. He must have complete understanding of both sides, the actor and the manager. He must be a combination business man with a comprehension of and sympathy for the artistic viewpoint. In fewer words, he must be a showman. That requisite should come first.

General belief is that besides the above talents an agent must have an "in." The inference is correct. An "in" is most desirable. Sometimes that "in" is secured through friendship or another relationship. But this sort of agent, if lacking natural ability, cannot bar the way to the buying source for superior agents. The smarter and better agent will make his own "in." The buyer needs his showmanship and the goods he has to offer, with that goods having been secured by agenting ability.

The Keith Agent

The Keith agent for years was emblematic of the artists' representative. Usually he was regarded as composite of the best features of the agency business. He was the agent pictured in all cartoons. Symbolically, he always carried a little black book. Other agents also carried black books, but the Keith agent's was thicker. He was entitled to tread the restricted "booking floor" by right of his "franchise." It did not matter how he attained this exclusiveness. He was the standout agent. His "in" was the greatest of all.

And that was plenty of "in" when the B. F. Keith's booking office booked four years of vaudeville time instead of one. The franchised boys considered themselves unfortunate if not having 40 or 50 acts working simultaneously.

Time changed everything there as it did in the rest of vaude. The circuit became R-K-O. Even before then, the "in" became less desirable. Playing time shrunk. Number of acts, too. Commissions went with both. Now the franchised "floor" agent with 50 acts working any one week doesn't exist.

Bigger Demands

In the old days booking acts with Keith's required no exceptional ability. There were so many theatres to book the acts and agents were not overabundant. A fairly good turn was a cinch to sell. All an agent had to do was have it on his list. The booker wanted it and and bought it. The agent was an unimportant intermediary in the transaction. He was merely the medium through which the booker and the actor closed the deal. He took his commission as automatically as he delivered what amounted to no more than a message between the two parties.

This was the mechanical agent in the Keith office, thriving on the softest bone a dog was ever hit with. He still exists, but isn't thriving.

In those days the best agent stood out, as he does now and always will, as the best always do in all lines. His duties were not so mechanical. They were more inspired. He sold the best acts because he was able to secure them. He made the most money.

He was the good agent who was and is an asset to the actor.

Actors and Business

Actors are supposed to be childish in business matters. They think so and so does everybody else. Actors say, like most other artists, that their artistic natures unsuit them for business. They like to think so, and as that seems to be the heritage of the actor, passed down by all acting generations, they talk themselves into believing it is a fact.

Probably fortunate in most cases, because actors seldom are showmen. They know audiences by their applause. They know a gag by the results it gives. They know or think they're good or bad according to the salaries they receive or think they warrant. But it takes a showman to know what salaries they deserve.

That's the agent's most important assignment—salary. Advancement in salary signifies advancement in professional standing, taking in ability as an actor.

Careful guidance by a prudent agent has advanced many a moderately good actor far beyond a much better one.

A good agent knows when to seek a raise in salary for his actor, but he also must know when to turn one down—for a bigger raise later on.

The old "franchise" system of B. F. Keith's "floor" probably ruined more good agency talent than it developed. It was too easy. It made the boys lazy. Things were falling into their laps. They didn't have to hustle, dig or produce. They just had to have enough of what the bookers wanted, and that was a pipe.

Most Successful

Agents who resisted that temptation were the most successful then and they remain so today. Agents who had no franchises and were therefore barred by Keith's had no such temptations to resist. They became the really successful agents of show business.

These "outside" agents, when sufficiently competent, always were the cream of the agency business and so remain. To get anywhere they had to have all the natural ingredients. The standout and most successful, William Morris, was oppressed, not helped, by the Keith "franchise" system. It took him years, and anything he had tossed into his lap later on came as a reward for his own ingenuity as a showman where he stood high, and as an agent, where he topped.

Hundreds of New York agents are now barely hanging on with one or two acts and surviving therefrom. They are parasites more or less. They are not agents in the name's sense. To advance the acts for the acts' sake and their own later on is not foremost in mind. To spurn an offer because it might later react against the act is their idea of insanity. They live on minutes and hold their acts down with them. An act's future is not their concern because they see nothing in the future for themselves.

The agents now have migrated with the rest of amusements to pictures. Hollywood was the agent's Paradise for a moment. The wheels turned backward out there, but the "in" is still most important. Ability has not yet counted as much as it will later on. It will count in pictures as it did in vaude and in the balance of the theatre.

STATIONS XMAS SPLURGE

CBS and NBC International Xmas Broadcasts Expensive

International broadcasts by both CBS and NBC Christmas Day cost plenty with only goodwill to the stations as return.

One radio authority places the cost for a hookup with Honolulu at around $3,000 or more. An indie station in New York, trying to arrange a Spanish broadcast, found that for 15 minutes connections alone would cost more than $1,500.

Figuring in the loss of commercial time, both in New York and stations included in a national hookup guns the international costs up.

DAVIS' FLA. DATES

Two Meyer Davis orchestras go south for the Palm Beach season, a unit under the direction of Danny Yates opening at the Whitehall hotel, Jan. 20, while the other under the direction of Ben Glaser starts at the Patio Lanai, similar spot, Jan. 15.

As in previous years a Davis orchestra will be spotted in Delray, midway between Palm Beach and Miami, to play for polo and race dates.



CHARLES ALTHOFF

extends felicitations to "Variety" on its 26th Anniversary.

5 B. & K. SPOTS GET VAUDE AS TONIC

Chicago, Dec. 27.

Following news of the reopening of flesh in two Fox houses, four Warner spots and five indie theatres, Publix-B. & K. returns to the vaude field with six local houses, starting Jan. 5.

Houses which will have their first in-person shows in three years are the Congress, Belpark, Senate, Central Park, Belmont and Circle.

Will play five acts each, playing at the beginning six days in six days. Belmont, however, will have a special Sunday show. All of these houses have been in a bad slump for the past six months, and B. & K. is experimenting to see if vaude is the medicine. If the patients start improving, the dose will be increased.

Acts will be booked out of the Sam Herman office. Only acts working in "one" will be used in an effort to keep the number of stagehands to the minimum. Acts will be tied together by the m.c. method, which has proven successful around town lately, and with Sam Herman starting off as the announciator.

N. J. Will Slap Tax On Billboards and Call 'Sniping' Halt

State of New Jersey, through the legislature, has decided to go after the billboard situation Jan. 1 with the old eyesore spots, including all types of advertising paper, ordered cleaned up and beautified. At the same time it was decided to tax billposting.

Legislature at its last session passed a law, effective Jan. 1, which compels every billboard or outdoor advertising sign to be state licensed. No more "sniping" will be permitted, and every piece of paper put up that way, along with every unlicensed board, will bring $100 fine. The law gives the state a tax of 3c. per square foot on all types of outdoor paper.

Directly affected are most of the theatrical firms in Jersey. R-K-O, after Jan. 1, will confine all outdoor advertising in the state to windows and theatre premises, with these exempt under the new regulations.

Loew's maintains 450 big boards in the state. Publix-Paramount declares the new law does not affect it directly, as it sells all necessary paper to every house individually and each spot is locally handled by the resident manager.

Jersey figures the new law carrying the tax and penalties will automatically discourage sloppy displays and might tend to beautify the highways.

RESUMES COMBO POLICY

Pastime, Union City, N. J., which stopped vaude for straight pictures, has again installed vaude shows the last half.

Playing four acts booked by Jack Linder Agency.

Harsh newspaper comment forced Evelyn Nesbitt to quit Walter Huston's "Open Book" in Syracuse, N. Y., during Oct., '30.

Ancestors of Tap Dancing

By Bob Landry

Chicago, Dec. 22.

Clog, or nerve, dancing as it was first called had become a recognized form of variety entertainment as early as the 1860's. Cloggers dating back to this decade and the one immediately following included Charley Queen, Bill and Lou Hayle, Jack Shannon, Master Haney, Sam Howe and Barney Fagan, the latter still active in vaudeville.

By the '70's and '80's there were an army of cloggers, male and female, so great was the popularity of the diversion. Pedestral clog and other fancy arrangements for attracting individual fame amidst the keen competition that soon sprang up brought with them clog contests in which the judges often were compelled to sit under the platform, so that they could not see the contestants or be influenced by personality or appearance, rating them entirely by sound.

England gave the name tap dancing which generally superseded the expression clog, now used almost solely to identify the waltz clog largely popularized by Pat Rooney, first and second. One of the fables told of the old clog days is of an amazingly nimble American hoofer who making his first London appearance had to remove his shoes to prove to the suspicious Britons that there was no Yankee mechanism concealed.

Still Around

Of the old timers the great majority have passed on but quite a few are still living and a few active until recently. Hayle Brothers are connected with the Kansas City fire department; John Conners is at the Elk's Home, Bedford, Va.; Roxie O'Rourk until last year had a dancing school in San Francisco; Lumbard Brothers are stage doormen in New York, while John W. Gess in Seattle and Jack Shannon at the Harris, Chicago, are similarly employed.

Mike Scott, another old time clogger, writes poetry as a side line, while Walter Plimmer has been known for years as a vaudeville booker and agent.

Famous Offspring

Several of the pioneers were fathers of famous actor-sons or daughters, among them were Jere Cohan, Pat Rooney, Fred Stone, Eddie Foy, Sam Morton. Early hoofers were predominately Irish.

A roll call of the old timers, necessarily omitting some names but fairly complete and spanning the period of beer gardens, concert halls and rathskellars up to the emergence of modern vaudeville brings forward the names of:

Hayle Bros.	Sam Howe
Charles Queen	Fred Bell
John Conners	Haynes & Lee
Eddie Carey	John H. Doyle
Tom Galven	Eddie Foy
Eddie Moore	Fred Stone
George C. Marshall	Geo. Jormson (blind)
Bill Rowe	Leonard & Jones
Chuck Drummond	Murphy & Morton
Patsy Doyle	James Matren
Johnny Howley	Joe Cannon
Roxie O'Rourk	Kelly & Fitzgerald
James Sweeney	John W. Gess
Eddie Kerney	Sherman Wade
John Gleason	Kitty Morton
Billy Cross	Madge Auston
Lumbard Bros.	Lizzie Mulvey
Eddie Armstrong	Mat Farnon
Jack Shannon	Jimmy Walbrook
Master Haney	Dan Fenton
Barney Ferguson	Charley Monock
Barney Fagen	Anna Gibbons
Brown Bros.	Bertha Gleason
Jack Flaherty	Blanche LaMonte
Dick Staley	Joe Crotty
Tom Morrisey	Ainsley Bros.
Maurice Downey	Arnold Bros.
Dick Lynch	Bobby Gaylord
Five Fords	Emma La Mose
Sam Morton	Baby McDonald
Freddie Breen	McNulty Sisters
Mark Kirk	Dashington Bros.
Needem & Kelly	John E. Drew
Mike Scott	Alf Christy
Tommy Gibbons	Amy Tutior
Bobby Winstanley	Alice Batterman
Whipple Twins	Maude Wolford
Terrie Ferguson	Pat Rooney, Sr.
Billy Maloney	Jere Cohan
William Pickett	Tom Heffern
Steve Rogers	3 Gorinon Bros.
Teed Bros.	Silver Bell
James Leonard	Paul Hamlin
James McDonald	

Colored Show World

By Mark Vance

Colored show biz can only shout in a few spots. In all the other spots it hasn't the strength to shout; it can't even whisper. It's been hard hit.

Admitting their ofay brothers have been caught in the year of theatrical depression and nation-wide unemployment, the Negro show producers, theatre operators and players have apparently been caught deeper, through being less in numbers. Looking everything over there doesn't seem to be much hope other than a few straggling projects.

Almost any old year the Negro could always point to a number of individual accomplishments. This year none other than what a white producer did for an all-colored show, "Green Pastures." It is unlikely that a Negro producer would have had the temerity to have attempted such a play even in his own houses. Yet an ofay's daring made it possible for a cast of colored players to obtain a long period of stage employment. Any all-Negro producing project has no standout. Even the "Blackbirds" and the "Brown Buddies" aggregations are backed or sponsored by white money and producing brains. Neither is any sensational b. o. argument.

A few of the old T. O. B. A. reliables are still on the job, with the Whitman Sisters probably the oldest and the biggest moneymakers. Gone are the Irving Miller troupes of sixes and sevens and the Tutt and Whitney combos.

Even the bigger city run of Negro stage teams and combinations is far from what it ever was. No more Sissle and Blake as a two-man stage card. No more Miller and Lyles as a comedy-creating pair.

All Gone

Where the Negro companies that played colored houses year after year went traveling with a parking array of names for the road they are filling in today if at all, casts are thing together overnight and picking dates where they can pick attractions and they can all be had them that year.

That colored show biz has slumped low is evidenced by another white producer of a Negro unit to play the Loew time, who pany for the road; a few have attempted New York shows only to see them collapse, but as a movable proposition they pass up the road completely. No money in it, say they. And plenty of headaches.

A few Negro houses using films and "flesh" are not doing so badly in spots. But for a full layout of principals and chorines along the old days to go from city to city it's apparently suicide.

Even vaude as a regular gate proposition on the T. O. B. A. (colored circuit) isn't anything exceptional this past year. Most of the houses have been playing the cheapest kind of acts.

Southern Negro theatre operators have tried to keep their policies as formerly; have endeavored to form associations that would mean fresh traveling talent and better jumps, only to meet with upsets that just about drove them out altogether. A few have stuck and are keeping their houses open; some with all colored policies and others with the white man's films. In many of these localities the Negro gets his stage entertainment cheap, and it's cheap both ways.

No Decided Changes

There has not been any big change in the Negro show biz other than by those who have made a bit of profit out of it due to mixed programs with ofay talkers predominating and cheap vaude. Traveling companies come long now and then, all on a par with years ago when a song or two or a comedy bit plus a few eccentric comics, low syncopated hoofers and wiggly chorines supplied the show.

Colored show biz just creeps along, going and getting nowhere. Even through sections of the south there are still old store fronts doing the same old service of giving the Negro his play or screen entertainment. Up north, where there are more modern houses for the Negro, the white class of patronage seems of a higher type, yet they find their biggest fill of amusement in the white man's screen product.

S. A. Lynch Enterprises bought a 25% interest in the Saenger Amusement Co. for $100,000. In June, '30.

Proving That a 'Variety' Mugg Is a Mugg

By Fred Allen

The "Variety" office boy chuckled as he removed his coat and prepared for a day of toil.

"It's a great world after all," he mused, looking into the dingy office mirror to make sure that he was there, in person, and that the office hadn't been wired for sound.

The mirror showed the ravages of time, and piece by piece its back had disappeared. Reporters are more in need of "quick" silver than they are of self-inspection. The looking glass bore mute testimony to the fact that it had been a constant friend in need. Unlike the members of the staff, it was the only thing attached to the paper that wouldn't cast a reflection on a casual visitor to the office.

"Geez—this mirror wouldn't be a success if it had Hellinger and Winchell on it," observed the boy aloud.

"A great crack, we'll run it on the front page—no one ever reads the rest of the paper," said a voice which sounded not unlike a Hollywood leading man the day after his option hasn't been taken up. Turning around the office boy saw that the immediate neighborhood had been defiled through the presence of *Fing*, "Variety's" ace critic.

Fing had acquired his miniature appellation after years of giving actors bad notices and dirty looks that any laundry would have returned with a nasty letter. His pen name was a contraction of the word Finger, and he was always ready to give until it hurt.

A well known man-about-what's-left-of-town, *Fing* was a compound rat who had had his face lowered to look like Ring Lardner, in hopes that it would help him write. It hadn't helped him, as a critic, and if "Variety" hadn't printed the critics' boxscore at the bottom of the page for the past two years, *Fing's* percentage would have been down with the arrivals from Los Angeles. He had panned everything in town from "Three's a Crowd" to an Xmas Fund Benefit, and if he could have borrowed a magnifying glass he would have razzed the love interest in the flea circus. So much for *Fing*.

"How's tricks," said the office boy.

"If you mean Friganza, you gotta ask somebody older than I am" said *Fing* as he locked his raccoon coat in the safe. He had been on "Variety" for some time.

"I mean, how're you feeling," inquired the boy.

"You can find out from any sister act in the city," returned *Fing* with a smirk as he waited for his laugh. That's the way it is in the "Variety" office, bon mots for one another—but there it ends.

A Swell Life

"All kiddin' aside, as the Interne said when they built a wing on the maternity hospital," continued *Fing*; "I'm feeling swell. I panned hell out of that show at the Hamilton yesterday. None of them acts will get another date after my notice gets to the bookers. It's a great life. I slept nine hours and this mornin' the alarm clock didn't go off. I musta broke it last week when I threw it at the old lady, an ex-performer, who was selling pretzels at the back door. Anyway, I'm layin' in bed figurin' how I can wake the wife up so she'll close the window, when an idea hit me like a riveter nudging you with his instrument. Get this—the clock is quieter than the western front, so I leans over to the crib and twist the kid's leg till it starts to yell. Sure enough, the wife is an Ex-Snorer and the window is closed quicker than an agent's door in the face of a contortionist."

"Didn't it hurt the baby?" interrupted the boy.

"What the hell, the little punk's gotta learn to take it sometime, ain't he?" continued Fing. "If you're goin' to be a critic there ain't no use in goin' half way. I heard that Winchell put his two babies on the spot for a kid with a bean blower last week. If you're gonna get the big dough you gotta be a louse. And believe me, I'm gonna be the first Siamese louse in the game."

"I don't know," broke in the office boy, "I've always heard that clean living and a good word meant everything."

"Yer wrong for win and place with them two opinions," barked *Fing* as he tore open the end of a Lucky Strike container and slunk into his ricketty chair. "Clean livin' won't get you no place. I know a guy in a publicity tie-up with the Lifebuoy people. He started on an endurance washing test and stayed under a shower bath for 43 days, using something like 700 cakes of soap. Today he's got webbed feet and his body's so shiny he has to stay in the house when the sun's out. That's what clean livin' did for him."

"But a good word goes a long way," parried the boy hopefully.

"Pistachios—and that's miniature for nuts—is my answer to that proverb," exhaled *Fing* as he pressed the lighted end of his Lucky into his wrist to see if he could take it. "No one ever made any money out of a good word, except the firm that publishes the Gideon. And they tell me the public is gettin' wise to them. Last month "Ex-Wife" outsold them two to one."

"Well, maybe I'm wrong," ventured the boy. He hadn't been with "Variety" long enough to have his ego starched.

Just Nerve

"Yer as wrong as a moron's income tax return," growled the critic. "Actors and toupees were made to be criticized. I make my living panning hams and I've lanced more swelled heads with my pen than Nathan. Actors don't scare me, son. I've panned a lion act and gone into the cage the next day looking for an ad."

At this point in the conversation, a loud thump was heard on the floor above.

"What was that?" asked the office boy nervously.

"Nothing," replied *Fing*. "Sime musta slipped off his chair, I guess. He keeps rolling off his chairs and daises."

"But daises won't tell," laughed the boy.

"That'll be enough of that," cautioned *Fing*. "It's lucky some film magnate didn't hear that crack, or you'd be on yer way to Hollywood. Save yer comedy, y'may be a master of ceremonies some day."

"Nobody ever got famous with one crack," said the kid.

"The Liberty Bell ain't had no press agent," challenged *Fing*.

Loud voices sounded in the room above, followed by a succession of thumps on the floor as though it were raining corpses overhead. *Fing* retained his tranquillity, but the boy scooted under the nearest desk.

"What's that," trembled the boy's voice from the interior of a waste basket.

"Nothin'," answered *Fing*; "I guess Pat Casey stopped in to say hello to Sime."

The boy came out of the basket, dusted several unpaid bills from his shoulders, and returned to his chair.

"We'd better get to work," he said, "If Casey starts saying goodbye to Sime, they'll both come through the ceiling and see us loafing."

"Okay," agreed *Fing*. Where's the mail?"

"Right here," said the boy, rising from his chair, "and it's pretty heavy this morning."

"I ain't panned that many acts," gasped *Fing*, as the boy dragged out a crate filled with letters.

A Questionnaire—and Answers

"No, it's that questionnaire," explained the boy. "The one we sent out last week. You know, the one to the vaudeville actors about conditions."

"Do we have to ask them about conditions? Can't we look out the window?" grunted the critic.

"Yeah—but actors are disappearing and this is a trade paper. We have to know what's becoming of them," argued the kid.

"They haven't found out what became of them Indians yet," countered *Fing*, "and I believe in one problem at a time. I don't mind panning actors but I ain't goin' lookin' for them to pursue my art."

"Well, these letters will explain everything," finished the boy.

"What was the questionnaire the boss sent out?" inquired *Fing*, throwing his cigarette butt on top of Halperin's desk where it wouldn't be found for days.

"I don't remember the whole of it," explained the boy, "but the idea was to find out if the standard acts had gone daylight saving. What the people were doing and how the actors were getting along, during the depression." With this he dumped a stack of answers in front of the critic.

"Bein' a critic at heart, I'm hoping for the worst," he venomed, "so get your ears ready for an audition and I'll read you some of these wails." He tore open the first envelope with fiendish glee.

"Who's that from," queried the boy.

"Strains Cats and Rats," replied *Fing*.

"I was wondering what had become of that act," piped the kid. "What's he say?"

"Listen to this," started *Fing*, as he rubbed the letterhead to see if it was engraved. "Dear Variety: You want to know what I have been doing with my cats and rats lately. I am better off than ever since I quit show business. Vaudeville was so cheesy towards the end that my rats were getting fatter than the cats. I have opened the Strain Lease Breaking Company and have more business than you can shake a stick at. If you have a stick, I have the business. If a person has trouble with the landlord and wants to break a lease, I get a contract for 30 days, pay or play, from the party.

"The first week I open in the apartment with my trained beaver Rose. She gnaws plenty of holes around the joint. I generally allow her a week to work single. No need of rushing her and wearing out her teeth on account of a beaver, with false teeth, not being worth a cent by a dam site. When Rose gets everything set, the second week I open in the apartment with the rats. I rehearse them getting in and out of the new holes. They do a Roxy drill in the living room and some single and double routines around the apartment, until the people get used to them. The third week the tenant complains to the landlord and brings him up to show him the rats. By this time the rats think they are in stock—and they put it on plenty for the landlord. The lease is broken and the family moves out. Naturally, the landlord is frantic and the fourth week I present him with a card to show that I am president of the Animated Exterminator League. I explain about my trained cats that remove rats from a building without killing them on the premises. He goes for it every time and I work the cats in pairs, to fill in the full week, and they carry the rats through the lobby in their teeth. You know the old finish we used to do. The cats miss the smell of grease paint and Proctors, Portchester, but, for myself, I am glad to be out of show business'."

After 20 Years

"He's all set," said the office boy who had listened intently.

"Yeah, but he's one in a million," croaked *Fing*. "Most of them must be finding it tough. Here's one from the Flying Throckmortons. It says, 'Dear Variety—After 20 years of horizontal bar work we are glad to be out of the racket. We couldn't get any vaudeville dates. Finally we had to quit playing state fairs on account of the woodpeckers flocking on the bars while we was working. The committee couldn't see us and wouldn't pay off as the contract didn't call for a bird act. We finally quit and arrived home with the three bars pretty well discouraged—not to mention our own feelings. Not for long though as my partner sold one of the bars to a midget who was a nut on pole-vaulting. That left us with one overhead on two bars, until we went into business with Minimo, the wirewalker. We rigged his wire over the horizontal bars and opened the Independent Radio Receiving Station. We ain't been able to get no messages yet, only a buzzing noise when Minimo jumps off after he practices every day.

"The resin we had left over we gave to the Home of Orphan Violinists so the concertoes won't be raspy when the kids play on visiting days. Not only that but we are not bothered by handkerchief salesmen who annoyed us for 20 years while we were acrobats. Viva la depression, Pietro Throckmorton. P. S. My partner is French and insisted on closing the letter—after years of closing shows it is only natural I guess.'"

"Say, it ain't so tough for actors as you hoped," added the boy as *Fing* attacked another envelope.

"Can you beat that," snarled the critic; "imagine them doin' well after the years I've panned them and the country in this condition, too."

"Everything happens for the best," echoed the boy. "It's an ill wind that blew the Shamrock in second again this year."

"Maybe yer right," hissed *Fing*, "but if this next letter shows that some actor is doing better than ever, I'll do something desperate."

"Don't tell me you're going to solicit advertising for the 'Clipper,'" gasped the kid.

"No," flung back *Fing*, "I've still got something up my sleeve, but wait till I read one more letter." As he spoke he ventilated the envelope.

"Who's it from?" asked the office boy.

Flash Act Producer

"This can't be good," chuckled Fing. "It's from Alaxe Garbo—the guy who used to put on girl acts for the booking office. Listen—'Dear Variety, I suppose you think that conditions have ruined me. Well, you're wrong, I saw the handwriting on the wall and I'm no interior decorator. I produced many a "Flash in the Pan," and when everything folded up but the 10 cent road maps, I had enough scenery left over to play any date the Grand Canyon might cancel. I stole all the ideas for my girl acts and when I had nothing left but the scenery I knew I had to get busy and cop a thought to get it out of the storehouse. As soon as I saw the golf course back of the Roxy, I got the idea. I have opened a circuit of Traveling Tom Thumb Courses. We play nothing but high class vacant stores and open lots. After the people play 18 holes the cast comes out of a prop club house and runs through the act. This way the people are ready to open if vaudeville ever comes back. Meantime, there is no storage on the scenery. Let me know when Variety is going to open an apple concession in the office as I am fond of them.

"I guess you're wrong *Fing*," enthused the office boy. "In spite of all of your panning and conditions, it looks as though actors can take care of themselves under any circumstances."

"Maybe you think so, but I'll show you different," yelled *Fing*, as he removed his raccoon coat from the safe. "If I can't make it miserable for them through the press, I'll do it in person."

"What're you going to do, *Fing*?" cried the office boy, as Variety's ace critic dashed for the door.

"I'm going to set fire to the N. V. A.," shouted *Fing* as he disappeared in traffic.

Moral

If a critic stands five feet four in his stocking feet (if stockings), he can never get even with an actor.

P. S.—Providing the actor is six feet.

O. M. SAMUEL of New Orleans—Look at 'Im

Before and After 25 Years of "Variety"



As Was in 1905



As Is in 1930

In the mugg above, two muggs in fact, you see the biggest of all "Variety" muggs.

This mugg, Samuel, has corresponded 25 years for "Variety" for nothing. Twice he has resigned in that period; thrice he went on strike, but neither when he got balky nor peevish was any attention paid to him. Each time he came back. No more notice was taken of his return as the New Orleans correspondent than when he quit.

It's only about a month ago Mister Samuel was advised by "Variety" that if he didn't stop fooling around down South and do a little work for this paper, he would be fired. He answered characteristically by wiring in a gag—collect.

The Pay Off

That's how Mister Samuel has been paid off for his "Variety" correspondence, he has had his gagging printed. Sometimes poetry by O. M. Samuel. Either or any time there's an O. M. Samuel gag or poetry in "Variety," you hear a groan from coast to coast.

How Sam got on the paper no one remembers. How he stayed on no one can explain. For years New Orleans ranked with Syracuse and St. Paul as a show town. That must have been it. No one knew he was on. His reward as "Variety's" scribbler was in meeting managers and actors. Further pleasure has been taking the actors out, mostly to that night court on Sunday evening in New Orleans.

Then came the pictures and New Orleans went off its nut. It built a deluxe on Canal street, the first theatre on that main thoroughfare. The town was so excited over the first one, it built the second before realizing that the first alone would be enough in the red. When the pictures arrived, Sammie got to reporting, even for "The States," the New Orleans daily. When Sam came to New York, and always with his wife, he wrote back to "The States" what the plays on Broadway looked like. When he went to Paris, always with his wife, Sam did the same thing. Finally, "The States" seemed to have had enough of the Samuel thing, but "Variety" still strings along with the kid, mostly because of his wife, Helen, a nice girl, with the misfortune to have as her husband a mugg.

Terrible Stuff

Of all the terrible stuff "Variety" has had to print for its only non-pay correspondent, and all of it has been worse than that, below is the most terrible.

(From "Variety," Aug. 18, 1916)

NAMES FOR TWO-ACTS

By O. M. SAMUEL

Finn and Haddie.
Park and Tilford.
Halg and Halg.
Words and Music.
Twists and Turns.
Lee and Perrin.
Ebb and Flow.
First and Last.
Flotsam and Jetsam.
Alpha and Omega.
Room and Bath.
Seer and Yellow.
Place and Show.
Upper and Lower.
Drab and Gray.
Cleaner and Dyer.
Wood and Coal.
Cross and Blackwell.
Clocks and Watches.
Socks and Hosiery.
Barber and Manicure.
Hit and Run.
Ball and Strike.
Chess and Checkers.
Pool and Billiards.
Cards and Spades.
The Two Casinos.
Laughter and Merriment.
Open and Close.
Kind and Generous.
Mean and Stingy.
Sixes and Sevens.
Lights and Shades.
Smith and Weston.
Wit and Humor.
Profit and Loss.
Stutter and Lisp.
Quinine and Dover.
Overture and Finale.
Rice and Gravy.
Alimony and Divorce.

However, as long as the mugg works for "Variety" for nothing, he can stick, and also go away in the summer for his vacation, but if the guy should squawk for space rates or even a touch, he will be aired.

The White Rats

Reported earlier in December of the voluntary abandonment by the White Rats, renamed American Artists Federation, of its union affiliated charter from the American Federation of Labor, thusly disappeared a 30-year old 100% organization of variety players. It was second in age only to the International Artisten Loge of Germany, the parent body of all actor societies with headquarters in Berlin, where it continues in its Continental variety field.

Following the White Rats into unionized circles as representatives of the American actor was Equity, some years later. Equity also continues, in between and after creation of the White Rats in the early 1900's and Equity in 1918, or a year before, have been other actors' organziations, but none, barring a minor mid-west attempt to organize affiliated with labor unions.

The White Rats had a vivid record. It was a belligerent body and during its best years made many a fight on behalf of the variety actor. Though the White Rats went to destruction through its battles with managers, whatever benefits or concessions or improvements came about in the playing conditions of the variety artist may be traced directly to those same self-destructive struggles of the Rats society.

The Rats taught the theatre manager it is easier, better and cheaper to go along with the actor, give a point here and there, than to fight him, as the managers fought the Rats, with the managers at all times during those fights under the leadership of the late E. F. Albee. Albee fought the Rats in their first strike. He whipped them. It was Albee who again fought them as the managers' head in their second and third strikes. He whipped them again, each time, but in the end Albee whipped himself out of the show business.

It was true E. F. Albee, long before his death in 1930, would have given many of his millions to have regained the good will he never had with any genuine vaudeville artist. That ill-will made by Albee with the variety actors extended to all parts of the show business, not only with actors but managers. It all started with Albee's intense fights against the actor. And all that Albee in his final years did or tried to do to establish himself as a friend of the actor he had pursued so unmercifully for over 20 years before, availed him nothing.

That is the one great big thing standing out on the record of the White Rats—that it did something for all actors. Why it failed itself is a different story, and also of another man, Harry Mountford, an Englishman.

The Rats was founded by the late George Fuller Golden, the leading monologist of his time and perhaps ever since. The managers called Golden a dreamer, an idealist or plain idlot. Because Golden wanted to organize the actors. The vaudeville actors, who, in those days thought $150 a week and two weeks' work in succession their triumph. Yet Golden's "dreams" today are what the Actors' Equity still stand upon, what brought the Rats forward to its near-successes, and what has changed the entire internal complexion of the vaudeville player in his relations with the theatres and their managers.

Got Recognition

The Rats forced recognition, at least of the actor, if not for itself; it made the manager respect the actor, as an individual or collectively; it taught the manager the safer way is not to monkey with the actor, and that the actor to the manager is an asset, not a chattel.

Notwithstanding, and after obtaining much that it went after, besides a substantial position as the White Rats of America, Mountford knocked it all over, twice. The Rats as the forerunner of Equity should have been both; Mountford in his over zealousness for power should have realized it, and the Rats might have been the dominant actors' organization over all actors in this country, but neither it nor Mountford ever had an actual chance of obtaining either goal.

In 1905 the White Rats meeting very secretly called a strike on the Keith and associate vaudeville theatres. It was over the Keith idea of assessing its contracted actors 5% of their salary as its commission for its own booking. That was and still is an unsound commercial movement. Although the 5% commission for booking offices has grown to be an established custom of the variety show trade, it remains unsound and thereby unhealthy, for the employer.

With the failure of the Rats in 1905, a depression about organization spread over the actors. The commission charge was in effect and the sharp but brief strike of the unorganized actors had left its marks all around. The Rats maintained a one room office in the St. James building at Broadway and 26th street, which building also held the important variety managers and agents of that day.

"Variety's" Articles

In 1906, "Variety," then a very young paper, started a series of weekly articles headed: "Why the Artists Should Organize." In the Rats office in those days might be found Ezra Kendall, Ed Keogh and a few of the faithful, usually sitting around doing nothing. Never more than three seemed to be in the office at one time. None expressed any interest in "Variety" or its articles.

The "Variety" articles continued, for many months. It seemed at that time as though only "Variety" in the entire show business saw any chance of another actors' organization.

In 1907 an English act came to New York, Mountford and Walsh. They came over here on speculation and got a trial week at the Percy G. Williams' Williamsburgh (Brooklyn) theatre. They never got another week. Harry Mountford had been somewhat active in variety artists circles of England. He horned in on the Rats over here, aroused enthusiasm through his forceful speeches, was appointed an officer of the Rats and things commenced to move.

The Rats grew rapidly, and Mountford seemed overwhelmed. It was at this time he sensed power of the future, and it undid him. He called the White Rats out on strike, and again the Rats were whipped. In the interim Mountford had started "The Player," as the Rats' official organ, with the avowed intent to drive "Variety" out of the trade paper field.

This was a fatal error by Mountford. It weaned "Variety" away from the support of the Rats. In the next fight eight years after, Mountford again lost the support of "Variety" by a broken promise.

Up to the time of "Variety's" entrance into the trade paper division of the show business, no show paper had ever printed the complaint of a variety artist against a manager. That is as extraordinary as it is true. The managers completely ran all trade papers. Artists from 1905 onward for a while never did understand "Variety's" policy and would ask about it. They were correctly informed that as no other paper was doing it, "Variety" did, for "Variety."

Supported the Rats

"Variety" had given constant support to the White Rats. Mountford was permitted to take his credit, although "Variety" had been building up the Rats from 1906, while he was merely talking. Mountford should have taken the lesson of the first strike he lost, for he discovered then that when "Variety," with the White Rats having a paper of its own which practically told "Variety" the Rats didn't want its this paper withdrew its support from the Rats, many of its members remaining in sympathy with "Variety," not Mountford, although they did continue their loyalty to the Rats.

That same condition arose with the third White Rats strike, Mountford's second. Mountford broke a pledge to "Variety" when he called that third strike without "Variety's" consent. And again when "Variety" walked out on the Rats, as it had to do in face of Mountford's broken word, again ever so many members of the Rats coincided with "Variety." And the Rats lost again.

A short while after Mountford lost his first Rats strike, he called at "Variety's" office and asked the paper's publisher to have breakfast with him. This the publisher did. Present besides those two, was Johnny O'Connor, then on "Variety" and thoroughly familiar with any vaudeville situation.

Mountford pleaded for the support of "Variety" once more for the White Rats, in its news columns and for credit for advertising. It was a long argument. Mountford was accused of bad faith toward "Variety," that the starting of "The Player" with its purpose exposing Mountford's aim for power had been a bad move in many ways, and other incidents were cited.

The outcome of that breakfast was the "Variety" duo agreeing to consent to both of Mountford's requests on the unchangeable understanding that neither Mountford, nor anyone else in the White Rats, would call or permit a strike by the Rats while "Variety" was supporting the organization, without the consent of "Variety." Mountford solemnly agreed and everyone shook hands on it.

2-Way Plug

A campaign started in "Variety," the paper plugging the Rats and the Rats advertising. Recovery by the Rats was the surprise of vaudeville. Its members increased, its surplus ran up and Mountford bragged of both. He could. The Rats' cash surplus then was over $250,000. Its membership had exceeded any previous record by hundreds.

Right in the midst of this "Variety" printed a story that the White Rats contemplated another strike against the managers. Mountford did not deny it. He had never consulted with "Variety" nor any one of its staff. The story was printed in the regular custom of news gathering. Mountford did not call on or call up anyone on "Variety," but proceeded with his strike plans. The strike was first to be called in Chicago.

Wanted to Know

About a week before Mountford called his strike by the Rats, he, with Jim Fitzpatrick, called at "Variety's" office at Broadway and 45th street. He asked what would be "Variety's" attitude on the strike. He was told plenty. Fitzpatrick heard this entire conversation with other things. He joined and agreed with Mountford even after informed of the broken pledge.

In the next issue of "Variety" was an editorial against the strike. It

(Continued on page 51)



MAYRIS EDWARD
CHANEY and FOX
"Dancing Stars of Two Continents"
Present a New Mode in Headline Attraction.
Booked Solid Until 1932.
Direction JACK CURTIS
Independent JOHNNY HYDE
Heartiest Congratulations to
"VARIETY"

Britain Needs Foreign Acts

London, Dec. 18.

About 90 American acts were imported last year. Their average playing time was about five weeks, some only lasting for one week. Some hung on for six months.

Of the 90 about 18 have been considerable hits, and the same number have just got by. Nine have been definite flops, and the rest fairly good.

The cause of failure was either utterly unsuitable material or ill-advised routines.

Many of the successful acts were not worth their money, particularly in the provinces. Hence their limited stay.

Reeves & Lamport, Henry Sherek, and Fosters Agency were the major importers, Ernest Edelsten and Parnell & Zeitlin were responsible for a few.

General Theatres Corp., accounted for most of the imported acts, with Stolls lining up a small number, but in many cases this circuit played acts which had come over for General Theatres. Moss Empires and the Syndicate Halls accounted for some imports.

The vaudeville position in England at present is if anything a little better than usual. Four weeks can be had from each of General Theatres, Stolls and Moss Empires.

The Syndicate Halls are good for at least two weeks, D. J. Clarke has a month spread over Dublin, Belfast, Sheffield and Birkenhead. Lumley has the Pavilion, Glasgow, while Fred Collins can give three weeks in Scotland and a week in Liverpool. But the maximum he pays is around $500.

Picture Houses

The variety situation among the cinemas has been dealt with in this paper.

It can be reviewed here as a situation in which Gaumont British import American acts through the Bentham office, mostly for four weeks with an option of 16—never yet taken up.

The Astorias—owned by Paramount, Associated British chain, and indie circuits like Bentley's, all take acts.

Most of the Bentham acts have been unsuitable for General Theatres, either being too costly or not for vaudeville.

With General Theatres and Gaumont British pretty much the same thing, the combine could save money by combining activities and booking together. This will probably be done before long with the result contracts will be for a longer time but at lower weekly money.

Possibility is, with Paramount coming into the cinema field here on a big scale, they may import acts direct from Paramount-Publix.

Besides the three important cinema circuits, Gaumont, Associated British and Paramount, smaller circuits like Walter Bentley's take American acts as have the Hyams Brothers who own three cinemas.

Harold Lipson, owning the big indie house, the Commodore, at Hammersmith, has an occasional partiality to imported vaude talent.

With practically no discoveries in native talent the past year, there is still no alternative for English vaudeville and cinema owners but to play American and imported acts.

It looks therefore as though the demand for imported turns in 1931 will increase ore than ever—however much managers may threaten to search for new local talent.

VARIETY'S' COAST GANG ALIBIS AS BEST IT CAN

Hollywood, Dec. 24.

Variety, New York.

Gentlemen (?)

You can imagine how your Hollywood office felt when it read that deliberate insult in "Variety" concerning our failure to anticipate the Bank of Hollywood closing, thereby tying up our own money and the office's, if any.

When the Hollywood staff was still enrolled in Cherryville College the school president called a mass meeting just before the big game.

"Men," he said, "if our team loses we're going to cheer it anyway. We want them to know we're behind them whether they're victor or vanquished." Everybody clapped.

Your Hollywood office has never lost that spirit. When the picture people out here accost us indignantly and ask where the New York office gets those bum steers it prints as news, we smile politely and say: "You know, New York is the center of the world's liquor supply, and those eastern reporters can't help but get their schnozzles wet while prowling around for hot tips. Next week they'll sober up and we'll get the real facts.

That's our spirit, and it looks like we're plenty stuck with it. The last place we expected an attack was from our own flesh and blood, excluding Jack Pulaski, in the New York office.

You say we pulled a "100% muff"; by not anticipating the bank closing and not withdrawing our money. We did know about the closing—10 minutes before it happened. We immediately called a staff meeting to vote on whether we should rush over and spirit away our life savings. One of the boys was out trying to run down a hot tip that Clara Bow was in some sort of gambling fracas and had received a lot of front page publicity, so we decided to wait fc his vote. He didn't show up until the following Monday, and even then he didn't know who he was, so we decided to withdraw our accounts without his consent.

We marched over to the bank single file, and there were a lot of policemen and peasants standing around it.

"We're from Variety," we told one of the policemen. "We want to get our money out of this bank." The policeman laughed. We went back to the office and talked it over.

"Let's leave the money in there," suggested one of the boys. "If we try to take it out we're liable to start a run, and then there'll be a general panic." He paused dramatically. "Remember," he said, "the spirit we acquired at Cherryville."

So we all remembered, and we left our money in the bank. It was a sacrifice, but it averted a panic.

We hope you can see how unfairly you treated us. And by the way, several of the boys suggest that you have some large "V's" made up to be worn on our sweaters. After a staff member has three page one lead stories printed he is to be given his "V" and a testimonial dinner.

That will make us feel more like we did at Cherryville.

Yours,

The Hollywood Staff.

(Reprinted From "Variety" May 9, 1908)

Irene Franklin Most Popular

The popularity contest for women vaudeville artists in the three Percy G. Williams houses ended Saturday night with Irene Franklin (Franklin and Green) a decisive winner of the American contestants, and Alice Lloyd well in advance of the English entrants.

On the last day of voting (Sunday) all but the six leaders were withdrawn. The vote for the first half dozen women:

Irene Franklin	7,414
Eva Tanguay	6,083
Alice Lloyd	2,984
Vesta Victoria	2,141
Gertrude Hoffman	1,758
Marie Dressler	1,702

Up until Friday Miss Franklin was in second place, but the week-end vote sent her swiftly to the head of the procession and every performance added to her lead. Franklin and Green are playing in Syracuse this week. Next week they are in Washington; after that they will be played around the Williams Metropolitan circuit immediately for a return date.

Unique

When the count was completed Mr. Williams conferred upon the American comedienne the title of "Queen of Vaudeville." Her position is unique, she being the only vaudeville artiste declared to be the favorite in a contest with the most prominent entertainers in the field, decided directly by a representative audience, a verdict from which there can be no appeal.

Friends of Eva Tanguay were offering to bet 10 to 1 on her chances when on Thursday she led the field by about 700 votes, but when on Sunday Miss Franklin had made up this lead and smothered the other by a margin of over 1,000 their sporting desires withered.

Vallee's Vacation Job

Rudy Vallee goes to Miami Beach for a vacation during the early part of February. He will stay away two weeks, but will continue broadcasting for the Fleischmann Hour from WJZ). Vallee may accept a hotel engagement at Miami while there. He will not do any barnstorming as he did last summer in New England.

His contract with Publix permits him to take the two weeks in winter aside from his stipulated summer leave of absence. It doesn't expire until June, 1931.

KING IN SEATTLE

Seattle, Dec. 27.

Hernie King becomes m.c. at the Paramount here Jan. 1 when Fox assumes management of the theatre.

Fanchon and Marco shows will be moved to the Paramount from the Fifth Avenue. Rube Wolf returns to Los Angeles.

(Reprinted From "Variety" of May and June, 1908)

Artists' Forum in 1908

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Boston, May 27.

Editor Variety:

In reply to the article in Variety, May 23, entitled, "Recent Magic Expose Acts," we being the "Kings of Expose Magic," are most likely the principal ones at which the article is aimed, and being such, are well able to hold up our end against all complaints and arguments that may be made in the favor of guarding closely all magical secrets. We herewith state a few things in favor of "Expose Magician," if such we artists must be termed.

If the Society of American Magicians wish to know the proper policy to pursue to eradicate the expose of their business secrets, the most important place to begin is among themselves. When artists who belong to that society live up to the rules of their order which quite a few of them do not, the effect will soon be felt by the "Expose Magician", who belongs to no society for protection of magical secrets and is in no way bound to protect secrets and cannot be held in the manner that members of the society who expose magic should be.

We refer to a magician who has lobby photos showing billiard balls, palmed on both the front and back of his hands. Also another magician, who by photos and lithos shows cards in the same position. Also, what is more of "magical expose" than one of our most esteemed brother artists publishing a book with, "All you want to know about magicians and their methods; all the tricks you have ever seen, clearly explained and illustrated", which is on sale to anybody?

The largest manufacturer of magical goods in this country had lately on exhibit in this window a billiard ball apparatus which could be seen both front and back, the back explaining the secret to hundreds of the uninitiated public who passed the window daily.

Many other incidents could be mentioned but for lack of space.

Another object in favor of the "Expose Magicians," however crude it may seem, is the fact that it will awaken the magician and spur him on to the invention of new illusions and tricks, as tricks and illusions exposed by the "Expose Magician" are usually old and weather beaten therefore benefiting the magical art in general.

In response to the statement, "There is no man working on the stage today exposing secrets who can give a straight magical entertainment"; will say that at the age of 17 years under the name of L. P. Adams, I held down the stage twice a day, for 24 minutes at the Boston Musical Hall (now Orpheum) and I have had seven years more experience. I can safely say I could even do better now.

Adams and Mack,
"Burlesque and Expose Magicians."

New York, June 1.

Editor Variety:

Of course, as I originate all my own tricks and illusions used by me in public performances, and have them all patented in every country, I am not affected by the so-called "Expose Magicians" referred to in Variety, May 23, but am still liable to the general injury caused legitimate magicians through a public exhibition involving professional secrets of even minor tricks.

In my opinion it must appeal to every intelligent auditor who has ever witnessed a stage performance where an exposer of magic has appeared, that the person giving the expose must in the natural course of events be a very inferior magician and the reason for this is simple, since if the exposer could perform to mystify his audiences he would not have to reveal others' secrets.

It is surprising to me that an audience which ordinarily likes to be mystified will allow exposer to continue. Any one with 10 cents, if he can locate the proper store, may buy books which tell about these tricks the exposers expose. It requires no art to be an expose magician where the necessary capital in brains and money only reach the sum of 10 cents. But it does require brains to originate and perform tricks in the bright lights of the theatre, and deceive thousands of people weekly.

There is no art in exposing magic. The audience enters the theatre to be amused, but are not even entertained with this kind of stuff. Magic is art and the performance of it is an artistic exhibition if properly presented, but there is no expose magician who may claim to be an artist and have himself believed.

In my opinion the very worse legitimate magician who is a public performer will reach a higher position as an entertainer than the very best expose magician can ever hope to attain. This is relative difference between a legitimate and expose magician, if the exposer is entitled to the term of "magician" at all.

I should think managers would take a hand in this and stop the pleayune practice of these small performers who work at the expense of a legitimate magician.

I for one am bitterly opposed to the exposer without any whys or wherefores. *Horace Goldin.*

New York, June 1.

Editor Variety:—

Relative to the suppression of expose magic, illusions and tricks, I would like to bring your attention to various phases of that matter that may interest.

All exposers of magic are relegated to the opening position and generally stay there forever, having no possible chance of bettering their position on bill or salary.

During my engagement at Keith's, Providence, while conversing with Manager Lovenberg, he informed me that no one had been asked to expose material, and he thought acts would meet with better approval if they did not. An expose act lost its charm after the first performance, was then considered as nil and so treated.

It is self evident that it does not pay to expose magic, for the exposers of the Favs never amounted to much, and now that they are going to do the same act and not expose it, I am certain they will be able to play return dates, which is a fact I think they have never yet been able to do.

Exposers kill the goose which lays the golden eggs and instead of harming others, their own performance acts as a boomerang and sinks them into oblivion.

Years ago Hermann and Kellar had an argument and both exposed the other's tricks. Neither made any money out of the war, and their most prosperous sason was when they simply endeavored to mystify the audiences.

These examples ought to act as object lessons to exposers and cause them to desist from a practice which makes them outcasts from their profession and distasteful alike to managers and the general public. *Houdini.*

Montreal, Can., May 30.

Editor, Variety:—

Permit me as a magician to say a few words in re so-called magicians exposing tricks in magic.

In nine cases out of ten you will find they do not attempt to expose tricks that require skilful work with the hands, thus proving that they are not capable of doing a show that could mystify.

The sooner the magical fraternity not only of America but also England, band together tighter for the sole object of erasing these exposers, the better it will be.

I think if legitimate magicians would write the various makers of magical goods to cease supplying exposers the manufacturers would be willing to render all possible assistance. *Thomas Dermott.*

(Canadian Agent for English Manufacturers of Magical Tricks and Apparatus.)

ROADHOUSE RAID

Galveston, Dec. 27.

State rangers raided the Silver Slipper roadhouse, near Port Arthur, and arrested three men who were bound over to the grand jury in $1,000 bail each on gaming charges. Those held were C. J. Dunn, proprietor; Pete McCarty and R. L. Haze.

Nearly 75 guests in the club were allowed to leave. Fixtures and furnishings were demolished.



L. WOLFE GILBERT
General Professional Manager
Edward B. Marks Co.
extends his heartiest congratulations to Sime and "Variety"

Indie Evolution

An indie booker asking for a full stage comedy flash on morning of the opening day at his house was stuck with no offers at noon. He then cried for a four-people act, later a three-act, then a double.

At two o'clock, with matinee time on hand, he almost grabbed a single for the spot.

At 2:10 he settled for a midget.

MEREDITHS AGAIN WITH DOC

Dr. Rockwell and The Merediths in their former combo act open for R-K-O Jan. 17, at the Albee, Brooklyn.

Guilford in Radio Debut

Nannette Guilford, opera star, made her first radio appearance Dec. 23, singing on the General Motors hour over WEAF.

Children and Vaudeville

For over 30 years vaudeville has been the entertainment for children. A variety show is like what the kids want.

Children will never tire of the acrobats or the jugglers or the magicians; they like low comedy as well as animal acts, and they like the talk of the funny men when it is not in a dramatic sketch nor a serious monolog.

After various tries by the picture theatres of programs for children made up of films and the failure to locate one positive policy that will constantly attract the children, the only certain way to bring the kids into a theatre regularly seems to be vaudeville.

The stage acts may be a part of a picture show, and the picture itself may hold the children more or less, but the certain part of the matinee or evening performance which always will be best enjoyed by the kids will be the vaudeville.

This fact was first discovered by the late B. F. Keith. Even those of middle age will recall with what scrupulousness Keit demanded that acts in the Keith theatres be thoroughly clean; he forbade swear words or anything off-side. Not because of personal disinclination for that sort of entertainment, but to make his theatres safe for children. Keith was enough of a showman to realize if he could draw and hold the children, he would get their parents. So it proved while the original B. F. Keith policy was followed. But when the Keith name was sold to theatres in towns where Keith did not operate, at $25 weekly, and the name of Keith made common by the shows as well as what kind of shows were given under that brand, Keith vaudeville started to slide.

A picture like Paramount's "Tom Sawyer" occurs now and then, a picture for children. Though "Tom Sawyer," as previously commented upon in "Variety," although a decided screen hit with the kids, failed to develop over average gross drawing power, as the parents did not turn out at night. Their children went in the afternoon when the admission prices were at the lowest. This gave the theatres big afternoon business in numbers but not in money, and with the light night trade resulted in but an average gross for the theatre.

Catching On

Vaudeville of the right kind, well booked, is quite apt to be the only entertainment that will once more catch on with the children and make them want to see a show every week. An afternoon at the theatre is a recreation for children, if they can be amused. It's a holiday to them.

Where a picture combined with the vaude is too sophisticated for the kids, that will be noticed by the parents and take care of that possible objection. Vaudeville may also draw back the children to the screen, through watching both continuously.

Vaudeville adaptable to children calls for a skillful booker. What is known as an independent booker who books for the salary only and chisels both the manager and the actor should not be permitted to book vaude bills intended to attract the young. Such bookers don't know enough about their professed business to book any kind of a vaude bill. They will merely ruin the town for the independent manager who listens to their promises.

Brand Vaude

There is a belief that but a brand vaude show can instill confidence in a house or town. There may be a deal in that. The brand name, such as Keith's before it was ruined, goes far in establishing a confidence in the show before seen. That means so much more in its acceptance and appreciation.

Acts playing four times or more daily in a vaude bill is another angle, over which there is a difference of opinion. It is unquestioned that acts playing daily four times or more (the more on the week-ends) do not give their best show. They believe they are overworked, that four-a-day makes them mechanical and that they can not stand that grind labor.

Disadvantages

To play four-a-day every day removes from the vaude circuit known as a three-a-day, the advantage of its prestige for vaude, when it goes on a par with the picture house; it estops the vaude circuit from having the best first choice of acts since the acts deem all circuits playing four-daily alike, and it prevents circuits playing four from obtaining acts as cheaply as they do when playing three-a-day and exclusive in that field.

Three-a-day makes for better bills, leaves the circuits playing them more distinctive and with a more firmly established trade, while in the long run the three-a-day vaudfilm house will return a steadier weekly gross than its wavering picture house competitor, that may jump up one week and fall down for the next three weeks.

That Other Green Room

By Joe Laurie, Jr.

I'm supposed to get out a Christmas column. Something about Santa Claus with a laugh or two in it. Or maybe to write about the laughs and heartaches the troupers have on the road on Christmas Day. Something about a couple in their dingy hotel room in a tank town, with nothing to look forward to but a lot of open time. They have a synthetic Christmas tree on a table with a couple of 10 cent store candles on it.

There's a red box with a bottle of perfume for the wife; the perfume she admired in the drug store window that you sneaked back and got for her. And there's a pair of house slippers for "daddy," besides half a dozen handkerchiefs she initialed while you were out of the room, 'cause if you saw 'em it wouldn't be a surprise.

Just little cheap gifts, but they bring you closer together. You plan when you get the breaks you will buy her a car and a home in the country. And she's going to get you a cane and swell ties and those Russian pajamas. But right now the perfume, slippers and handkerchiefs are okay. And look, he dug up a pint of gin. Not a bad Christmas at that.

Then there's the troupers on the road who can't spend the holiday with their kids. Troupers have a way of having kids all over the country. Also the gang in the big shows who get together after the performance and have a swell blowout, with a big tree, presents, wine and laughs.

Absentees

But somehow I'm far away from all these things. I am thinking of the boys and girls of the big troupe who will not be with us this Christmas. I mean the pals that passed on in 1930. The more I think of it the more I fee' there must be a place here troupers go.... I can see a big beautiful green-room; I hear voices, music and laughter....

Look, there's Will Cressy. You remember Cressy and Dayne? Well, that's Bill talking to Rudolph Shilkraut and Oscar Figman, two grand old troupers. Bill is telling them about an idea he has for a sketch and what great parts he is writing for them. Howard Langford strolls over, which reminds Bill that he can stick in a part for a great light comedian like Howard. Who's that in the corner? "When you see your sister—tell her that, tell her that." I remember that voice. Sure, it's Conroy and Le Maire, back together again.

There's Hal Parker as master ceremonies. He's calling everybody to order. "Next will be Jimmy Steiger at the piano playing an old song and dance for Patsy Doyle. Gee, how Patsy can dance! Come on make Jimmy play "Rose Colored Glasses." Who's next? Ah, Lon Chaney and Milton Sills. What fine actors they are. John Le Claire juggling while Charlie Diamond plays an accompaniment on a harp, and how he plays it. Now Fritz Williams is telling stories about his Lambs Club and Clark Silvernail is leading the applause.

Fixing the Tree

The girls are fixing the tree. There's Rene Masters, Mrs. J. C. Nugent, Adele Ritchie and Mabel Normand. They're busy hanging candy canes and toys 'cause there are some trouper's kids at this party, too. I recognize sweet little Bunny Conlin, she looks the same as she did at Winnipeg when we had that big tree for her. And the kids are all laughing; why shouldn't they? Look, A. O. Duncan, the dean of ventriloquists, has his dummies out and the k'ds love it. And who is that funny fellow clowning and taking falls all over the place? Sure, it's Gordon Dooley.

Charles Gilpin sings a Christmas carol.... and what a voice. There goes a guy puttin, his coat collar

It's Gene Green going to do his dope song. He is followed by big Jim Di mond with his acrobatic son, and dance. Don't he get 'em over pretty? Another piano solo, what's that song he's singing? "Sally." There's only one kid can sing it like that, Joe Schenck. Please sing "Cloie," Joe?....No? You'd rather play something so Jack Donahue can dance? That's strictly okay. Those magic feet.

Who's that knocking at the door? "Izzy Itchcovitz."....You can't fool us with that voice, it's Jimmy Hussey. Let him in.... what laughs with this guy....

And so the picture dims out. They're singing, dancing, talking, and laughing in that great big Green Room, upstairs.

Denver a 9:15 Town

Denver, Dec. 27.

Two radio programs by which four-fifths of Denver go to bed by are Amos and Andy and Seth Parker periods. Both are over at 9:15, which, instead of making Denver a 9 o'clock town, makes it a 9:15 city.

On Dec. 21 NBC had a chance to sell the first 15 minutes usually devoted to Seth Parker, and they did it. From 8:45 until they hooked up Parker's at nine the phones at KOA were swamped with calls. No advance announcement had been made.

LOWRY STICKS IN PITT

Pittsburgh, Dec. 27.

With Warners sending Jack Haley into the Ambassador, St. Louis, as m.c., Ed Lowry sticks here at the Stanley for a few more months.

Reported to have been some fireworks between the Warner divisions in Pittsburgh and St. Louis over Lowry. John Harris, local WB divisional manager, is claimed to have protested on any move, claiming that the Stanley had invested heavily in exploiting Lowry and stood to take it on the chin if he should be taken away at this time.

Tottering Burlesque

This year has been the toughest test for burlesque.

The racket, which from inception has been characterized as the cheapest form of entertainment, in nature of entertainment and not price at the gate, has deteriorated to a spot where it's practically tuning up for the swan song.

Sam Scribner, head of the erstwhile Columbia wheel, probably saw the handwriting on the wall for the washup of burlesque three years ago and vamped. Mutual Circuit, practically a babe in the field, took over the Columbia holdings and after three years is about beginning to figure Scribner was right.

When burlesque was on the toboggan and Columbia wheel attempting to give them what was classified as "refined burlesque," Mutual edged in and gave it to them "ruffined" and they went for it temporarily.

Mutual shows in the first five years of its six years' existence went the limit on rough stuff and stripping of dames. The limit is right. After having reached a point where the shows could not top the filth and undress of previous seasons, Mutual this season has found itself up against an unsurmountable barrier. The stages of the country may be crying for "flesh" but not the kind Mutual has been projecting. Mutual pegged its existence on the strip stuff and has stripped the dames as far as the law allows in liberal spots and much further than it permits in others, with the pinches and convictions in several cities the best answer.

Mutual started out with 37 shows and 37 houses last September. After a weeding out, mainly due to box office anemia at some of the wheel's best stands, the current line-up now lists 27 shows and 24 houses, which means a three-week layoff for the survivors and probably a lopping off of additional shows if several doubtful stands should toss out burlesque.

Another Try

I. H. Herk, with last season's losses in mind and in a quandary as to what might be done to resuscitate interest in burlesque attempted to do a Scribner at the outset of the season by demanding that the shows should take on an air of refinement, curtail the former successive strip brigades and get the women and children patronage at the matinees. The idea proved a bust in the first four weeks. After that the Mutuals sent forth their shock troops of soub grinders and hip dislocators, given carte blanche to go the limit with the same order going out for the comics who had been having a hard time holding in after several years on the wheel. Even this didn't help. Mutual is still floundering about for an answer.

Burlesque is still unanimous. If you've seen one show you've seen them all. If an enterprising soub should dig up an overlooked number that's perfect for a runway teaser, it's a cinch every other soub on the wheel will cop it. The wheel execs don't bother about the duplication of either.

Stood Still

Probably there's still a public for burlesque but not the kind it is getting now. Burlesque is the one branch of show business that has stood still for the past 25 years. Unless those who have enthroned themselves as the monarchs of this division of show business show something different, some real entertainment that is not outright smut and some talent that can entertain, they might just as well become convinced their golden goose has gone sterile.

Burlesque in its heyday grabbed public recognition as a leg show. The stenogs have counted this out now and they've got to give them some real entertainment, real talent and more than the current slipshod "turks" if expecting burlesque to survive at its current $1 or $1.50 top, with so much better and cheaper entertainment, all around.

Burlesque as a Killer

The greatest error committed this season by the Mutual wheel was to continue the name of burlesque. That burlesque will kill any theatre hanging it out. It smells all over any town it flies.

Whether wheel burlesque or stock burlesque gave it this reputation is immaterial; it's got it; it's there, and burlesque as a name of an entertainment is now deadly.

With the chances it is too late to change. There was a great chance for the change with the start of this season, with some burlesque houses having the only flesh shows in town.

Herk considered the change, probably with his partners, and rejected the idea. Perhaps they prefer to go bust under their original name. It's a grand principle.

Shubert "Name" Vaude Bills for Subway Route

A glorified vaudeville bill including four name acts and embellished by 16 girls, some skits from past musicals and an afterpiece, tossed together by the Shuberts as a possible means of keeping some of their dark theatres open, started at the Majestic, Brooklyn (29). Acts are Norma Terris, Jack Pearl, Harry Richman, Borrah Minnevitch, Amerique and Neville, Neal Sisters, Rex Evans, and an Albertina Rasch troupe. Some of these acts are under contract to the Shuberts.

Arthur Lyons, of Lyons & Lyons, booked the show. It is presented under the agency's name with "Broadway Personalities" as a title. Majestic engagement is reported as under a guarantee and percentage basis for the acts with a minimum guarantee on the week of $10,000 for the show.

Following Brooklyn, if it clicks, the bill will be routed over the Shubert subway route around New York and later on the road.

As Minnevitch is doubling from Billy Rose's "Sweet and Low" for a specialty in the Shubert affair, the harmonica turn will be replaced after Brooklyn. Richman's forthcoming two weeks, Jan. 10-17, at the R-K-O Palace, New York, may force another substitution.

Bill was formed without any new production expenditure, all of the bits and scenes coming from past Shubert shows. New Year's eve grab at the Majestic is figured to lift the gross to the guarantee level this week.

The Shubert theatre, Newark, operated by Morris Schlesinger, is also trying a vaude bill headed by Irene Bordoni, starting Monday (29). House has been dark four weeks straight.

Mutual Playing Solid For First Time in '30

For the first time this season all Mutual shows are working this week. This comes through the two layoff weeks being taken up by fill-in date at the State, Springfield, and the addition of Dayton, O., to the wheel.

If Springfield shows any biz tendencies it's to be added as a regular spoke.

WOOLWORTH BURLESQUE

Louisville Night Spot Operator Tries Stock at 10-25c.

Louisville, Dec. 27.

S. N. Holman, operator of the Danceland, is putting on burlesque shows of a sort at the old Opera House three times a day. He brings some of his talent from Chicago. The current bill consists of 25 entertainers, 16 of whom are women.

Frankie Cohen, who was with the Two-Bit Club, a novel night club with a maximum charge of 25c. for any single order, located in the Louisville hotel, is managing the Opera House. Scale, 10c., 15c. and 25c.

Burlesque Changes

"Sliding" Billy Watson, who was forced to quit his Mutual show, owing to an attack of appendicitis, rejoined the show last week. While he was out his part was played by Al Hilliier.

CAST AT WERBA'S

Shaw & Katz, who also operate the Gotham (N. Y.) burlesque stock, opened Werba's Brooklyn with stock Dec. 26.

The company includes Eddie Kanlan, Charles Harris, Scottie Tridell, Chick Hunter, LaVilla Mae.



RAYMOND HACKETT

Prominent on the screen in "Madam X," "The Trial of Mary Dugan" and other pictures, returns to the stage temporarily in "Up Pops the Devil," in which he is featured at the Belasco, Los Angeles. Hackett was well known on the eastern stage prior to going to Hollywood.

Picture offers for new screen roles promise a busy 1931 for this actor.

Layoff Week Gamble

At the State, Springfield, Mass., not on the Mutual wheel, Joe Catalona of the Mutual office will gamble on playing Mutual layoffs for a few weeks.

The first show, in Dec. 29, is "Silk Stocking Revue," with "Speed Girls" following week.

Burlesque of 25 Years Ago

Burlesque, an offshoot from the varieties with a dame ensemble backing the comics, was just about breezing in as substitute entertainment half way between the variety shows and the more heavier legit melodramas, in 1905. Burlesque was a natural graduation from a more crude form of honkey tonk entertainment which had preceded by a number of years in the come-on music halls.

Both of the above operated as beer gardens, mostly with waiters doubling as comics and the wide-hipped, gold-tooth dames forming the background circle, and all on the make.

Someone got an idea that this was the sort of entertainment the stags wanted, and sold the idea to the Miner boys that such a setup would be a natural as stage entertainment. The Miners went for it. The result was that Miner's Bowery, established as a variety house, used the somewhat different layout and called it "Burlesque." The classification has stuck ever since, but doesn't mean as much now as it did then.

The Miner boys got over with the idea at the Bowery house to such an extent that Big Tim Sullivan, East Side political power with a yen for show business, figured it a good sideline. Together with Dave Kraus, he took over the old Dewey in East 14th street and spotted burlesque there. The Miners branched out and installed burlesque in the old Chelsea district at 8th avenue and 26th street, calling the house Miner's 8th Avenue and later invaded the Bronx, establishing Miner's Bronx, at 149th street and Melrose avenue. The trio of houses made the Miners powers as well as pioneers in the new racket for New York.

When a sufficient number of others figured burlesque as a natural and something different, they formed the Western Burlesque Wheel, first of the wheel circuits in burlesque.

Burlesque in this era sold heavily as a leg show. The rotund choristers were an attraction in those days, also the tights, with the form flash meaning something in contrast to the shoetop length skirts the femmes were then wearing and fashionable for that period.

Squawks

When burlesque got its start, there was the usual hue and cry from the women folk that it was the most brazen, revealing and degenerate form of entertainment. They harped at it so much every mother's son had to sneak in to the shows. If a married man was trailed by the frau and copped coming out of a burlesque house, it meant a family battle. The man of the house in those days was accused of mental infidelity if caught looking at "the shapes."

The caliber of the shows provided good entertainment. The comics and other principals had to do their stuff to last. A few raw jokes crept into the librettos now and then, but it was the gals in tights that gave burlesque its characterization of naughtiness. Later the women became more broad-minded and enjoyed the shows as much as the men. Femme patronage, especially at the afternoon shows, was welcome enhancement to the weekly intake.

Money Maker

Burlesque had advanced with such strides in this era that it was one of the best money making branches of show business, calling for less outlay than the others. Miners and their group had seemingly sewed up everything in the field. But like any other money making racket that clicks, an outside mob muscled in. It happened in the form of the Columbia wheel, promoted by eastern showmen. It eventually absorbed the Western wheel. Columbia during its regime built up a circuit of 50 weeks for burlesque as against 25 which had been top for the former circuit attempts.

Old Formula on B'way

The shows of 1905 were burlesque in every sense of the word. The formula is still being employed on Broadway in the high priced revues. The gags, bits and numbers are still working in current burlesque but not as effectual as before because of the years having worn them threadbare.

Plenty of box office attractions in burlesque in this era and plenty of excitement. Little Egypt's cooch at Miner's Bowery in 1908 brought down plenty of police censure which nearly washed up burlesque. Millie De Leon's ("Girl in Blue") pranced across the stage of Frank B. Carr's "Old Bum" in Williamsburgh, Brooklyn, was another feat that nearly doused the racket a year later. Millie pranced across in the altogether during a scene change and somebody turned on the lights. You couldn't get into the place for months after that, for the mob who saw went out talking about it, figuring the accidental exposure a part of the show.

Burlesque in this era was the up and coming form of entertainment and probably one of the surest investments of show business. The shows were gotten together at a minimum of expense and were certain of from 40 to 50 weeks a season.

That was when burlesque was burlesque. It's all different now.

(Reprinted From "Variety" May 27, 1908)

The Thieving "Dramatic Mirror" Caught Red-Handed With the Goods

Steals from "Variety" a "New Act" Which Never Existed—Swallows Hook, Bait and Sinker—A Sample of "Theatrical Journalism."

The impression borne by "Variety" since "The New York Dramatic Mirror" copied "Variety's" "New Act" department, incorporating it as one of the "Mirror's" features, has been always secondary to our belief that not alone content with stealing an idea from a younger journal "The Mirror" was also actually stealing "Variety's" reviews under New Acts as well.

This has been proven by the issue of "The Mirror" dated May 23, 1908, and published Tuesday, of this week. The parallel reviews below are the finger-pointing proofs.

THERE IS NO ACT NAMED "PLEASANT AND NEWBURG." THERE IS NO SKETCH CALLED "THE UNDERTAKER." BOTH THE TEAM NAME AND THE ACT ARE FICTITIOUS.

Appropriate

"The Undertaker" was selected for a title, as appropriate to the circumstances.

It having been impossible to fix upon "The Mirror's" stealing propensities with any degree of certainty for publication in its customary method of merely "rewriting" "Variety" reviews and news, a "criticism" of an entirely imaginary name and sketch was set as a trap, and "The Mirror" naturally, following its usual custom, fell into it.

The New York "Dramatic Mirror" is the "official organ" of the Comedy Club, an organization formed for "the protection of original material."

"VARIETY"
(May 16, '08)
PLEASANT and NEWBURG
"The Undertaker" (Comedy)
18 Mins.; Four (Interior)
Pastor's

Walter Pleasant and Bijou Newburg are apparently strangers hereabouts. At Pastor's no one knows them. They were on so early in the bill that hardly anybody was present to watch the sketch, "The Undertaker" is quite good in parts. An undertaker (Mr. Pleasant) with "white light" instincts has left his place of business for a trip along Broadway. Before leaving, he discarded his sombre garments, resembling a man of lively proclivities in dress.

His office boy catches him on the way with a message he is demanded immediately at Miss Society's (Bijou Newburg) apartment. Arriving there with his business instinct aroused, he gently inquires as to the departed, but only hinting at the coming period of mourning, in view of Miss Society's high spirits, which he finds himself unable to join or understand.

Miss Society, who believes he is a noted author whom her maid was instructed to call by phone to hear the first chapter of a book she is writing, thinks he is noncommittal and cold, through the well-known self-consciousness of all authors, who drop into the limelight.

Dialogue follows until the undertaker, unable to stand the levity longer in the possible presence of a deceased one, abruptly brings the interview to a close by asking if he shall send for "the wagon."

The writer of the piece is not given, but it forms a nice sketch and was capably played, deserving a better position.

Sime.

"MIRROR"
(May 23, '08)

The following new acts were seen in the local theatres last week:

Fun with a Gloomy Subject

Walter Pleasant and Bijou Newburg appeared in Pastor's in a skit called "The Undertaker." The plot revolves around an adventure participated in by an undertaker and a society woman. The former thinks he has been called for professional purposes, and the latter mistakes the undertaker for an author whom she is expecting. There is a good deal of fun extracted from the situation, and the piece was cleverly played.

The consideration the Comedy Club receives for allowing "The Mirror" to pose as an "official organ" is a commission of 20% on all display advertising secured by the Comedy Club for "The Mirror" and 15% commission on all other advertising by "The Mirror" through the Comedy Club.

In 1907 when this frame was sent against "The Dramatic Mirror," which later suspended, Tony Pastor's, on 14th street, was a continuous vaudeville show. To catch the entire performance of sometimes 12 acts, it was required to be at the house not later than 6:30. At that time Wm. Brodie played the piano. Mr. Brodie still lives in New York. The alternate pianist was Mike Bernard.

At the supper show at Pastor's one could see perhaps two Chinamen, three sailors and a couple of 14th street street strollers.

A "Variety" reporter asked Mr. Brodie if the "Mirror" man ever came in the house. Brodie said no, as far as he knew. Harry Sanderson, the Pastor's manager, who is now in Plainfield, N. J., also stated he had never seen a "Mirror" reporter in the theatre. Making it a cinch the "Mirror" was copping from "Variety" weekly, when the plant of the new act was laid.

An Ill Wind

With the fire putting the old American, New York, out of the running, stock biz at the Irving Place, N. Y., has benefitted.

New Acts

FRANK and MILT BRITTON (10)
Novelty Band
15 Mins.; Three (Special), Full Palace (St. V.)

The last band act to show up at the Palace with something really new was Horace Heidt. That was more than a year ago. Since then there have been numerous bands at the Palace, but none entirely new. None as new as Heidt since Heidt and none as new as the Brittons until the Brittons' engagement last week. This orchestra, with hokum so low that it seems to seep through the stage to reach its own level, needs no translating to be a comedy sock in any language.

The Brittons, according to the files, are two brothers who have been around for about 10 years and up to recently in a musical two-act, one at the xylophone and the other doubling in brass. "Okay deucer for the small time" was a bouquet for them, according to the same files.

This band act they've tossed together is no band act in the common sense. It plays no mentionable music. The stage band formation is merely a foundation for fast-moving and hard-striking rough house that can't be tied in vaude for comic ferocity.

A bedroom set in "three," containing some pie throwing and a flock of bare feet staring at the audience from a bed, leads to a conventional full stage band setting. The riot starts when one of the Brittons falls off his chair during a polite instrumental solo by another fellow.

Thereafter it's a nightmare of biting fiddles and breaking them over the nearest bean, with an accordionist doing silly boy in red wig and blacked out teeth and a violinist who kids his own work taking most of the punishment.

That the Brittons' 10-piece band runs 15 minutes and seems like five sums it up. Act is currently holding over for a second week at the Palace. *Bige.*

FRANK CHAPMAN (1)
Songs
12 Mins.; One
86th St.

Operatic baritone making his first try at vaude impressed as high-class and should have no trouble working into the money.

Four tunes should be reversed in order, according to applause. Opens with "Mandalay" and sells personality without effort. "I'm Yours" accelerated the tempo just enough to build for his third number, which usually closes, when he did a long solo from "Pagliacci" which could be replaced by a less heavy selection. Herbert's "Sweet Mystery of Life" for the encore might be replaced with another pop tune for results.

Chapman was baritone with Italian National Opera, touring group sponsored by Italian government, and made his debut in this country last season with the American Opera Company at the Casino in "Faust." Recently over NBC chains. Is right for the big spots.

RODEO BOYS (5)
Novelty Instrumentalists
10 Mins.; Two (Special)
Hamilton

Quintet playing guitars, banjos, balloons and a stove pipe have a fast act of five or six numbers that is fraught with novelty and sold without difficulty.

Curtain rises on cabin exterior with three boys playing banjos and two guitars. Two musical saws are featured in "Kiss Waltz" with a vocal chorus by one boy through a megaphone and later a trio singing.

Two harmonicas, banjo and guitar accompaniment, played during "St. Louis Blues." Two of the boys give a harmony duet by forcing air through the tightly-drawn tops of a pair of balloons.

BRENNAN and BEVAN
Talk
11 Mins.; One
Hamilton

Series of unrelated gags that don't make especially good entertainment. With even a thin thread of a story this team should be funny but the subjects are changed so frequently and suddenly that no climax is attained and they go over only so-so.

Big blonde slaps smaller comic down after a quick meeting. Chatter leads nowhere but finally they go into a clinch for a waltz that has the man taking falls before the exit.

GEORGE J. RILEY
Songs and Talk
10 Mins.; One
Hamilton

A single that clicks all the way. Equally suitable for vaudeville and presentations. Riley has an act. Stopped the show here.

Formerly of Heller and Riley, he is capable of even more than shown here and should be ideal for a big spot. Two songs used for entrance and exit were individually good but the real punch lies in his stories which are mostly new and all sure for laughs. Sixth on a 10-turn bill.

LEWIS AND MOORE (3)
Talk, Songs, Dances
24 Mins.; Full (Special)
86th St.

Well-written skit by Jack Hanley breezes along at a fast pace with chatter, tunes and steps timed for hands, but could stand a finale utilizing the full cast instead of only the billed pair.

Set is Oriental hut, and act starts with two sailors, Sammy Lewis and Barney Dean, entering in large barrels. They have been shipwrecked and washed ashore. Hot native gals, La Verne Sisters,—discover them and raise rumpus. Sailors retaliate by throwing a brick through hut door which brings on Patti Moore with "Who the hell threw that brick?"

Into low comedy and a suggestive tune by Miss Moore who is rejoined by Lewis. From there on story is forgotten in favor of specialties which end abruptly with a duo version of the stair dance.

FRANK WILSON (3)
Sketch
12 Mins.; One
Hamilton

An unique dramatic skit set in Harlem, staged with simplicity and acted with skill. No hand at finish, probably due to abrupt ending and immediate blackout with none of the cast returning for bows.

Set is a street corner with newsstand in care of blind man who was Wilson's buddy in France. High-yellow gal, sweetheart of Wilson's rival gangster, tries the vamping act with intent to put Frank on the spot. Date up for later and girl off. Wilson and blind man reminisce about World War, working down to a preacher in Alabama. Wilson gives an imitation of this minister preaching a sermon, to accompaniment of soft guitar music, that is superb acting. Gal returns, he walks with her to corner and a shot is heard.

EILEEN DOUGALL and BOYS
Band, Songs
15 Mins.; Full
Lincoln Sq.

A nicely dressed and smooth running act, fit for the better grade houses. Miss Dougall is a songstress of merit with an aptitude for putting over hot blues. Melody Boys, five, consisting of two pianists, sax, trumpet and guitar, are a corking instrumentation outfit for a group so small and with so different an instrumental arrangement.

Miss Dougall, nicely gowned and a looker, steadily works in front of the band, except for moments when she is off and the boys take the spot. She opens with the pop "Blue Again," in which is interpoluted bits from "Rhapsody in Blue," neatly warbled. Three other songs of different type follow.

Band, besides musically shadowing Miss Dougall's warbling for good effect, peals out a mixture of low-down blues tunes. Band is oke enough to carry more time for itself.

JOE AND WILLIE HALE
Jugglers
11 Mins.; One
Hamilton

Familiar juggling of hat, ball and cane but done with a finesse that counts for applause. A superior brand of the kind generally used to open, boys were easily acceptable as the fourth of ten turns.

Joe is handsome straight with real balancing ability and for first portion performs stunts pestered by Willie. They work into double tricks and end with Willie remaining atop a large rubber ball while the other kicks and pushes it about.

Routines supply a flock of laughs and incidental chatter is well written.

PETER BERNARD (1)
Songs and Talk
10 Mins.; One
Hamilton

Looks like good feature for neighborhoods and suitable for a strong position anywhere. Second of 10 acts, Bernard was a surprise with four uncommon songs and did a Punch and Judy tune for an encore.

Between numbers told gags in Hebrew, Irish and Italian dialects. Has pleasing personality and sufficiently good voice to smash over songs which he acts out in dramatic fashion.

FRANK AND MAY STANLEY
Talk and Lariats
10 Mins.; One (Special)
Hamilton

Good rope twirling by a pair of troupers in white cowboy and cowgirl togs before an attractive drop. Okay openers, as here, with man getting laughs and hands on his casual remarks, delivered without an attempt to imitate Will Rogers.

Spinning a 90-foot lariat is his best trick with girl's the twirling of three little ropes, one in each hand and one with her teeth, and singing a song at the same time. She twirls and he jumps through loops for a finale.

PALACE
(St. Vaude)

Palace is in a spot to snatch a new week's record for itself. Eddie Cantor is there, and that amounts to a couple of head starts. New Year's Eve extra show and scale is another aid. Bill cost runs close to $14,000 a new high for salaries at the Palace, or around $3,000 over average. This despite only seven acts are involved instead of the customary eight or nine.

Cantor's $7,700 in his first of two weeks here covers the difference in the salary end and, in running over the budget, makes this seven-acter more expensive than the usual bills containing more turns. Cantor, of course, also makes it a show.

The headliner's remuneration, tossing more than half the salary total into one out of seven acts, would suggest that as entertainment the bill schedule might depend entirely on one item. That's the way it ordinarily turns out at the Palace when the topper is an extraordinary money turn. It naturally amounts to a one-man show immediately after Cantor's entrance, but Cantor is closing the lineup, and the difference this time is that there's quality up ahead. That every one on earlier made good almost entirely eliminated the possibility of overbalance.

When a booker must sink so much jack into one spot it's necessary to fill the other niches with a prayer apiece. Arthur Willi must have prayed hard and long this week. The other spots, fortunately enough, hold more than the prayers.

Under the heading of good fortune was the success Saturday afternoon of Frank and Milt Britton (New Acts), one of the two holdovers from the week before. Raised to next-to-closing the first part, this knock-down and drag-out band act capped its section with the much-needed hard slam.

Pretty clever all the way down, the first part. Few first halves in bills not carrying such a single salary burden have played better and accomplished more. Laid out in orthodox straight vaude fashion with an acrobatic opening, dance trio in "one" deucing and staying dumb that far, it started talking in strong comedy terms in the trey. Burns and Allen were No. 3 and grabbed their usual Palace response.

Team's crossfire routine, "Lamb Chops," after several Palace trials lately, was brightened this trip with a new line here and there. New ones neither numerous nor important enough to make this a new offering from any angle, but sufficient to take the sting out of familiarity. As a talking act for its audience the Palace can't go higher than Burns and Allen.

Up ahead as openers were Four American Aces and a Queen, casting act with an attractive name, some velvety flying, and a gasper as a finish. Final stunt involves a complete circular flight over the bars and back into a catch in the net sides. It climaxes some remarkable aerial work. Colored trio, Three Rhythm Dancers, No. 2, flashed a brand that marked them as chocolate counterparts and equals of King, King and King in the hoofing line. Seeing one of the boys winging with both feet, with either foot in a different tempo, is seeing something. The boys are effective both alone and in unison. Applause ran into the next act.

Audience had its chance to laugh with Burns and Allen, so the edge was off for Joe Frisco, the bill's other h. o. The dancing vet's repeating his material almost 100% this week, with very few changes from other Palace engagements if not last week. It must be tough to carry the title and rep of one of vaude's chief wits. Frisco probably preferred rehashing to taking a chance. Results at the end not bad, although laughs weren't up to the standard along the way. For years one of the most imitated creations in show business, the derby-cigar dance made him Saturday as he made the dance years ago.

Wild conclusion of the first part through the Brittons was toned down a bit during intermission for a trailer, the newsreel (Pathe), and some pit work. Otherwise Marion Harris' polite singing could not have followed. J. Russell Robinson, at the piano, and "Riene Des Chanteuses" as the billing. That's French. Program translation in parenthesis is "Queen of Song" and in or out of English, pretty classy. Though Miss Harris remains a classy singing single, as she always has been and just as good a singer as before, Rep selected was suited to both voice and style and calling for comment as straight vocal turns in vaude with no boners or material picking are rare. But noted that Miss Harris didn't include the mannekin number she used in the "Second Little Show." At a break-in date before the Palace the song was dropped because in featuring lyrics rather than melody, it missed in the large theatre. It's a song for the Palace, however, and should have been restored this week.

Cantor was on for 38 minutes at the end. He talked and then sang and then talked and then sang again, kept going without a halt. A court order couldn't have torn him away from the Saturday audience before the natural finish. The finale even had a tear and it was done nicely. Mrs. Cantor, the mother of Eddie's five daughters, was in a stage box and Eddie sang to her alone. It was Eddie's final wallop and the knockout.

Boy at the piano with Cantor and a girl on for a chorus of dancing. *Bige.*

STATE

Watson Sisters, featured here this week, made their steenth return a real holiday. After gagging all over the stage and raising howls, the girls had to beg off. The bulky Fannie ran riot. Watsons, in response, were head and shoulders above the rest of the bill, although others had no trouble pleasing a friendly audience Saturday matinee.

Par's "Feet First" (Harold Lloyd) on the screen, and the house was jammed for the first show. With the picture and the sister team, the State has a strong comedy bill.

Du Fonts received an unusual hand for an opener, mainly because of their closing bit, where the man juggles three articles, one an apple, which he gradually eats as he juggles.

Nash and Fately not so warm in the deuce with a hit-or-miss affair. Elongated boy and diminutive comedienne in a bit of crossfire, some comedy dancing and rope-talk work, a la Rogers, is the act.

Florrie La Vere and Co. started out as though it would be a straight acrobatic act, but after a few minutes switched to songs and piano. Lou Handman, composer and publisher, assists Miss La Vere at the opening with patter, and then works at the ivories, soloing with bits from his past numbers and accompanying. Miss La Vere includes a song and dance imitash of Kitty Doner. A bunnet helps with a vocal solo.

Watsons then.

Stepanoff and Co., four girls and three men, closed. Despite the cast and oke sets, act lacks life until the closing number, made up of gypsy songs and Russian hoofing by Stepanoff. Previous numbers include a comedy waltz during the tintype era and a Dutch wooden shoe bit, wherein Stepanoff's clogging was the only worthwhile feature. Opening duet, sung in French between a couple garbed in the style of 50 years ago, should be omitted. It doesn't mean a thing and doesn't clearly show what it's all about.

81st STREET

Harry Hershfield should be happy. He's getting paid for a line of parlor jokes that he's been giving away almost nightly at one benefit or another. Last of the five acts here, he sold philosophy with his Hebrew yarns for almost 20 minutes Saturday night and went off to a strong hand.

Fields and Bell, No. 2, enter with a tap dance that soon has the boys spilling over each other for comedy. Primarily acrobats, they sell their hoofing, although somewhat overdoing the falls. One plays the harmonica and the other gives an imitation of John Barrymore doing the Charleston. They work hard and have a novel exit.

On first, the Australian Waites, man and two women, undoubtedly the most accomplished performers in their field. Man limbers up throwing boomerangs at the balcony, and then settles down to tricks with the bull-whip. Without a miss he cut a piece of paper to ribbons, snapped a cigaret from an assistant's mouth, lit a match and then put it out, unfastened the catches on one woman's dress, causing it to fall off, snapped the cap off a pop bottle and, still using only the whip, took a handkerchief out of a girl's pocket. To prove that he can also be gentle he wraps the whip around wrists and, finally, a neck for the climax.

Harry Carroll and Maxine Lewis were third in a short turn comprising a couple of songs and a long vocal medley of some of Carroll's compositions. The transition from the dance into the Harry Carroll Revuette was so gradual that the audience wasn't sure just when it had happened.

On the screen, "Free Love" (U), Grantland Rice "Sportlight," Pathe News and Walter Futter's "Curiosities" (Col), short.

R-K-O, L. A.

Los Angeles, Dec. 26.

Worthy and Thompson, colored dancers, opened with series of challenge dances. Boys were plenty strong and landed from start, but should stick to hoofing and leave the grabbing alone as their material is meaningless and antique. Jack Usher deuced with two unprogrammed femmes, scoring with a hokum sketch and three blackouts. Girls are lookers and work well with Usher's low comedy.

Peter Higgins, next to shut, stalled through three numbers with the musicians from the orchestra soloing in a chorus of two numbers, which was the wrong idea. The customers knew Higgins through his radio work and wanted some heavy vocalizing. Colleano Family closed with okay risley and ground tumbling.

"Madonna of the Streets" (Col.) and Pathe clips filled the screen end. Business good. *Call.*

PALACE, CHICAGO

Chicago, Dec. 27.

Another good vaudeville show, running the booker's score well into the higher brackets. Vaudeville is holding the business to a point where a little profit is resulting in the terrifically high-geared Palace, with its weekly rental of $6,400 and other budget items in proportion.

Sensational Kikutas—six men, three girls—is one of those tense and exciting Japanese risley and tumbling turns that almost seems wasted opening a show. Beautiful oriental scenery and costumes and other evidences of the cunning showmanship of this race further enhance the turn.

Medley and Dupree, deucing, had no difficulty with standard brand of hoke nonsense. Trey was occupied by Gallo and Tisen and Co. This is Norma Gallo, formerly in Broadway musicals and cafes, teamed with Paul Tisen, who has been a frequent vaudeville visitor with string ensembles. Turn has neatness, class and speed, and got over nicely. Fred Keating and his half-kidding and half-serious magic, proved vastly diverting to the Saturday matinee mob, while Pat Rooney and his precocious heir closed and wowed with their customary eclat.

Paramount permitted R-K-O to have the Ed Wynn picture, "Follow the Leader." A good booking for the holiday week, particularly with Wynn now in town in person.

HIPPODROME, N. Y.

Nicely blended layout that should find favor during the holiday period with the kids as well as adult customers at the big Hip. No name on the bill stands out, but there's enough variety and novelty to make this a better than average lineup. On the screen "Lightnin'" (Fox) with biz at the first show Saturday near capacity.

May Wirth with Phil Wirth and other members of the equestrienne family are ideally spotted here with their first rate turn. Presenting a classy appearance, Miss Wirth and her cousin, Stella, open with a pop song. During its rendition one of the horses enters and nibbles sugar from their hands. In the spotlight it makes a pretty picture. Thereafter the act picks up a pace that is maintained to the finish. Phil carries the bundling of the cowmen both in the ring on the backs of rapidly moving horses, working all the time and getting a large quota of laughs. His disrobing bit near the close secures excellent results.

Harry Foster Welsh with his impressions of musical instruments and orchestras, ranging from Whiteman to the Metropolitan Opera crew, clicked, spotted sixth, while George Hermann Trey's xylophone okay with his skeleton dance in a haunted house setting, flashing some difficult acrobatic stuff.

Bobby Pincus, next-to-closing, and Francis and Wallace, fourth, depend largely on hoke and knockabout comedy for results, both comics taking the slap and being pushed over after each crack. They eased by on this bill but that repetition of "the hell with it," used by both after an attempt at song, ought to go out, even if not already on the "you mustn't say that" list.

Deuce held Four of a Kind, male quartet with a couple of special voice arrangements of comedy numbers and pops that sent them off to a good hand. Paulos, Paquita and Nenita in a series of Mexican dances, mainly tangos, and native songs, opened and the Tam o' Shanters, girl band act, closed, both rating a fair amount of appreciation.

86th ST.

Where is all this depression? Surely not at this house, which was nearly capacity at the first show Saturday.

Lita Grey Chaplin, in the middle of a five-act spread, delivered four tunes with a simplicity that disarmed even those who had come expecting some sort of sensation. All of her selections is specials. Sandwiched are two torch ballads.

Six Galenos are neat teeter-board, hand-to-hand and risley balancers in feats remarkable enough to give the most staid audience a thrill.

Chaney and Fox, closing, open before a beautiful full-stage set for a Spanish number which sets them as a class team. This is followed by a gigolo vocal, delivered in a blue spot by their accompanist. A Mistinguette imitation and soft-shoe strut are the individual solos of Chaney and Fox who end with a "Just Married" dance that has most of the insinuations.

Krugel and Robels, on second, are two men with sobbing tenor voices who stand with a frothy ballad "Why Should Good Pals Say Good-Bye?". Most gags heard elsewhere.

Raynor Lehr's next-to-closing turn looked like burlesque descendent, and relied on a long routine of twists and jerks by the white and colored femme support in the act for a hand. Lehr sings, gags and dances and looks like he ought to be able to produce.

Feature, "Free Love" (U), Pathe News and shorts.

San Antonio

San Antonio, Dec. 24.

San Antonio is a principal key city of Texas. It claims a population of slightly over 200,000, but has an exceptional drawing territory of around 75,000 more.

In this city there is a Mexican colony of 45,000. It is segregated, like Harlem in New York, with its own stores and picture theatres. The Mex section seems wide open, so much so the joints try to get business in the daytime. San Antonio seems a gate to several points, principally Mexico. It draws largely from tourists, and has four first-class hotels, two of 500 rooms each.

Two national theatre circuits are represented. R-K-O has the Majestic, most elaborate, newest and biggest, also the best located. Publix has the Texas, de luxer, Aztec, second choice for first runs, and the Strand, a grind. The other single downtown house of importance is the Empire, independent. One or two small grinds at 15 or 25c. in the downtown section. Several neighborhood theatres. Scales run about the same in the de luxers, 60c. at night, with an earlier cut.

This week before Xmas, starting 19th, probably the reason for light business at the Majestic with "Up the River" (Fox) and vaude; and at the Texas with "War Nurse" (M-G) and stage presentation. The Aztec, "Tom Sawyer" (Par), started its week Saturday with a jam of kids at a 15c. rate. The kids howled, screamed, laughed and thoroughly enjoyed themselves watching the "Sawyer" picture.

R-K-O MAJESTIC

The further away from New York seems to make a greater difference in theatre operation by the circuits anyway. Here, at this huge R-K-O house, looking too big for the town on a continuous policy, the whole show appeared overly long. That a New Yorker thinks so can't be countered, as the people of the town must also agree.

On Friday, change night, the house didn't hold half an orchestra. To say half is liberal. It was too small an audience even for the week before Xmas. The night before, Thursday, the closing evening for the preceding show, the house was again very light at 8:30 and continued to get lighter until closing at 11:30.

Most noticeable in this performance is that the Majestic has an advertising moving picture curtain and no newsreel. It would be surprising anywhere if theatregoers grew fond of the same ad curtains every week in an overlong show, while the opposition has the draw of a sound news.

The Majestic's ad curtain is probably sold by the house as a concession; an ad agency's name is on it and the advertisements are all local. One drawing is of a fruit cake, another ad tells how to buy and own a home, while another informs of the entertaining merits of a roadhouse 10 miles outside the city. That's fine showmanship for the Majestic's screen, suggesting by the ad curtain that there's free entertainment in a road resort. It looks as if the Majestic has as much opposition as it can stand right on San Antonio's main street.

An R-K-O four-act vaudeville unit was on the stage, Signor Friscoe headlining and closing. Outside of Friscoe's request gag, worked very badly by him despite laughs from a couple of plants, he did very well with four Marimba players behind him.

"Pola," a monkey act, opened. Good for the kids, and grown-ups, too. This novelty opening act on R-K-O traveling units looks to be a fixture. It's a return to the former vaude booking for variety. As such it will attract the kids. One week a shooting act to open; the next a "cannon act" like Conchas, of old, something vaude hasn't seen in over five years; this week monkeys, and so on. Maddox and Clark, and Evans and Wolf were the other turns. Good enough in their way, but neither near a panic.

"Up the River" was liked by what was left of the audience when it started. When it ended not over 150 people were in the orchestra. This indicated an early turnout for the last vaude show and no draw at all after 8:15.

An "R-C-A Radiola Contest" was going on, but if creating any interest it must have died away as the contest reached its close Dec. 23.

Besides the ad curtain and no news, the Majestic had the usual trailer of coming picture and stage show. The entire performance ran about 160 minutes.

ILL AND INJURED

Miss Jackie Stern, daughter of Emil Stern, president of Essaness Theatres, Chicago, was injured in an auto accident last week, and is recovering at St. Luke's hospital, Chicago.

Ike Weber has been away from his booking office, heavy cold.

George Roesch, in Fox publicity office, San Francisco, out after an operation for appendicitis.

Lillbrown (Lillian Brown) in French Hospital, N. Y., recovering from an operation for appendicitis.

NEW ACTS

Hazel Green's "Black and White Revue" (15).

Bobby Earl's "Midnight Revels" (6).

George Libby and Girls (4).

TEXAS-PUBLIX

This theatre's biggest show running blemish is an overplug of its trailer. The "coming" announcement lays stress on the personal appearance of Stewart Erwin with clips from three of his pictures, shown twice in the same performance. First at the show's opening and repeated in the middle of the newsreel.

That suggested the news had been cut to pieces to admit of the insertion of the trailer, a business pitch for the best left in the newsreel was two weeks behind New York.

"War Nurse" had trouble in holding a very slight four o'clock Saturday afternoon house. This made the stage show before the band look slower than it was. A dozen line girls had two ensemble chances, besides a posed finale for them.

Ted Cooke is mc'ing, first that and nothing more, while Eddie Stanley, featured, did no better.

The standout of the show, and, in fact, the biggest stage hit seen of all the shows in New Orleans or here within a week, was Wilbur Hall, who stepped out of the band stand with his trombone. With the long-toed Little Tich shoes, and as fine a conglomeration of noise as one musician could gather, Hall whammed 'em. This is the same Hall who was the crack trombonist of Whiteman's orchestra, leaving that bandman about two years ago to become a specialist on the Publix stages. He is.

Lee Weber, the organist, turned himself into a Santa Claus while persuading the house to sing. Weber's Santy was strictly for the kids and worth the kidding he's probably receiving for his heavy whiskered makeup.

Another show that goes along as though running too long, about 150 minutes here, with the shorts.

In a town like San Antonio, with two circuit houses and business apparently off in both just now, it might do the theatres more good to temporarily agree to cut both the scale and the show. It could be done with a "for the benefit of the community" announcement, and thereby easily sent back to the former routine, when things improve. With the acres of empty seats in the Majestic and Texas something should be done, not only here but in similar situations all over the country.

It's no disgrace or discredit to cut a theatre's scale in bad business times when the pretext is so magnificently possible as to announce that since the theatre is a necessity, the management recognizes, etc.

To propagandize this country on the theatre is a necessity which will be worth a whole lot more to the theatre of the future and the good will it has failed to secure so far, anywhere in the U. S., and by any circuit, than the perhaps temporary decline of gross of and during this temporary depression.

It's worth noting that in neither the Majestic or Texas is any trouble encountered with stage voices. They easily reach the rear of the houses. It's probably due to amplification in both houses, particularly the Majestic. But, as in other de luxers, the personalities on the stage grow less visible toward the rear. *Sime.*

CAPITOL, N. Y.

New York, Dec. 26.

Not a pretentious offering for the holiday week. "Nite Lites," the title of this week's unit, is showy as far as the settings and the costumes are concerned, but not for entertainment.

Featured "War Nurse" (M-G) first pop priced run since its 3 showing at the Astor. For the evening show Friday, opening day of this program, house contained a fair sized crowd. Ruby Weather may have been party to advance.

Capitol units are beginning to look more and more like vaudeville. Except for the interruptions by the Chester Hale girls and the stage band, this unit ran like a vaude lay-out. Specialties by the featured acts were uneven, with two of the acts left to bear the brunt of the entertainment. Roy Rogers and Billy Farrell and Dad both took plenty of time, Rogers a bit too much. Other two acts, Dennis Sisters and Charlotte Ayers-Rene de Roche Ensemble, did one number apiece and called it a day.

Dennis Sisters are three tall titian haired girls becomingly gowned. Girls' start off with the pop waltz and wander into Frimi's "L'Amour Toujour." Harmony different and likeable.

Rogers did his vaude act in toto for a few laughs. Size of the Capitol's stage was much in Rogers' favor since he could stagger all over the place with his stew acrobatics. But taking entirely too much time. Billy Farrell and Dad, after the Dennis Sisters, were the main pillar. Both are corking hoofers. The old man, announced by Billy as 74, being remarkably light on his feet. Later into the familiar contest. Farrell is a neat tapper in any man's country. Also does upside-down taps on a board against the side of the stage.

Closing specialty was the Ayres-de Roche Ensemble, mixed sextet with one gal disappearing immediately after her appearance. A flash tango by de Roche and Miss Ayres was to the instrumentation of a girl accordionist, male guitarist and tenor.

Dave Schooler, m. c., has little to do.

Chester Hale girls on for two numbers. Closing was a snappy dance affair, the chorines dancing their routines in groups of fives. Closed amid a shower of balloons from the flies.

Vasha Bunchuk's overture of Charles Gounod's melodies up to standard.

FOX, BKLYN

Brooklyn, Dec. 26.

"Ooohla-La," a Universal short with Slim Summerville and Harry Gribbon, is the standout of a 134-minute combo show this week. That's plenty to think about for a de luxer. "Under Suspicion" (Fox), the feature, "Green Devil Idea" (F. & M.) for stage. Biz off, weather not helping when caught opening night.

Shallow unit. Not professionally alert, although a success by natural process, is Peg Leg Bates, one legged colored hoofer. Takes an encore but shouldn't make that speech. Of the 19 performers in the unit, 12 make up the Hollywood Studio Girl troupe. Best number is a tom-tom swing with drums while Miles and Kover try their adagio on a limited stage space.

Too much set, made up of rising platforms and stairs that centers with a devil cutout, all green. Regular house band hidden below the upper deck. That makes the top pretty hollow for the customers' eye and up until the final number or so the upper deck stays bare. Unit runs to around 34 minutes.

Performers work in close quarters, really one and two space. Rita Lane is the girl who sings. Face and figure drown her voice. Comedy end comes through Bobby Gilbert, Hebe fiddler and dialectician. Spots for everything and usually green even when Gilbert does his "turkey in the Straw" a la Yiddish. But that's a laugh.

Finale takes on more body drapery and serves to fill most but not all the stage as the devil centerpiece does an electric fire spree. Harvey Karles, boy hoofer, does one dance. *Shan.*

IMPERIAL

Toronto, Dec. 24.

Either Christmas shoppers aren't buying as much this year or else Marjorie White, hometown product, has more b.o. power than is suspected. Whichever way the land lies, the Imperial is packing them with the management not worrying about psychological problems as long as the cash register symphony keeps up.

Joe Carr, m.c. who replaced Jack Pepper, is now in Ottawa with the band here again relegated to the pit and Horace Lapp swinging the baton. Overture is one of those musical switch arrangements. Runs about 12 minutes with clever transpositions offsetting length of number.

Stage presentation fair entertainment, with Ferry Corwey offering something novel to theatregoers here. Ferry is on last doing his burlesque on vaudeville marksman. Leads to a clever musical number on a xylophone contrivance resembling a picket fence. Stage set consists of a rustic cottage surfounded by white palings. Did very well.

Running Corwey a close second for applause were Kaye and Sayre, both steppers giving the customers everything they had. Boys work nicely.

Ballet opens stage presentation with girls in country-maid costumes and poke bonnets. One thing about this line-up, whether or not their work is routine, is the even sizing of the girls. Girls have opening and closing numbers. First on toes plus arm routine and circular formations; then for finale in canary-yellow costumes and purple ostrich-feather headdresses building to a flash finale. Feature is "Just Imagine" (Fox).

LOEW'S STATE, L. A.

Los Angeles, Dec. 26.

Holding a strong comedy flicker, "Reducing," with the Dressler-Moran team as the primary draw, the rest of the show is not especially built up. Knicker & Mayo unit and the regular Movietone news complete the program.

Unit is a frank attempt to re-establish vaudeville and accomplishes its purpose handily. Bobby "Uke" Henshaw is the m. c. and contributes his own specialty in the deuce. After his initial introductories, which are properly phrased, Ed. and Jenny Rooney, with their standard aerial calisthenics, opened and pulled a couple of thrillers that bordered on the sensational. The ankle-to-ankle holds, in mid-air, were especially relished. Henshaw's own ukeing scored, following which Nell Kelly, who has been around Broadway musicals, cavorted eccentrically. The titian comedienne is an excellent high kicker and delivered niftily with her specialty.

Closers were the Eight Allisons, a German importation doing ground tumbling and aerial tossing in a manner which distinguishes them from the Japanese school of similar acrobatics. Some of their stuff also was breath-taking, notably the double somersault and aerial interchange of human puppets as they are pedally propelled.

No line of girls in this unit, the variety sequence of four acts being preserved excepting for two almost negligible band interludes. Band is on the stage in regulation presentation house manner, but figures only slightly on the instrumentation.

Henshaw's frank invitation for opinions on the vaudeville idea got equally frank and audible response from the customers, who evidenced their appreciation of the four acts of vaude.

Business okay. *Abel.*

ORIENTAL, CHICAGO

Chicago, Dec. 26.

A New York Publix unit, instead of a Chicago built show, this week, to impress the patrons with the holiday idea. As a matter of comparison this week's offering is a sumptuous scenic bid for applause but with only Fred Sanborn and the Leon Taylor Foursome standing out on performance.

For the rest, which is pleasing, the chief claim for commendation in the 48 minutes is the gowns and color. Oriental patrons have been used to the Ainsley Lambert ballet of girls. This week the Dave Gould Ensemble of six male hoofers and six girls is at least a change.

Gypsy Bryne, a pleasing young femme, whose enunciation is perfect, leads off with some rather dubious harmony. Miss Bryne possesses enough voice to carry through, but not very strongly. Fred Sanborn has an extremely funny xylophone bit. He makes use of bones, lights, whistles, and pop guns for laughs that come plenty and fast. When he got down to serious xylophoning he also proved himself adept. His clowning is choice work and good anywhere.

Leon Taylor Foursome, of three husky males and a dainty miss, with the femme being tossed about in an adagio, good for thrills. One thing strongly in favor of the gal in the foursome she is graceful, even when hurtled across the stage. Interspersed between these acts came Billie Gerber for dancing and a song. Posing of the girls before huge dinner plates for the finale.

Show is termed "Syncopated Menu." Before it goes on Art Kahn comes up out of the hydraulic and gives out a couple of pop tunes on the piano. He also leads the pit boys. Kahn is popular locally.

"Min and Bill" (M-G) moved into this house from a two weeks' run at McVicker's two blocks south. Lines all day.

PARAMOUNT, L. A.

Los Angeles, Dec. 27.

For a holiday attraction, this week's stage show misses production value but includes three specialty acts that strengthen the layout. Production is "Neptune's Festival" credited to Frank Cambria.

Strictly an undersea idea. It's difficult to accept a Hungarian flyspdance, suddenly thrown in and fitting as gracefully as a fish on land.

Girl lineup belongs to Fred Evans, whose handiwork has been seen to much better advantage out here. Weakness of the girls' dancing must have been known originally for they only do the one specialty number, with their opening and finals not counting for much.

Making up for the shortage of talent in other directions are Freda and Palace, who repeat by splitting their routine for the early and late ends of the show. Backcalloop Boys are no different here than they have been for years in vaude and picture houses alike, though division of their routine didn't help any. Honors in this frolic belong to Chilton and Thomas, young colored hoofers who burn up the stage with rapid fire soft shoe and taps rarely seen around here.

ROXY

New York, Dec. 26.

Christmas revel at the Roxy has almost become a tradition, certainly an institution in the three or four years it has been an established holiday event. This year the scenario is "Snow White and Rose Red," worthy successor to the two preceding subjects, "Sleeping Beauty" in 1928 and "Babes in the Woods" last year.

All that can be done in beauty of spectacle has been done and the offering is a magnificent spectacle. What it lacks is one punch-ful novelty.

Patricia Bowman has been the hoofing of the Roxy show for all three pantomimes mentioned and this year is even more so in the absence of any specialty act that stands out vividly. This captivating dancer puts the finishing touch on the three elaborate bits of spectacle, once in a Santa Claus number, apart from the pantomime, again in a stunning water ballet as part of the fairy tale and again in the closing ensemble, the last word in royal spectacle, the marriage scene of the panto.

The spectacle runs for a wee bit over half an hour and there is almost as much of stage show besides, including an "English Carol" episode part of the overture and a novelty dance number called "Merry Christmas." There is also the news reel and two shorts at this show, the first of the evening on opening day Christmas Eve, and on top of all that the feature "Shepper-New founder" (Fox) which runs 72 minutes, making an entertainment over all of about three hours. It was much too long, both for the endurance of the audience and for the prosperity of the house, the running time precluding the usual turnover.

Considerations of time aside, it is a whopping show, breath taking in its scope and eye filling in its pictorial effects. Opening number finds the choir grouped in a rather dim medieval interior garbed in courtly Elizabethan costume and singing a group of carols. A sublimated bit of Christmas music, with the Roxy symphony backing up the augmented chorus for magnificent effects in the old familiar standard hymns, making a gorgeous finale in "Adeste Fidelis."

"Merry Christmas" is the usual toy shop background, but here shrewdly spliced into the show. Ballet is preceded by one of those Disney animated cartoons dealing with an India ink spider who gets into a toy shop and has wild experiences with mechanical toys. Final feet of the cartoon comes on a scrim drop, with lights coming on behind to disclose Santa in the person of Harold Van Duzee, the Roxy staff tenor, for a number to introduce the Roxyettes all dressed as Santas with hugo packs on their backs, packs which disappear to become ballet skirts.

Variety of specialists is introduced here: Fortunato and Cirillini, Miss Bowman and Massine, Margaret "Mickey" McKee and Stanley Bros., the first named with capital trick acrobats being the only comedy interlude and its trick finish with the little dwarf somersaulting into the bag a capital touch of.

Chorus maneuvers are stunning, one group of girls in yellow, blue and pink forming the foreground, with the others in blue green arranged in tiers back stage to simulate a Christmas tree.

The newsreel is worked in for stage outfitting purposes at this point with the pantomime opening and done in four scenes. Probably the most striking was the third, a mountain setting with a waterfall and pool and the dance ensemble dressed in watery green and silver for a lovely routine of toe dancing. For pageantry the finale outdoes even the Roxy itself. Opening in a narrow front stage, shows the villagers on their way to the wedding of Snow White and Rose Red to their princes. Flying of the forward drop still leaves the stage closed in by enormous flags held by mammoth mounted knights on lances pointed from the sides. The knights (cardboard figures reaching up to the borders) raise their lances, lifting the flags which thus drape back leaving a vista to the back of the stage looking through a double line of uplifted swords at a military wedding.

Down the same passage march the wedding procession in a carnival of color, gilt and sparkle for a climax of gorgeous spectacle. *Rush.*

Sure fire and can prove it all the time.

Morgan Trio, three young femmes with a flair for acro dancing that is enhanced by their looks, making the turn pleasing but too long.

Program features Oscar Baums orchestral production in keeping with the Xmas spirit and can't go wrong at this time of the year. Same goes for Earl Abel's organ interlude. Abel seems to be catching his audiences fancy for community singing. Screen features "Night to Love" with Chatterton draw asserting itself from the start.

Variety Bills

NEXT WEEK (JANUARY 3)
THIS WEEK (DECEMBER 27)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (3)
Eddie Cantor Co
(Others to fill)
(27)
Marion Harris
Eddie Cantor Co
Burns & Allen
Joe Frisco
Chester
1st half (3-6)
Tom Patricola
(Others to fill)
2d half (7-9)
Barry & Whitledge
Carlena Diamond

Jeanett Hackett
Harry J Conley
Stevens Nelson & S
Maximo
Tim o'Shant'r Girls
2d half (7-9)
Pressler & Klaiss
Glenn & Jenkins
Tex McLeod
The Mecking Party
Marcelle's Dancers
2d half (31-2)
Runaway 4
Will J Ward
Harry Burns
M & A Skelly

4 Clovers
H & E Usher
Aunt Jemima
2d half (7-10)
The Frankenbergs
G & M Eline
6 Candreyas

CHICAGO
Palace (3)
Gracie Barrie
Weaver Bros & E
Home Folks
Joe Phillips Co
(27)
P Rooney & Pat Jr
Sensational Kikutas
Mack & Dugree
Fred Keating
Gallo & Tuson
CINCINNATI, O.
Keith's (3)
C Foy & Cousins
Chaney & Fox
Pam Ahern
Millard & Marlin
Roxy Gang
(27)
Bob Murphy
Bob Ripa
R-K-O Discoveries
Reynolds & White
Bob Bishop
Ruth Roland
Tommy Wonder
CLEVELAND, O.
Palace (3)
R-K-O Discoveries
Bob Riper
Reynolds & White
Bob Bishop
Ruth Roland
Tommy Wonder
(27)
Babe Egan Co
Rae Samuels
Allen & Canfield
Dunbar Bros
Jim McWilliams
105th St. (3)
Joseph Regan
4 Ortons
Devito & Denny
Bert Nagle Co
(27)
Georgie Price
F & J Hubert
Nella Arnaut
T & R Romaine
DALLAS, TEX.
Keith's (3)
Carlton & Bellew
Count Bernivici Co
Dezzo Retter
(27)
Larimer & Hudson
Seeley & Fields
Wilton & Weber

Jack Usher
MADISON, WIS.
Orpheum
1st half (4-6)
Cowan & Gray
Chase & Latour
Jack Waldron
2d half (7-10)
Picchiani Tr
Geraldine & Joe
Watson Sisters Co
MEMPHIS, TENN.
Orpheum (2)
Irene Vermillion Co
Freddie Craig Jr
Smith Sirens & Lee
(One to fill)
MILWAUKEE, WIS.
Riverside (3)
Broadus Erle
Will Higgle & Girls
3 Juggling Newels
(Two to fill)
N. ORLEANS, LA.
Keith's (3)
Evans & Wolfe
Sig Friscoe
Maddox & Clark
LaBelle Elva
(27)
Pop Cameron Co
Achilles & Newman
Berkoff's Rus Co
Don Galvan
NEWARK, N. J.
Keith's (3)
Nash & Fatley
Marty May
12 o'Clock Rev
(27)
Mills & Bobby
Leavitt & Lockw'd
Frank Gaby
Venita Gould
Dance Aristocrats
OAKLAND, CAL.
Orpheum (3)
Bert Walton
Nard Lockford
Chris Charlton
Rita Gould
(27)
The Ingenues
Ruth Ford
Harum & Scarum
Cotter & Boyle

Danny Duncan
LaMarr & Boyce
Cherry Bl'm & J
Ann Boland
TROY
Keith's
1st half (2-6)
Tapps & Dance M
Lawton
Harry Holmes
2d half (7-9)
Burns & Allen
De Pace
6 Galenos
2d half (31-2)
Olvera Bros
Jack Wilson
Keo Taki & Yoki
Joe Herbert Co
TULSA, OKLA.
Keith's (3)
Bomby Co
O'Donn & Day
(Two to fill)
(27)
Seiler & 4 Peaches
McLellan & Sarah
Johnny Hyman
Great Schubert
UNION CITY
Keith's
1st half (2-6)
Stuart & Lash
Olive Ford
Gangler's Circus
2d half (7-9)
Tyler Mason Co
Harry Holmes
Cherry Bl'm & J
Jeanett Hackett
2d half (31-2)

(Four to fill)
Valencia (2)
Ricardo Sodero
Gruber's Gaities
Jack Randall & 6
Collins & Robersen
BALTIMORE, MD.
Loew's (3)
Hal Yates
Barto & Mann
Burke & Darts
Carita
Anita & Margo
BAY RIDGE, L. I.
Loew's
1st half (2-6)
Julia Kelety
Roy D'Arcy Co
Chamberlain & E
Amilda Sis Rev
(One to fill)
2d half (7-9)
Proctor Wilder & P
Cole Bros
M Montgomery
Foley & La Tour
Royal Uyeno Japs
BOSTON
Loew's (3)
Will Morrissey
Fields & Georgie
Fulton & Parker
Lillian Shaw
Carnival At Venice
BUFFALO
Loew's (3)
Audrey Dupree 4
Keene & Rumm
Lillian Dawson
Joe Yeomans
Wesley Eddy
CLEVELAND, O.
Granada (3)
Buddy Page
Trixie Friganza
Gomez & Winona
Medlock & Michael
COLUMBUS, O.
Loew's (3)
Serge Flash
Jay C Flippen
Fay Brady
June Carr
Danny Eddy
(One to fill)
JERSEY CITY, N. J.
Loew's (2)
Ray Teale
Emilie & Romaine
Stan Stanbrough
Chester Fredericks

Marjorie Burke
OAKLAND, CAL.
Oakland (2)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
PHILADELPHIA
Fox (2)
"Idea In Blue"
Renoff & Renova
Mitzi Mayfair
Paul Russell
Bob Brandels
Webster & Marino
PORTLAND, ORE.
Broadway (1)
"Espanola"
J & H Griffith
Harry Hannon
Mayo & Caruso
May Packer
Abbey Green
Suzanne
SALEM, WASH.
Capitol
1st half (3-4)
"Moonlight Revels"
George Broadhurst
Charles Braggs
3 Melvin Bros
Freda Sullivan
Curry & Graham
Pierce & Lazelle
Sunkist Ens
SAN DIEGO, CAL.
California
1st half (1-3)
"Top of the World"
Jack Pepper
Faun & Jardon
Sunkist Beauties
SAN FRANCISCO, CAL.
Fox (1)
"Vaudeville Echoes"
3 Alsons
Aerial Rooneys
B "Ike" Henshaw
SAN FRANCISCO
Fox (2)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Roth Rev
SAN JOSE, CALIF.
California
2d half (7-7)
"Gondoliers" I
The Romeros
Pzzlips Richardson
Moro & Yaconelli
Sunkist Beauties
SEATTLE, WASH.
Joe Rose
"Way Back When"
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeleine Du Val
Carla Torney Co
SPOKANE, WASH.
Palace (2)
"Southern Nights"
Hatt & Herman
Derby Wilson
Jimmy Lyons
Helen Warner
16 Tinies
TACOMA, WASH.
Broadway (1)
"Seasons" Idea
Frank Molino Co
Keith & Mack
Ada Broadbent
Ted Ledford
WORCESTER
Palace (2)
"Globs of Joy" I
Pat West
3 Lyric Stars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtiss Cooley
Follette Sis
Rena & Rathburn
Ken Gatewood
Doyle 4

Fanchon & Marco

NEW YORK CITY
Academy
1st half (2-5)
"Green Devil" U
Peg Leg Bates
Miles & Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
Audubon
2d half (6-8)
"Green Devil" I
Peg Leg Bates
Miles & Kover
Bobby Gilbert
Harvey Karels
Rita Lane
Mel Elwood
ATLANTA, GA.
Fox (3)
"Country Club" I
Leonora Gil
Master Grayce
Ray Samuels
Louise & Mitchel
Buffalo
Fox
1st half (3-4)
"Ten Commandment"
Jue Fong
3 Meyakos
Sanami Co
Jack Lester
Sensational Togo
Sunkist Beauties
DETROIT
Fox (2)
"On the Set" U
Rose Rochelle
Marion Bellot
Gil Lamb
Delara & Lolita
Brown & Willa
Carla Torney Co
FRESNO, CALIF.
Wilson
1st half (1-3)
"Gondoliers"
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Sunkist Beauties
GLENDALE, CAL.
Alexander
2d half (4-7)
"Spice of World" U
Jack Pepper
Faun Jardon
Sunkist Beauties
HARTFORD, CT.
Capitol (2)
"Rhythmatic" U
Harry Kahane
Lloyd & Brice
Jean MacDonald
Joe Rose
HOLLYWOOD
Pantages (1)
"Tey Hoo!"
3 Le Grohs
Betty Lou Webb
Harris & Wallace
Sunkist Ens
LOS ANGELES
Lee's State (1)
"Prosperity" Idea
Lucille Page
Jack La Vier Co
Sunkist Ens
LOUISVILLE, KY.
National
2d half (4-10)
"Hi'ways Collegians"
Dorothy Crooker
Lyn'l'n McCorm'ck
Kelly & Lewis
Wisconsin (2)
"Doll Follies" U
Les Kicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
Ann Pritchard Co
MINN'P'LIS, MINN.
Pantages (1)
U S Jesters
Chief Shanatonna
NIAGARA FALLS
Strand (2)
"New Yorkers" U
Jackson & Callah'n
Whitey Roberts
Leah Sonneborn

MEMPHIS, TENN.
Loew's (3)
4 Kadets
Rosa & Bennett
Wilson Bros
Helen Johns Co
MONTREAL, CAN.
Loew's (2)
La Fleur & Portia
Adele Verne
Ketch & Wilma
Hert-Gordon Co
Rapp Ellis & R
NEWARK, N. J.
Loew's (3)
Willie Mauss
Suzy Marcelle Co
Walsh Ellis L & B
Oscar Lorraine
B & H Gorman Rev
PITTSBURGH
Loew's (3)
Ted Claire
Buck & Bubbles
3 Queens
Frankyn D'Amore
ROCHESTER, N. Y.
Loew's (3)
Mitchell & Durant
Wm O'Clare Co
Allan & Kent
Virginia Bacon
Rukhin Barrett
SYRACUSE, N. Y.
Loew's (3)
Max Co
Cy Landry
4 Flash Devils
Geraldine
Bobby Gillette
WASHINGT'N, D. C.
Loew's (3)
Allan Rogers
Jules Bledsoe
Walter Dare Wahl
Ivan Tresanit
Little Estelle
Jimmy Gray
YONKERS, N. Y.
Loew's
1st half (3-6)
Bee Starr
Helen Charlton Co
B & J Brown
Daro & Costa Rev
Brems F & M Bros
2d half (7-9)
Walter Nilson
Ethel Norris Co
Lytell & Fant
Bryant Jones & O
(One to fill)

Loew

NEW YORK CITY
Boulevard
1st half (3-6)
Phil Rich Co
Jack Goldie
Larry Rich Co
(Two to fill)
2d half (7-9)
Helen Charlton Co

Paradise (2)
Leon Navara
Charlotte Ayers Co
3 Dennis Sis
Jackie Heller
Roy Rogers
State (2)
6 De Cardos
George Lyons

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Renard & West
Chamberlain & E
Lee Twins Co
(One to fill)
Capitol (2)
George McKay
Rosette & Luttman
Jans & Whalen
Tom Kennard
Lincoln Sq.
1st half (3-6)
Si Wills
Carney & Jean
Edith Karen Co
(Two to fill)
2d half (7-9)
King & Burnett
Billy Farrell Co
(Three to fill)
National
1st half (3-6)
Proctor Wilder & P
Lytell & Fant
Royal Uyeno Japs
(Two to fill)
2d half (7-9)
Rubio Sis
George Kay
Jean Granese Co
(Two to fill)
Orpheum
1st half (3-6)
Monroe & Grant
Ethel Norris Co
M Montgomery
Ann Pritchard Co
(One to fill)
2d half (7-9)
Paul Nolan Co
Two Kelos
Roy D'Arcy Co
Russell Markert Co
(One to fill)

Clifford & Gresham
Miss Vanessi Co
Two Lukens
BROOKLYN
Gates Ave.
1st half (3-6)
Walter Nilson
Donovan Sis & B
Renard & West
Billy Farrell & Dad
Gus Edward's Co
2d half
Kay Hamlin & Kay
Si Wills
Carney & Jean
Ann Pritchard Co
(One to fill)
40th St.
1st half (3-6)
Kay Hamlin & Kay
King & Burnett
Harrington & Gr'n
Lee Twins Co
(One to fill)
2d half (7-9)
Phil Rich Co
Jack Conway Co
Julia Kelety
Larry Rich Co
(One to fill)
Metropolitan (2)
J & B Cavanaugh
Evans & Mayer
Lulu McConnell Co
Michon Bros
Dodge Twins Co
Pitkin
1st half (3-6)
4 Bards
3rd Moonhouses
Russell Markert Co
2d half (7-9)
Gus Edward's Co

Fox & Walters
Gwynne Co
Jos Termini
Reilly Kids
VANCOUVER, B.C.
Kelth's (3)
Yorke & King
Bobby May
Mann P'rf'd & V A
(27)
Ross Wyse Jr
Frank DeVoe
Hap Hazard
Joe Besser
WINNIPEG, CAN.
Keith's (3)
Pat Henning
Clifford & Marlon
Tracey & Hay
Lias'd Dennati Tr
(27)
Johnny Burke
Falls Reading & B
Wilton Sis
Jarvis & Harrison
YONKERS
Keith's
1st half (3-6)
Pressler & Klais
Teck Murdock Co
Gregory & Ryn'nd
Joe Herbert
Lee Rays
2d half (7-9)
Bobby Pinkus
Lynn Overman
Wheeler Twins Co
Des Cleo & Hudson
3 Orantos
2d half (31-2)
Conlin & Glass
Naomi Morton
King & Burnett
Stone & Lee
3 Castles
YOUNGST'WN, O.
Keith's (3)
Pat Rooney Sr & Jr
Whitey & Ed Ford
Kuma
Zelda Santley
Clifford Wayne Co
(27)
Weaver Bros & B
Home Folks
Gracie Barry
Wilson Keppie & B

Naro Lockford
Chris Charlton
Rita Gould
SCHENECTADY, N.Y.
Keith's
1st half (3-6)
6 Galenos
Burns & Allen
De Pace
2d half (7-9)
Gaudsmith Bros
Lawton
Georgie Tapps Co
Evans & Mayer
2d half (31-2)
Al B White Co
Gym Jam Girls
Fressler & Klaiss
Lucille Sis
SEATTLE, WASH.
New Orpheum (3)
Ross Wyse Jr
Frank DeVoe
Hap Hazzard
Joe Besser Co
(27)
Vic Oliver
20th Century Rev
ST. LOUIS, MO.
Keith's (3)
Eva Clark
Jack Waterman
J & K Spangler
Kitaros
(27)
Joe Young
F Remos' Midgets
Danny Sunell Co
Bomby & Gang

SIOUX CITY, IA.
Orpheum
1st half (2-5)
Dawn Sis
Edith Clasper
Johnny Perkins
Fox Hobbs Co
ST. PAUL, MINN.
Orpheum (3)
Murray & Allen
Olympia Prize W
Al K Hall
J & K Lee
(27)
Clifford & Marlon
Pat Henning
Tracey & Hay
Lias'd Dennati Tr
SYRACUSE
Keith's (3)
A Robbins
Berkoff & Wallace
Gordon's Dogs
Ardine & Tyrell
(27)
Audrey Wycoff
Billy Kelly
4 Swifts
Galla Rini & Sis
TOLEDO, O.
Keith's (3)
Art Frank
Jean Boydell
Gilbert Bros
(27)
6 Jewels
Diamond Boys
Ann Seymour
Bert Errol Co
TORONTO, CAN.
Imperial (3)
Jean Austin
Hickey Bros
Dakotas
Franklin Ardell
Stanley Twins
(27)
Puck & White
Gaudsmiths
Evans & Mayer
Cardini
Martha Mason Co
TRENTON, N. J.
Keith's (3)
Ray Bloch & Seal
Robins'n DeWitt Co
Dalton & Craig
(27)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Mae Wynn, Al. Fontaine

Jean Carr
DAVENPORT, IA.
Capitol
1st half (4-6)
Price Sisters
Jos B Stanley Co
The Briants
2d half (7-10)
4 Ortons
H & F Usher
Aunt Jemima
DES MOINES, IA.
Orpheum
1st half (4-6)
The Frankenbergs
G & M Eline
6 Candreva Boys
2d half (7-10)
Dave Thursby
Edith Row
Fox Hobbs Co
DETROIT, MICH.
Hollywood
1st half (4-7)
Wilson Keppel & B
Monroe Bros
(One to fill)
2d half (8-10)
Lauren Cadare
Barton & Young
(One to fill)
FT. WAYNE, IND.
Palace
2d half (9-11)
Arabu Sis & Carter
Sid Page & Girls
Chapelle & Carlet'n
(One to fill)
FT. WORTH, TEX.
Keith's (3)
Sandy Lang
Russell & Watson
Bob Robison
Honey Boys
(27)
Count Bernivici
Dezzo Retter
Carlton & Bellew
G. R'P'DS, MICH.
Regent
2d half (7-10)
Quinn Ryan
Pepito
(Two to fill)
HOUSTON, TEX.
Keith's (3)
A & S Lamont
Ward & Van
Cec Gehrig
Fleorette Jeoffrie
(27)
Evans & Wolf
Sig Friscoe
Maddox & Clark
LaBelle Elva
The Berkoffs
(27)
Luster Bros
Burns & Durkin
Milton Berle
BOSTON
Keith's (3)
Zastro & White
Burns & Kissen
Anger & Hair
(27)
De Torregos
Michon Bros
Bobby Folsom
Samaroff & Sonia
Harris & Van
BUFFALO
Hippodrome (3)
Watson Sis
Scott Sanders
Kuznetzoff Nicolina
2 Rhythm Girls
(27)
Gus Van
Hickey Bros
The Dekotas
Franklin Ardell
Stanley Twins
C'D'R R'PIDS, IA.
Iowa
1st half (4-6)

Jack Waldron
2d half (7-10)
Picchiani Tr
Geraldine & Joe
Watson Sisters Co
MEMPHIS, TENN.
Orpheum (2)
Irene Vermillion Co
Freddie Craig Jr
Smith Sirens & Lee
(One to fill)
MILWAUKEE, WIS.
Riverside (3)
Broadus Erle
Will Higgle & Girls
3 Juggling Newels
(Two to fill)
N. ORLEANS, LA.
Keith's (3)
Evans & Wolfe
Sig Friscoe
Maddox & Clark
LaBelle Elva
(27)
Pop Cameron Co
Achilles & Newman
Berkoff's Rus Co
Don Galvan
NEWARK, N. J.
Keith's (3)
Nash & Fatley
Marty May
12 o'Clock Rev
(27)
Mills & Bobby
Leavitt & Lockw'd
Frank Gaby
Venita Gould
Dance Aristocrats
OAKLAND, CAL.
Orpheum (3)
Bert Walton
Nard Lockford
Chris Charlton
Rita Gould
(27)
The Ingenues
Ruth Ford
Harum & Scarum
Cotter & Boyle

Danny Duncan
LaMarr & Boyce
Cherry Bl'm & J
Ann Boland
TROY
Keith's
1st half (2-6)
Tapps & Dance M
Lawton
Harry Holmes
2d half (7-9)
Burns & Allen
De Pace
6 Galenos
2d half (31-2)
Olvera Bros
Jack Wilson
Keo Taki & Yoki
Joe Herbert Co
TULSA, OKLA.
Keith's (3)
Bomby Co
O'Donn & Day
(Two to fill)
(27)
Seiler & 4 Peaches
McLellan & Sarah
Johnny Hyman
Great Schubert
UNION CITY
Keith's
1st half (2-6)
Stuart & Lash
Olive Ford
Gangler's Circus
2d half (7-9)
Tyler Mason Co
Harry Holmes
Cherry Bl'm & J
Jeanett Hackett
2d half (31-2)

(Four to fill)
Valencia (2)
Ricardo Sodero
Gruber's Gaities
Jack Randall & 6
Collins & Robersen
BALTIMORE, MD.
Loew's (3)
Hal Yates
Barto & Mann
Burke & Darts
Carita
Anita & Margo
BAY RIDGE, L. I.
Loew's
1st half (2-6)
Julia Kelety
Roy D'Arcy Co
Chamberlain & E
Amilda Sis Rev
(One to fill)
2d half (7-9)
Proctor Wilder & P
Cole Bros
M Montgomery
Foley & La Tour
Royal Uyeno Japs
BOSTON
Loew's (3)
Will Morrissey
Fields & Georgie
Fulton & Parker
Lillian Shaw
Carnival At Venice
BUFFALO
Loew's (3)
Audrey Dupree 4
Keene & Rumm
Lillian Dawson
Joe Yeomans
Wesley Eddy
CLEVELAND, O.
Granada (3)
Buddy Page
Trixie Friganza
Gomez & Winona
Medlock & Michael
COLUMBUS, O.
Loew's (3)
Serge Flash
Jay C Flippen
Fay Brady
June Carr
Danny Eddy
(One to fill)
JERSEY CITY, N. J.
Loew's (2)
Ray Teale
Emilie & Romaine
Stan Stanbrough
Chester Fredericks

Marjorie Burke
OAKLAND, CAL.
Oakland (2)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
PHILADELPHIA
Fox (2)
"Idea In Blue"
Renoff & Renova
Mitzi Mayfair
Paul Russell
Bob Brandels
Webster & Marino
PORTLAND, ORE.
Broadway (1)
"Espanola"
J & H Griffith
Harry Hannon
Mayo & Caruso
May Packer
Abbey Green
Suzanne
SALEM, WASH.
Capitol
1st half (3-4)
"Moonlight Revels"
George Broadhurst
Charles Braggs
3 Melvin Bros
Freda Sullivan
Curry & Graham
Pierce & Lazelle
Sunkist Ens
SAN DIEGO, CAL.
California
1st half (1-3)
"Top of the World"
Jack Pepper
Faun & Jardon
Sunkist Beauties
SAN FRANCISCO, CAL.
Fox (1)
"Vaudeville Echoes"
3 Alsons
Aerial Rooneys
B "Ike" Henshaw
SAN FRANCISCO
Fox (2)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Roth Rev
SAN JOSE, CALIF.
California
2d half (7-7)
"Gondoliers" I
The Romeros
Pzzlips Richardson
Moro & Yaconelli
Sunkist Beauties
SEATTLE, WASH.
Joe Rose
"Way Back When"
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeleine Du Val
Carla Torney Co
SPOKANE, WASH.
Palace (2)
"Southern Nights"
Hatt & Herman
Derby Wilson
Jimmy Lyons
Helen Warner
16 Tinies
TACOMA, WASH.
Broadway (1)
"Seasons" Idea
Frank Molino Co
Keith & Mack
Ada Broadbent
Ted Ledford
WORCESTER
Palace (2)
"Globs of Joy" I
Pat West
3 Lyric Stars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtiss Cooley
Follette Sis
Rena & Rathburn
Ken Gatewood
Doyle 4

BACK
IN AMERICA
THE
RAJAH OF RHYTHM
JACK POWELL
PERMANENT ADDRESS
c/o LEDDY & SMITH

FUNNY FELLOW
WHO?
EDDIE D. F. STANLEY
WHY?
He Makes 'Em Laff
Dir: LEDDY & SMITH

(Two to fill)
2d half (31-2)
Berkes & Wallace
Gordon's Dogs
Ardine & Tyrell
A Robins
Coliseum
1st half (3-6)
Smith & Rogers
(Three to fill)
2d half (7-9)
Henry Santrey Co
Charles Withers
(Two to fill)
2d half (31-2)
Richy Craig Jr
Dave Apollon Co
Donovan Sis & B
Pasquali Bros
86th St.
1st half (3-6)
Living Jewels
(Three to fill)
2d half (7-9)
Carmel Meyers
Danny Small
Foster Fagan & C'x
Ken Murray
Vanalaire
2d half (31-2)
Frank Richardson
Jack Murdock
Eddie Leonard Co
Smith & Rogers
Stevens Bros & N
58th St.
1st half (3-6)
Olvera Bros
Any Face
Bert Walton
Diana Chase Co
Helen Denison
2d half (7-9)
Arnett & F Coote
Fields & Bell
Lander Bros
Palm Beach Nights
2d half (31-2)
Young Kam & Tr
The Champion
Land of Clowns
Ray Cummings
El Cleve
Franklin
1st half (3-6)
Lander Bros
Palm Beach Nights
Dora Boots Early
Braille & Polo
Seed & London
3 Castles
2d half (7-9)
Ryan & Lee
Kluting's Co
Dot Myers' Rev
Naomi Morton
Roth & Shay
Danny Duncan
2d half (31-2)
Dalton & Craig
International 4
Blondes & Brunets
O'Brien & Hewitt
Larry Rich Co

Ruloff & Elton
Forsyth & Kelly
Royal
1st half (3-6)
Rolling Stones
Maker & Redford
Conlin & Glass
Bouquet of Melody
F X Bushman Jr
Allan Dixon & G
2d half (7-9)
Jack Collier
Teck Murdock Co
Joe Herbert Co
Gregory & Ryn'nd
Joe Termini
2d half (31-2)
Fred Harbert Co
Pat Lane
2 Ladellas
Dooley & Sales
Robinson Dewitt Co
BROOKLYN
Albee (3)
Sybil Vane
(Two to fill)
(27)
Nick Lucas
Tom Patricola
Roth & Shea
Flushing
1st half (3-6)
Chas Withers
Joe May & Dottie
Venita Gould
(Two to fill)
2d half (7-9)
(To fill)
2d half (31-2)
Sylvia Froos
Oscar Lorraine
Chesleigh & Gibbs
6 Galenos
Harland Dixon Co
Kenmore
1st half (3-6)
Ken Murray
Foster Fagen & C'x
Tanzolana
2d half (7-9)
Any Face
Bert Walton
Tillis & LaRue
Lillian Roth
2d half (31-2)
Harry Carroll Rev
Harry Hirschfield
Maxine Lewis
(One to fill)
Madison
1st half (3-6)
Barry & Whitledge
Carlena Diamond
(Two to fill)
2d half (7-9)
Tom Patricola
(Three to fill)
2d half (31-2)
Renee Riano
Ashley Paige
Healy & Cross
AKRON, OHIO
Palace (3)
Georgie Price

Thanks to Mr. Marco
And Phil Bloom.
Open for FANCHON
And MARCO soon.
NORMAN THOMAS 5
Dir: LEDDY & SMITH

Hamilton
1st half (3-6)
Tyler Mason
Naomi Norton
Bobby Pinkus
Murray & Irwin
Chas Bennington
Pansy the Horse
2d half (7-9)
Conlin & Glass
Rush Forest & Lee
Mack & Archer
Goetz & Duffy
Ryn'ldo & D'n'gan
Brooks & Nace
2d half (31-2)
Maximo
Bob Hope
Harlow Wilkins
Green & Lafell
The Necking Party
Allen Dixon & G
Antics of 1931
Hippodrome (3)
Pickard's Co
Arthur Ward
Frances & Wally
Bernard & Henri
Jim McWilliams
Tinova & Balkoff
Samaroff Co
O'Donnell & Blair
(27)
F & M Britton
Bobby Pinkus
Paula Paquita
4 of a Kind
May Wirth
Harry Foster Welch
George Herbert
Jefferson
1st half (3-6)
Fields & Dell

T & R Romaine
F & J Hubert
Nella Arnaut
(27)
Art Frank
Jean Boydell
Gilbert Bros
ATLANTA, GA.
Georgia (3)
Achilles & Newman
Pop Cameron Co
Don Galvan
The Berkoffs
(27)
Luster Bros
Burns & Durkin
Milton Berle
BOSTON
Keith's (3)
Zastro & White
Burns & Kissen
Anger & Hair
(27)
De Torregos
Michon Bros
Bobby Folsom
Samaroff & Sonia
Harris & Van
BUFFALO
Hippodrome (3)
Watson Sis
Scott Sanders
Kuznetzoff Nicolina
2 Rhythm Girls
(27)
Gus Van
Hickey Bros
The Dekotas
Franklin Ardell
Stanley Twins
C'D'R R'PIDS, IA.
Iowa
1st half (4-6)

Jack Usher
MADISON, WIS.
Orpheum
1st half (4-6)
Cowan & Gray
Chase & Latour
Jack Waldron
2d half (7-10)
Picchiani Tr
Geraldine & Joe
Watson Sisters Co
MEMPHIS, TENN.
Orpheum (2)
Irene Vermillion Co
Freddie Craig Jr
Smith Sirens & Lee
(One to fill)
MILWAUKEE, WIS.
Riverside (3)
Broadus Erle
Will Higgle & Girls
3 Juggling Newels
(Two to fill)
N. ORLEANS, LA.
Keith's (3)
Evans & Wolfe
Sig Friscoe
Maddox & Clark
LaBelle Elva
(27)
Pop Cameron Co
Achilles & Newman
Berkoff's Rus Co
Don Galvan
NEWARK, N. J.
Keith's (3)
Nash & Fatley
Marty May
12 o'Clock Rev
(27)
Mills & Bobby
Leavitt & Lockw'd
Frank Gaby
Venita Gould
Dance Aristocrats
OAKLAND, CAL.
Orpheum (3)
Bert Walton
Nard Lockford
Chris Charlton
Rita Gould
(27)
The Ingenues
Ruth Ford
Harum & Scarum
Cotter & Boyle

Danny Duncan
LaMarr & Boyce
Cherry Bl'm & J
Ann Boland
TROY
Keith's
1st half (2-6)
Tapps & Dance M
Lawton
Harry Holmes
2d half (7-9)
Burns & Allen
De Pace
6 Galenos
2d half (31-2)
Olvera Bros
Jack Wilson
Keo Taki & Yoki
Joe Herbert Co
TULSA, OKLA.
Keith's (3)
Bomby Co
O'Donn & Day
(Two to fill)
(27)
Seiler & 4 Peaches
McLellan & Sarah
Johnny Hyman
Great Schubert
UNION CITY
Keith's
1st half (2-6)
Stuart & Lash
Olive Ford
Gangler's Circus
2d half (7-9)
Tyler Mason Co
Harry Holmes
Cherry Bl'm & J
Jeanett Hackett
2d half (31-2)

(Four to fill)
Valencia (2)
Ricardo Sodero
Gruber's Gaities
Jack Randall & 6
Collins & Robersen
BALTIMORE, MD.
Loew's (3)
Hal Yates
Barto & Mann
Burke & Darts
Carita
Anita & Margo
BAY RIDGE, L. I.
Loew's
1st half (2-6)
Julia Kelety
Roy D'Arcy Co
Chamberlain & E
Amilda Sis Rev
(One to fill)
2d half (7-9)
Proctor Wilder & P
Cole Bros
M Montgomery
Foley & La Tour
Royal Uyeno Japs
BOSTON
Loew's (3)
Will Morrissey
Fields & Georgie
Fulton & Parker
Lillian Shaw
Carnival At Venice
BUFFALO
Loew's (3)
Audrey Dupree 4
Keene & Rumm
Lillian Dawson
Joe Yeomans
Wesley Eddy
CLEVELAND, O.
Granada (3)
Buddy Page
Trixie Friganza
Gomez & Winona
Medlock & Michael
COLUMBUS, O.
Loew's (3)
Serge Flash
Jay C Flippen
Fay Brady
June Carr
Danny Eddy
(One to fill)
JERSEY CITY, N. J.
Loew's (2)
Ray Teale
Emilie & Romaine
Stan Stanbrough
Chester Fredericks

Marjorie Burke
OAKLAND, CAL.
Oakland (2)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
PHILADELPHIA
Fox (2)
"Idea In Blue"
Renoff & Renova
Mitzi Mayfair
Paul Russell
Bob Brandels
Webster & Marino
PORTLAND, ORE.
Broadway (1)
"Espanola"
J & H Griffith
Harry Hannon
Mayo & Caruso
May Packer
Abbey Green
Suzanne
SALEM, WASH.
Capitol
1st half (3-4)
"Moonlight Revels"
George Broadhurst
Charles Braggs
3 Melvin Bros
Freda Sullivan
Curry & Graham
Pierce & Lazelle
Sunkist Ens
SAN DIEGO, CAL.
California
1st half (1-3)
"Top of the World"
Jack Pepper
Faun & Jardon
Sunkist Beauties
SAN FRANCISCO, CAL.
Fox (1)
"Vaudeville Echoes"
3 Alsons
Aerial Rooneys
B "Ike" Henshaw
SAN FRANCISCO
Fox (2)
"The Dance"
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Roth Rev
SAN JOSE, CALIF.
California
2d half (7-7)
"Gondoliers" I
The Romeros
Pzzlips Richardson
Moro & Yaconelli
Sunkist Beauties
SEATTLE, WASH.
Joe Rose
"Way Back When"
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeleine Du Val
Carla Torney Co
SPOKANE, WASH.
Palace (2)
"Southern Nights"
Hatt & Herman
Derby Wilson
Jimmy Lyons
Helen Warner
16 Tinies
TACOMA, WASH.
Broadway (1)
"Seasons" Idea
Frank Molino Co
Keith & Mack
Ada Broadbent
Ted Ledford
WORCESTER
Palace (2)
"Globs of Joy" I
Pat West
3 Lyric Stars
Scotty Weston
Dolly Kramer
Mary Treen
Wanda Allen
Moore & Moore
Curtiss Cooley
Follette Sis
Rena & Rathburn
Ken Gatewood
Doyle 4

WOLGAST-GENARO DRAW IS TAMEST TITLE TROT

By JACK PULASKI

The tot championship remains just where it was before Midget Wolgast of Philly and Frankie Genaro met at the Garden last Friday. The 111-pounders were supposed to battle for the flyweight title but it was hardly a scrap. One of the tamest title bouts seen hereabouts. They called it a draw and as some eggs said on the way out: "Well, it saved some people a lot of money anyhow."

In New York Wolgast is rated the champ. On the outside Genaro has the call, if it means much either way. Fight fans do not care, judging from the poor attendance. The National Boxing Association says Frankie is the real holder of the midget title and the match was slated to settle the matter.

Looked like the Midget was entitled to the shade but doubtless because of the questioned championship it is just as well. Adding up all the punches, the shells of about a dozen eggs might have been cracked. It is notorious that most little men can sock each other with everything and nothing happens. Why Genaro and Wolgast should have been so careful, is the annoying thing about it.

The onlookers quickly tired of the affair and became loquacious. One upstairs guy insisted on knowing when the main bout was going on. There was a general unrest and continuous comment, razzes and what not. Not one boxing thrill during the entire 15 rounds.

Before the ninth round started Patsy Haley, the referee, walked to the corners and told both kids that unless they made a fight of it, he would declare it no contest. Thereafter they mixed it up, flurry fashion. Wolgast edged to the front in the 11th and 12th rounds. In the 14th Genaro started it when he could knock out the midget. He did the most trying then and in the final frame. Wolgast looked the faster and more accurate puncher, Genaro the more rugged fellow and inclined to be tough. Little color to either fighter this time. They should toss up for the title.

Semi-final was a surprise. Jimmy Slavin, the savage West Side mick feather, losing nearly all the way to the more slender Kid Francis, announced as "of England." Slavin had his bicycle with him and how he used it.

Fans were amazed at Jimmy backing around the ring. He went so fast that at times it looked as if Francis was tired running after him. Maybe Jimmy had too much

Where Actors Hang Out

By Joe Bigelow

An analytical survey of the acting profession in regard to what it does in spare moments and for relaxation, to be thorough, must first divide the profesh into two divisions: actors working and actors laying off.

The latter class is an overwhelming majority and entitled to the feature spot in an essay labeled "Where Actors Hang Out."

Actors who are working hang out where it costs money. Otherwise there wouldn't be much sense to working. Actors laying off hang out where it is most economical.

Actors who do most of their hanging out in barrooms are fewer today. On the average, they are a more sober lot nowadays. That is, as far as public saloon and speakeasy imbibing is concerned. Speaks still get plenty. But most actors, similar to other people, find drinking within the confines of one's or somebody else's hotel room, with a bell hop as the running bartender, more convenient and pleasant.

Actors who are members of the Friars Club think the Friars the best place to hang out, and the Lambs Club the worst. Lambs think their club the best and the Friars terrible.

Actors who have their own homes on Long Island, when not traveling, spend most of their time there. Those who saved their money for just that reason are a home-loving lot, really more so than many laymen.

Actors who have a cold hang out at the Turkish bath.

Many actors while away their spare time stealing bows.

Other actors spend their days waiting to see their agent.

Actors who are monologists hang out at the public library reading the humor magazines.

Paying Off

Actors who are divorced spend their time looking for just enough work to pay the alimony.

Actors who are acrobats use up excess minutes learning how to sing.

Actors who have animal acts spend their evenings bathing their dogs. As do hoofers with bad feet.

Actors who have children spend days and nights teaching the kiddies how to look cute when walking on at the finish.

Actors who have mothers-in-law in Topeka figure how to stear clear of Topeka.

Actors who are playing five-a-day in the picture houses walk from the stage to the dressing room.

Few actors waste much time talking about themselves.

Actors who think they're 90% of the act devote odd periods to looking for new partners.

Actors who are chorus girls spend entire afternoons returning gifts.

Marrying

Actors who marry 50% of a sister team dedicate their lives to wishing they had married a single.

Actors who play in the talking shorts spend hours looking for the green light.

Actors who make the jumps by auto use up spare time estimating how much they saved in r.r. fares.

Actors from Hollywood with tuxedos and actresses from the same place with decollete, spend the other six days trying to get in the Mayfair on Saturday nights.

Actors with extra strong thumbs do their loitering in the automat.

There is no particular hang-out in New York for actors any more. They go their kibitzing together at each other's homes, at their various clubs, in a few eating places like Mrs. Gerson's, St. Regis, Lindy's and Dave's Blue Room—and on the Times Square curbstone between 46th and 47th streets.

But most actors do their hanging out with other actors.

From Beauts to Bums

Dallas, Dec. 27.

Tentative date for Galveston 1931 beaut pageant is set for June 13-17, with the town kicking in close to $2,000,000 to doll up for the visitors.

While city dads are struggling to revive town's former prestige as a resort, the burg still remains the national bums' watering place, with the podhangers so numerous this winter that police issued a blanket ban against them.

Martin Starr, director of Galveston's 1931 beauty pageant, is on the trail to line up girls for the big show.

CHI. NEW YEAR BOOZE PRICES ARE ALL HIGH

Chicago, Dec. 27.

If there ever was a home-brew year, this is. All the boys who last year got their stuff over the phone used the family bath tub and fermenting their own Christmas cheer.

Midwest sale of liquor dropped 65%, with the bootleggers moaning plenty low. Prices, however, are only about 15% below last year's figure.

Price list per case:

American Bourbon	$100
Canadian Bourbon	150
Gin	35 & 50
Champagne	110
Scotch	110
Cordials	120

In spite of the fact that Chicago is the center of liquor control, the town pays probably the highest prices in the country. Due to the terrific hauling charge from Detroit and Miami.

Bourbon is the standard Chicago whiskey, rye being very scarce. Bourbon can be had as low as $2 a pint if you're careless. Better boys were quoting $5.50 a pint.

Softening Up

One of the city's flop joints, selling rows of hard beds to the homeless at two bits a night, is getting soft. Place used to land bums in the workhouse on vagrancy charges if they showed three nights in a month.

Now the boys may not only come as often as they please, but the joint even furnished them with Christmas cards to send to their friends.

Can. Liquor Sales Slump, May Close Some Stores

Seattle, Dec. 27.

Canadian liquor was selling at $6 the imperial quart over Christmas and for the new year, this being considerable of a reduction over a year ago.

Liquor Control Board of British Columbia reports sales of alcoholic commodities declined 15% in October, 22% in November, and around 30% in December, this year over corresponding months of 1929.

Citizens of the U. S. find it cheaper to buy imported liquor at home. Canada's liquor board, due to the slump in sales, expects to close some of its smaller liquor stores.

Hollywood Hooey-Parties!

By Abel Green

Clocks Lifted at Party, but Suspected Pair Released

Barbara Lang, 22, dance hall hostess of 349 West 85th street, and Edward Kohn, 21, of 588 West End avenue, were discharged in West Side Court by Magistrate Anthony Burke on a charge of grand larceny.

Defendants had attended a party at the home of Abraham Keve, attorney, 230 West 79th street. Members of Mr. Keve's family had given the party and Kohn and Miss Lang were invited.

Several watches disappeared. Detective O'Donnell and Harvey of the West 68th, were notified, and it was alleged that one of the watches was found on Kohn. The other watches soon reappeared, the police stated.

Suspicion rested on Kohn and he and the girl were arrested. Miss Lang was charged with acting in concert. Kohn has been arrested before. The court scored the defendants and freed them when Mr. Keve stated he was motivated by the Xmas season and would not prosecute.

The nuts!

Sooner or later it all simmers down, no matter what the environments are, to another session of rewriting and re-settling the picture business.

Be it an executive's swanky shindig or a literati pow-wow or just a party get-together by the Hollywood boys and girls, fundamentally they'll (1) dish the dirt; (2) pro and con as to why and how this or that was such and such; and Nos. 1-2-3-4-5, etc., drink gin and ginger ale.

Through every party will run the same predominating keynote—the financial aristocracy of celluloid. Whoever is top-money is head-man at this party. That usually means the director or supervisor present. They in turn will create a supremacy for the handsomest femme in the room. With the male high-ups ogling the gals, everybody lays off that prospect. Attention is still innocuously focused on the supervisor or director or whoever is the leading spirit in the assemblage. These worthies in turn talk chiefly for benefit of the lady fair they are romancing with.

If it's an ulta gala, i. e., distinguished get-together in Beverly Hills or Laurel Canyon, you can almost distinguish the gradations by the inflections in the butler's voice as he announces: "Joe Doakes, a $6,000 a week director"; "Minnie Zilch, a $4,500 a week star"; "Hymie Schmeerkaze, a $750 supervisor," etc.

But ultimately and almost with prearranged objectiveness it all simmers down to tearing apart (a) a picture, (b) a star, (c) a reputation, (4) a condition.

Card Players

After that, the Hollywood party evolves further into two factional camps, the bridge players and the poker, hearts or pinochle players, who are almost inevitably divided respectively into the feminine and masculine camps.

After the party breaks up most of them meet again for a coffee at Henry's and a better time there.

Aside from these manifestations of the economic relationships being so closely intertwined with the social contacts, no other community in the world carries on so much with itself as does a Hollywood group. None seems to recognize that each is only as big as his or her job; that when it's option time in Hollywood they'll be coming back to normalcy. But, for the three months or the six months or the year that they are secure in their contracts, they are kings for a day.

The more or less uncertain Hollywood hosts and hostesses—this, as distinguished from the business executives and their families who have gone through the changing tide year after year—are always a shock to any easterner who knew them when. How they "go Hollywood" with extra shifts of Filipinos to tend bar is something which they probably guarded against when they first got out here, but somehow it gets 'em in the end.

Picture wives, whose ancestry, only a generation back, or even more immediate antecedents, went through all sorts of hardship, suddenly find that nurses and companions and secretaries are a necessity to their existence.

It's all perhaps superinduced by the strain of Hollywood parties, but it's also part of the Hollywood hooey.

"Pansy" Stuff Slipping

"Pansy" floor shows in several Broadway nite clubs are beginning to show signs of losing their drawing power.

Two clubs, the Everglades and D'Orsay last week discontinued using the boys doing male impersonations, substituting conventional girl revues and manly-m. c.'s.

Wrestling Match Riot

Toledo, Dec. 27.

More than 1,000 wrestling fans rioted in the Lucas County Auditorium Friday night. Cops called, hop bottles and drinks of several consistencies and gallons were swung.

John Kilonis, wrestler, who egged the crowd into a frenzy by his foul tactics, escaped, although Juan Humberto, his rival, took a severe beating.

SCREAM | FOLLYWOOD | BOARDWALK | STAGS

VARIETY, Jr.

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Vol. I. No. 1 New York, Wednesday, Dec. 31 ½ Page

SHOW BIZ DOES MERGE

"Love" $9,000 in Topeka, Biz As Iz O.K.—N.G.—Etc.

Topeka, Dec. 25.
(Pop., 125,000)
Weather: Okay

Crashing through with the biggest exploitation campaign this town has ever witnessed the Blue Mouse clanged the gong last week with a wow $9,000 for "Love's Paradise." Among the numerous innovations was a special day for men only, with a classy-looking dame parked in every other seat. Male customers got free necking privileges with each ticket, and the house was mobbed until past midnight despite three extra shows. Patrons lucky enough to be furnished the girls gratis in return for the free advertising.

The Broadway nosedived to $4,000 with "Angel No. 2," a rank copy of the original "Topaze." Manager Jones dressed himself in a gorilla suit and paraded the lobby, scaring the children away. Instead of attracting biz, Jones was replaced later in the week.

Estimates for Last Week

Orpheum (RKO) (1,500; 25-35-50)—"What Ho!" (C) and "He What Gets" split. Fair, but just fair; $3,600. fair.

Broadway (Fox) (4,500; 25-50)—"Topaze" (No. 2) (W-V). Too much like "Topaze" although producer misnamed it. $4,000; almost as bad as Noah's Ark.

Blue Mouse (Hamrick) (650; 25-75)—"Love's Paradise" and "Who Done It?" Swell combo and ——— split. Forgot to look picture for last half, so stopped cold on fishing trip. $4500, terrific.

Rialto (Fox) (1,250; 25-35-50)—"Dixiana" (RKO) and "Sweethearts on Parade" (Par.). Split. Flopped on first day's biz; $3,000, terrific.

Fun in London

London, Dec. 25.

Something very funny happened here.

Receiving word that his mother was very ill, Hal Olson, who works something like Al Jolson, decided the show must go on despite his grief.

He, as you say in America, laid an egg.

BALLYHOO IS STORE GAG

With biz very bad, department stores are trying to set as a trade stimulator.

Display windows are being filled with sheer bras, corsets, brassieres and girdles.

Layoffs who used to watch building excavations now spend their days pressing noses against plate glass.

"It all goes to explained one observer. He said he spent an entire day gazing at a girdle display.

Biz is still very bad.

MGR. SHOT AS SPLITS

Chicago, Dec. 25.

Joe Givoe, manager of the Pineapple theatre, was shot and killed by Harry (Nosey) Squires, 32, and Mike (Hago) Fanzy, 26, two ex-prize fighters Saturday (24) afternoon. Givoe was counting the day's receipts in his office when the bandits entered and shot him without warning. They got $200 from the cash box and $500 from Givoe's pocket.

The thugs are hiding at 2132 Blue Island until the police cool down.

Cohn Collapses At "Dirigible"

[illegible]

Copper Rescues Soub from Cold

[illegible]

ST. OKAYS BIG DEAL

Insiders Predict Show World in Somebody's Pocket If——

CASTOR OIL SLIPS

By Claude Binyon

A merger so tremendous in effect as to involve the whole of show biz, with Fox, R. K. O., F. & R., Sears-Roebuck, Liggett's, Listerine, Grape Nuts and 3-in-1 interested, will shortly be on the books, according to unofficial Wall Street.

What this new lineup will do to the previously announced "working agreement" between American Cheese and Castor Oil is not known, but insiders claim the new rumor takes precedence over everything.

As indication that the dent is in the bag, Americ an Can shot up to a new high today. Boys in the know point to that as the answer to everything.

"It's the answer to everything," one of them stated.

Meanwhile all firms involved are busy issuing denials that the merger is even a remote possibility.

"There's nothing to it," Jack Warner announced.

"Your firm isn't mentioned," a reporter reminded him.

"Oh," said Warner.

(Continued on page 3)

(Try and find it)

NMN BANS DIRTY DIRT

NMN has issued a general ban, applying to all vaude houses on the circuit, against the use of dirty or questionable material by acts. Two months ago, [illegible] good taste by acts [illegible] for breaches [illegible] responsible for the ban, a new one to NMNites.

Acts act quite a bit [illegible] of skimmer ring comedy, the [illegible] Wailing [illegible] have ceased.

The [illegible] supervision of [illegible] NMN [illegible]

[illegible]

Mystery Fire

[illegible]

Blame Attendance on No More Good Cigars

Phew's Fumes

Somebody dropped a stench bomb in The Plaza's Phew theatre on the Bowery.

"Do joint smells a lot cleaner these days," observed a customer.

LENT LULL FOR L. A. LEGITS

Los Angeles, Dec. 25.

Legit grosses here continue about the same as usual. Nothing startling happened during the week, and no new openings.

Weather was okey, although a little rain Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday didn't help things any.

Night football, day football, golf, Christmas and the usual Easter lull are probably having their effect.

A scarcity of money is noticeable all around.

Estimates for Last Week
All houses dark.

Al Calls It Off, But May Do It

Al Jolson is in New York considering a show. If he decides on it he'll postpone his return to the coast.

Hollywood, Dec. 25.

Al Jolson is here considering a show. This is to be his own version, although was another announced or decided.

If he decides on it he'll postpone his return to New York.

[illegible]

New Orleans, Dec. 25.

Al Jolson is here considering a trip to Mexico. If he decides on it he'll postpone his return to New York.

Also [illegible] Dallas, Tex.

[illegible]

Al Jolson is [illegible]

[illegible]

Mgr.'s Leg Folds, So Does Stock

[illegible]

Manager Harry [illegible] attempted to [illegible] last night [illegible] taking [illegible]

He [illegible]

Patrons' Falls Stim. Grosses in Ia. Cheese Box

Oskaloosa, Ia., Dec. 25.

Henry Whippletwaite, manager of a 600-seater near here, has installed a breakaway chair in every row.

"Every time somebody sits in a breakaway seat," said Whippletwaite, "all the customers laugh. That keeps everybody happy."

Last Halloween Whippletwaite bought a set of prize-winning teeth and embedded them in a breakaway chair in the balcony. It didn't miss her very much anyway.

Coast Resumes, But Not Just Yet

Hollywood, Dec. 25.

One of the major studios on production will soon make a picture based on an unrevealed novel.

The [illegible] title as yet. [illegible] been set as yet. [illegible] cast as well.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

In one of the most flaring denunciations ever uttered, a prominent executive high in eastern circles blamed the decline in theatre attendance upon "politics and relativity" existing in coast studios.

"Studios are filled with useless cousins and friends of the big bosses," the executive declared. "I know, because my uncle who got me this job is a studio manager in Hollywood, and he told me how bad it is in studios there."

Hollywood, Dec. 25.

In one of the most sweeping denunciations ever uttered, a prominent executive high in coast film circles blamed the decline in theatre attendance upon "ignorance of the eastern pluggers concerning proper selling and exploitation of pictures.

"One of the best pictures I ever made is flopping all over the country," explained the exec.

"All Quiet" Gets Berlin Lave

[illegible]

The Dying Nite Clubs

New York's class nite clubs have to date encountered the leanest season in a dozen years. Big openings at spots profitably operated over a long period of years were immediately followed by slim trade, even on Saturday nights. That not more than half a dozen out of 15 clubs rating a class draw would show a profit at the end of the season was an early indication.

The familiar swanky places slashed a dollar or two off their couver charges the start of the season. With most of the former spenders not caring, these have played to small trade right along.

In the Times Square section three new clubs opened in old locations. During the past months they have been getting most of the nite club business there is around these days. Two of these spots depends upon "pansy" personalities for their main draw with the horticultural touch added to the gay spots this year the most significant developements in nite club floor shows. Both joints have one or more of their male entertainers doing "drag" numbers.

As to numbers, the class clubs maintain their lead eleven being in operation to six of the middle calibre.

The 3 a. m. curfew law is still generally observed by most of the better clubs. Two all night spots protected by the hotel clause are operating while two other clubs run until dawn under a new ruling that permits the extension if the club operators own the property where the joy spot is located.

Drop in Couvers

Couver charges scaled at $5 and $6 last season, are now down to $3 and $4, while the general run of clubs are $1 and $2 per cover. In many case the fee is dispensed with in lieu of a minimun check of $3 or less.

The non-couver charging dine and dance spots, all with large capacity and lavishly mounted floor shows have doubled in number along Broadway during the past year. Several of the new spots were not paying off regularly shortly after opening and expected to fold at any time.

More than 100 girls are in the floor shows of clubs specializing in nude revues, but salaries are down, the average being $30 a week. Harlem with its numerous hot spots no longer offers much in the way of opposish to the Broadway joints. Drunkenness and disorder nowadays in nite clubs have been reduced to a minimum. In most spots gypping tactics are taboo, the operators making every effort to protect that rare customer with a bankroll and enlist him as a steady patron. Many of the old practices have been abated, forced by condition of rotten business.

As a Beer Plug

There is a new beanery serving one of those eight-course meals for 55 cents which includes such things as oysters and roast chicken. Twist is that a mug of beer at a dime must be bought. And the inside of the whole thing revolves around that mug of beer.

Restaurant is actually backed, it is said, by a big brewer. He is so sure that beer and light wines are coming back soon that he is simply building up a strong desire for foam by these low-priced food joints and he's going to have a string of 'em to plug the beer.

As for the chow, the order is to serve the best food possible for the money, without profit.



THE DUPONTS

Week Dec. 27, Loew's State, New York.

R-K-O: HUGO MORRIS
LOEW: HARRY PINCUS

Yellow Peril Cabarets Losing Trade Through Stripped Floor Shows

Chinese restaurants are reported struggling through a season in which business is said to have fallen off 40% or more. It was thought at first that some night club patrons, deserting the later places, would give the former yellow period joints' floor shows a play. Expectations went wrong.

Considerable trade has gone over to American restaurants on Broadway offering more of a strip show. Tea rooms have also taken away, a number on or near Broadway having dance orchestras.

During the past few years some of the suey spots have been able to feature well-known "name" bands as the principal part of their shows. At present there is not one orchestra on the street figured for a better than average draw. Only two are known to any extent, the others being just bands. N. s. g. at that.

Profits on the Chinese meals run high. It is claimed by one yet the average Chinese lunch or supper, including all items of overhead, runs to a cost of 29c per meal. This was figured without the cost of floor shows, which seldom exceeds $200.

Over-Respect for Women

By Ruth Morris

Are women more respected in the show world today than 25 years ago? The answer is yes, more's the pity.

In the good old days, woman was respected for her virtue; today she is respected for her brain. She would enter a man's world and earn a man's wage, would she? Very well, then, let her do without the chivalry that was the right of a dainty creature whose skirts had not touched the mire of trade.

Twenty-five years ago, when "Variety" was a precocious cherub with an unripened green cover, woman was making dramatic entry into the office world. She was The Business Girl then, capitalized in editorial thought. She was The New Woman, a charming freak.

It was something, in those days, to be a working girl. Even a popular song called upon Heaven to protect them.

She was as much a phenomenon as the first automobile—a lovely person to be stared at, admired and accepted with amused tolerance. No naughty words might be breathed in her presence lest she bring out her smelling salts and sink to the floor.

And what is she today? Just a mugg. Her arrival at the office is not celebrated by flirtatious greetings. She's lucky if she gets as much as a passing glance or unromantic "how're ya, kid?"

She belongs. She's part of the picture—usually the background.

As she strides to her desk, her colleagues don't hasten to extinguish asphyxiating pipes. They know she'll immediately produce cigarettes and start smoking out the office. Men tell her dirty stories because she's a good sport with an accredited sense of humor. When a taxi is not available, escorts make her walk in the rain because she's grown athletic since the days of the ridiculed Bloomer Girl.

Off Pedestal

And why? Because men respect her, darn it. She's no longer a goddess.

What of the feminist who created a stir by demanding her vote? She was a Personage at the turn of the century, celebrated by mocking cartoons, vaudeville jokes and jibing verses. How could a housewife get out of the Home and into the House? It was too delightfully silly.

But how things have changed. The men who cat-called Mrs. Catt send Mrs. Pratt to Congress.

Strangely enough, the last touch of old-world reverence for women disappeared with the saloon. At each corner hang-out the legend "Family Entrance" attested that ladies must not rub shoulders with bar-room habitues, but be isolated in sacred and discreet havens.

Do men protect the weaker sex from such contaminations now? They do not. They ask: "At what speakeasy would you like to lunch?" They do not fear some lout, in his cups, will insult their guest. She can't be insulted—she knows all the answers. In or out of a speakeasy, she demands respect and, alackaday, gets it.

Anyway, the reporter to whom this assignment was given is pretty mad at an editor who thinks she knows what went on outside the nursery 25 years ago.

The Champ Chump Town

By GEORGE McCALL

Hollywood, Dec. 20.

Rackets have flourished and continue to bring forth fruit in Hollywood. Picture people, aided by flattery and their own ego, have contributed greatly to the upkeep of the gentry who believe that only morons exert energy in exchange for bread.

Hollywood for years has been a sort of west coast headquarters for the gyp gang who wish everything but three-card monte onto the picture mob. No gyp is too old to bring results. So credulous are the flickerites that the same game can be worked for year after year. The recent arrest of a jockey who worked the fixed race gag for three years in Hollywood without being caught. One director is reported to have lost close to $50,000 during that period on the chance that perhaps he was getting good information. That the nags lost was just the breaks. Others went for the gyp and lost plenty, but there never was a squawk. Picture people hate to admit they are chumps, it might have an effect on their public.

Fortune telling, personality developing, trick stock advice, fake business management, spurious jewelry, perfume, cloth and fur supposed to be smuggled into the country, shares in oil wells, fake business ventures, new isms and shisms for the development of health, questionable charities, language and vocal schools, bum real estate, non-existing clubs, crooked gambling games. In fact, every gyp in the curriculum of racketeering rolls up an impressing toll at the end of the year. A toll made impressive by the great number of picture people who love to play sucker.

"Hot" Stuff

It would seem impossible that in this more or less enlightened burg muggs could get by with the old boosting racket. Still every day the studios are visited by some gyp who is selling some type of merchandise supposed to be "hot." Picture people go for the stuff and never murmur.

Every year there is a half a dozen "Who's Who" books promoted and the picture mob are the biggest contributors. Last year none of the social publications got as far as the presses. However, the same gag has been worked for years.

Picture people never seem to get wise to the fact that they are good meat for the smart muggs. No wonder the gyp gentry genuflect at the feet of the picture names. They're the world's choice saps with their dough.

Gyp auction sales, stores that are on the verge of closing, anything at all that will attract the public, goes to work and gets a picture name to help it get by. And all the name gets out of it is the chance of a little publicity, mostly unfavorable.

Not Antique

In the last three months three picture names have been in court suing dealers in antiques because articles purchased in their stores were not authentic. Not one of the buyers thought of getting someone who knew something to appraise the articles before the purchase. Now that money is tight and some of the actors have to sell their supposed valuable furnishings, they find that their merchandise is 1930 antiquities.

Broadway in 1905

Broadway was discarding the brown derby for the tall millinery in 1905. Pulling stakes for the trek uptown.

Aside from some class eating places in the Times Square sector, Broadway's nocturnal playground for sundodgers, racket guys and their ladies had been south of Times Square. Lower Broadway made the Tenderloin and eventually the Tenderloin made Broadway.

The Tenderloin supplanted Union Square as the new spot for the stay-out-lates. Broadway was just a street until the Tenderloin passed out. After that Broadway was synonymous with the former classification, but figured a more sedate and refined monicker. When the Tenderloin moved to Times Square the racketeers, joint owners and the dames moved with it. No cover charges or Broadway columnists in this era. No curfew either. Broadway was wide open day and night.

The main night playgrounds of the period for big spenders were Rector's, Shanley's and Brown's. This trio got most of the smart trade, while the old Knickerbocker, Metropole and Jack's got the show folk and sporting men in periods of affluence.

10c. for Food and Drink

The chiselers were also with us, playing the night life with short coin but getting plenty of entertainment in the sidestreet thirst quenching emporiums where a couple of beers and a good feed from the lunch counters could be had for a dime. Entrance money was all the smart boys needed.

The sidestreets were also studded with plenty of night places, such as the German Village, Joe Adams', Billy Gallaghers, the Garden and numerous others, with most projecting entertainment supplied by singing waiters. Everybody wanting to play around and with a couple of bucks to spare all made for Broadway.

16 Legits

Broadway's theatre belt of this era had 17 houses with all but one, Hammerstein's Victoria, playing legit. From the Macy-Gimbel line (that is now but was not then) Broadway proper held seven houses with the remainder on side streets, mostly 42d, then considered the uptown deadline for the theatre district. Broadway had the Victoria, only vaude house in the Square; New York, Criterion (surviving), Herald Square, Knickerbocker, Casino and Broadway, the four latter since demolished. Harrigan and Hart were at the Garrick on West 35th street.

The 16 houses represented New York's only stands for $2 legits and comprised the theatre district of that decade. Other outlet for the legits were the neighborhoods, scaled at $1, which the attractions generally played after the uptown dates and before taking to the road.

The cabaret (now nite club) racket was about coming in. Type of shows projected were a cross between the evolutionized singing-waiter type of entertainment and the dame backing, copped from the European places. Women performers were in demand over males in most of the night places, especially in the smaller joints, where the mixing angle and check boosting made a business of understanding misunderstood. The racket still goes on, especially in the speaks of 1930.

Many structural changes on Broadway since 1905, a few new rackets, but still many of the old-timers working them and showing the newcomers plenty of new tricks.

More lights, more theatres, more joints, and more crowds now than 25 years ago, but less revelry and fun than in the days of old Broadway.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thurs. & Sat.

EARL CARROLL VANITIES
EIGHTH EDITION
87 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy DAVIS—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
Evs. 425 Orch. Seats $4, exc. Sat. (Plus Tax) Wed. & Sat. Mats. Entire Orchestra $2.50
NEW AMSTERDAM WEST 42nd ST. Wisconsin 8312. Mats. New Year's Week, Thurs. and Sat.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
ROXY
A Holiday Show for Young and Old
"The Shepper-Newfounder"
with EDMUND LOWE — Lella Hyams. On the Stage: Spectacle in four scenes, Snow White and Rose Red; English Carols, Santa's Toy Shop.

The PASSION FLOWER
A Metro-Goldwyn-Mayer Picture
KAY FRANCIS, CHAS BICKFORD, KAY JOHNSON, LEWIS STONE, ZASU PITTS.
Stage Show — Schooler, Bunchuk, Orchestra.
Beg. Friday, Jan. 2: "FAID"
with JOAN CRAWFORD
CAPITOL B'WAY & 51st St.

THE THEATRE GUILD Presents
MIDNIGHT
GUILD THEATRE
52nd, West of B'way
Evs., 8:50; Mats. Thurs. & Sat., 2:50

ELIZABETH, THE QUEEN
MARTIN BECK THEATRE
45th St., W. of 8th Ave.
Evs., 8:40; Mats. Thurs. & Sat., 2:40

RKO Always a Good Show
PALACE 47th ST. & B'WAY.
EDDIE CANTOR
MARION HARRIS—BURNS & ALLEN
FRANK & HILT BRITTON GANG and JOE FRISCO
58th ST. AT THIRD AVE.
Wed. to Friday, Dec. 31-Jan. 1
"COHENS & KELLYS IN AFRICA"
George Sidney—Charlie Murray
ROY CUMMINGS
86th ST. AT LEX. AVE.
Wed. to Friday, Dec. 31-Jan. 1
"COHENS & KELLY" IN AFRICA"
EDDIE LEONARD & CO.

CHICAGO THEATRES

ADELPHI
JOE SMITH CHARLES DALE ALEXANDER CARR
in MENDEL, Inc.
with Lisa Silbert and Anna Chandler

R-K-O STATE LAKE
"FREE LOVE"
With CONRAD NAGLE and GENEVIEVE TOBIN

BLACKSTONE
George M. Cohan
in THE TAVERN

SELWYN Matinees: Thursday-Saturday
BERKELEY SQUARE
with
LESLIE HOWARD
and MARGALO GILLMORE

1930 in 'Variety'

By Claude Binyon

A couple of items weekly from "Variety" in 1930:

Jan. 1. Harassed William Fox refused to meet with his trustees, and Harold Jenecke, of Troy, N. Y., rushed home to tell his wife that he had been made manager of the Lincoln theatre.

Jan. 8. "Variety" celebrated its 24th birthday and R-K-O its first, while George Bancroft was reported the best b. o. draw in pictures during 1929.

Jan. 15. Determined formation of a French theatre trust was worrying American picture distributors, but a Berlin publisher squared everything by issuing a song titled "Greta Garbo Kissed Me in My Dream."

Jan. 22. More than 200 vaudeville acts around Los Angeles were looking for coffee, and eastern market victims went nerts at Miami trying to recoup lost fortunes via wheel games.

Jan. 29. The U. S. Director of Budget refused to give the Dept. of Justice extra funds for anti-merger investigations, and Lon Chaney signed a new five-year contract with Metro.

Feb. 5. Judge Thacher's decree abolished the Hays system of arbitration and standard contract, but the ticket taker on the Woolworth tower said no one jumped from his place of business because it was too high.

Feb. 12. Bootleg lyric sheets selling for 5-10 cents had publishers in a panic, and the Chicago local of the musicians' union ruled that ukelele players are musicians.

Feb. 19. Will Hays prepared his lengthy list of "don't's" for film producers, and a troupe of German acrobats were featured on an Indianapolis radio program.

Feb. 26. The "Leviathan" was being equipped with a regulation night club to offset the sale of booze on foreign ships, and W. B.-F. N. joined the Paramount camp on a 65 mm. wide film standard.

Legit and Murder

March 5. Biggest legit biz of the week on B'way was done by Cain's warehouse trucks, and Chicago bus lines inaugurated sightseeing trips to locations of famous gang murders.

March 12. A. L. Erlanger died March 7, and a "Congo cannibal" with Dr. Daniel Davenport's lecture film in Boston revealed himself as an inoffensive citizen of Harlem.

March 19. Revival of the outdoor film cycle started with 50 horse operas on studio schedules, and Edgar Selwyn, going to Hollywood for a Metro producing contract, said legit had been washed up by pictures.

March 26. Winnie Sheehan issued his affidavit against William Fox, and the N. V. A. started taking collections in theatres again.

April 2. Denver theatre unions planned opening a stock company to furnish self-employment, and Equity on the coast finally lifted its ban on Hollywood insurgents.

April 9. William Fox stepped out of Fox, receiving $18,000,000 for his Class B voting stock, and Fox's Walton theatre in the Bronx went dark.

April 16. Estimated only 15 legit stars in the United States had noticeable b. o. pull, and "The Stein Song" was bleating through every radio in the country.

April 23. Relatives of William Fox were jolted from Fox niches, and 242 of the 1,169 houses served by New York film exchanges were darkened by the increased cost of sound.

April 30. Creation of a giant film pool by the electrics, via General Talking Pictures, looked hot, and Par-Publix decided it needed flesh on its stages again.

May 7. Radio-Fox and Par-Warner were the fashionable merger rumors of the day, and a camel bought by the "Passion Play" in Chicago had a baby.

May 14. Showmen opined official Washington's attitude toward film mergers wasn't as friendly as it seemed, and Adolph Zukor and Jesse Lasky were dropped from Paramount screen credits.

May 21. "Ingagt" bookings were cancelled by R-K-O when the gorilla sued for back salary, and Jim Tully got a $12,000 contract to leer at John Gilbert in "Way for a Sailor."

May 28. Charlie Freeman became booking head of all R-K-O vaudeville, and rumblings of the miniature golf course "menace" were heard 'round the country.

June 4. John Mason Brown of the New York "Post" was adjudged the most accurate legit critic for the '29-'30 season, Clark Rodenback, of the Chicago "News," the best film reviewer, and "Hell's Angels," premiered at the Chinese theatre in Los Angeles.

June 11. Attempts of Pathe's disgruntled stockholders to oust the Joseph P. Kennedy group from control were seen as futile, and the operator in receivership of the Henry Duffy western legit circuit resigned when Duffy squawked that the shows were getting dirty.

Haysless Sex

June 18. The market continued floundering like a wounded smelt, and American producers discovered they could have a lot of Haysless sex fun in foreign versions.

June 25. Warners had its 25th anniversary, and the New York Theatre League became very serious about its plan to control legit tickets without the aid of brokers.

July 2. Indie picture houses saw the neighborhoods as their one big chance for a comeback, and Ringling-Barnum's saucer lip gals refused to continue on exhibition unless they were furnished with rubber boots, like the Negro customers wore during rainy weather.

July 9. Sid Silverman advised anybody to stay out of Hollywood, and Eddie Cantor resigned as president of the N. V. A.

July 16. Calvin Coolidge was rated the third-best paid newspaper columnist in America, and Lenore Ulric bought back her Fox contract for $25,000.

July 23. Germany's passage of the kontingent law ired American film producers, filmdom agreed on a new uniform contract to replace the one abolished by Judge Thacher's decision, and Dr. Lee De Forest made such gleeful statements about his sound picture patent infringement victory that Western Electric asked a court to dampen his enthusiasm.

July 30. Warners' postponed stock dividend attracted the bears en masse, and R-K-O gave that Al Trahan copy act a route.

Aug. 6. United Artists started selling its product to indies away from chains, and a Des Moines theatre was accepting spinach and eggs for admission.

Aug. 13. Of 316 feature pictures released during the year ending July 31, only 18 were smashes, and Warners looped off 400 home office employees in sudden retrenchment.

Aug. 20. Warners pulled through its financial tremor with the brothers still in control, and vaudfilm was selling at 20 cents top in Syracuse.

Aug. 27. Hollywood studios started their extensive economy drive, and Lon Chaney passed away Aug. 25.

Sept. 3. New York threatened Hollywood as a picture production center, and a circus performer in Lisbon was taken to the hospital after swallowing three live eels.

Sept. 10. Wall Street thought Fox, Loew, G. T. E. and Westinghouse would make a good combined holding company for control of the amusement biz, and Roxy left the Roxy.

Sept. 17. British talker production was finally on a profitable basis, and Chautauqua's last stands were having their most disastrous season.

Sept. 24. Harold B. Franklin walked out of the Fox-West Coast Theatres presidency with a $500,000 settlement, and Havana opened some swell divorce courts with a plea for international patronage.

Oct. 1. Oscar Oldknow became executive vice-president of F.-W. C. and "Once in a Lifetime" put the lemonlight on Hollywood.

Oct. 8. Hays issued a couple of secret invitations for foreign producers to join the M. P. P. D. A., and all the good Ford gags were transferred to Austins.

Oct. 15. Warners was turning in a $350,000 weekly profit, and U. S. producers decided that all comment on foreign version production should be written in red ink.

Oct. 22. Metro, W. B., Fox and Radio were all set for a contest to decide whose wide screen is best, and vaudeville banned bare legs.

Oct. 29. Estimated 25,000 stage actors were idle, and one of them was Solly Violinsky, marooned in Hollywood.

Nov. 5. A spool of "immoral" clips from censored features was being shown in the Ohio state capitol's projection room to a select group at $1.50 per look, and "All Quiet" was selected by the Academy as the best picture of the year.

Nov. 12. Will Horowitz, Par-Publix theatre operating partner in Houston, issued his peculiar plea for censorship, and W. B. decided it would save everything by eliminating everything at F. N. but the trademark.

Nov. 19. Film attendance dropped about 8% during 1930, and Sam Katz realigned the Publix operating staff with John Balaban as his chief aide.



THE THREE RHYTHM BOYS

Harry Barris, Bing Crosby and Al Rinker appear nightly at the Hotel Ambassador's smart Cocoanut Grove in Los Angeles, and doubling for three weeks into the Paramount theatre, Los Angeles.

Try and find us in "Many a Slip," "Those Three French Girls," "Check and Double Check," "Reaching for the Moon."

Current song hits: "I Surrender" and "It Must Be True."

Girls Get Check on Bank of U. S. in Alleged Shake Game

Ralph Steinberg, interior architect and designer of stage scenery, of 101 Park avenue, refused to be "shaken down" by two alleged racketeering femmes from Broadway, Ruth Bennett, 22, of 162 West 97th street, and Helen Lane, 21, model, of the same address, were arrested by Detectives Hendry and Dugan of the East 35th street station, when they called on Steinberg to collect some more dough, stated the cops.

In the possession of the Bennett woman, the sleuths stated, was a check on the Bank of the United States for $200 given by the artist. Miss Bennett was vexed when she realized she had a check on a closed bank.

Steinberg asserted he recently met the pair on Seventh avenue. They strolled awhile and then they accompanied him to his studio.

They had a few drinks and he showed them his work and studio. He announced that he enjoyed their company. He stated the party was over. The hour was late; the drinks gone and they had better be going, said Steinberg.

"I should say not. We know you are married and we will tear our clothing, create a scene and have you arrested for attacking us," they warned, "unless we are recompensed," the women were alleged to have said.

Steinberg stated he argued with them but to no avail. He then gave them the check on the Bank of U. S., saying he had no cash but would have in a few days. He averred they promised to return. He made an appointment at his studio. In the meantime he consulted the detectives and they told him to keep the date.

The femmes demanded $1,000 and returned to keep the date. The cops were hiding. Steinberg had a jurist visiting him when the girls entered. They asked the jurist to leave so that they could have a private chat with Steinberg. The jurist left. But the cops did not.

The sleuths, from their position, said they saw Steinberg hand over the $20. The cops stepped out and the girls were "bagged." They began to sob and denied the allegations. They were arraigned in Yorkville court before Magistrate Bernard Mogilesky and held in $10,000 bail for the Grand Jury.

Let's Not Fight

This editorial, with the same heading, was printed in "Variety" in 1925, two months after "Variety" had been "blacklisted" by the Keith-Albee circuit. Previously "Variety" had printed a series of editorials calling the big time vaudeville managements' attention to the probability of serious opposition from the picture theatre adding stage attractions to its film features, and also pointing out the wrongful methods of the big-time booking and operation. These editorials brought the Keith-Albee "blacklist" against "Variety," through the order of E. F. Albee.

No attention was paid by the big time to this suggestion of not fighting "Variety." This same editorial was repeated in the Anniversary Number of "Variety" of 1926, with added matter advising the big time, then commencing to seriously suffer through "Variety's" attacks upon it weekly, that it was not too late if the big time wished to stop its battle and "blacklist" against "Variety."

Again no attention was given by the big time, and the fight continued, with big time slowly fading. Meantime, and later, the predictions made in this editorial became matters of fact and record.

The editorial is reprinted at this time to inform the newer show business and those engaged in it that "Variety" did not start the fight with the Keith-Albee circuit and big time vaudeville; that "Variety" has never commenced an important fight against anyone or anything in the show business, but it has fought back when this or that important theatrical interest said:

"We will put 'Variety' out of business," and attempted to do so.

(Reprinted from "Variety," Dec. 30, 1925)

For over a month the Keith and Orpheum circuits have been trying to provoke a fight with Variety. And we don't want to fight. Funny, too, in a way, since we have been forced to fight so much of the show business.

About 13 years ago the Keith office picked a fight with Variety because it then wanted to promote an opposition theatrical paper. Now it wants to further its own house organ, called theatrical. To advance that paper if possible the Keith and Orpheum people with the Orpheum people led by the Keith people, would like to see Variety start a crusade against them, so that they, in their peculiar and accustomed style, could place the blame upon Variety, as the defense to oblige their vaudeville acts and agents to advertise in their own organ.

The usual course of theatrical circuits in antagonism to Variety has been to do their underhanded work under cover with Variety left nothing but its open pages. In that way the theatrical interests always have alleged that Variety was the instigator. It's a very common trick but deceives many.

Variety doesn't want to fight with the Keith or Orpheum circuits. Variety doesn't want to break hearts as the twilight of life settles down upon them. We don't want to injure big time vaudeville as it now is existing through uncovering the big time situation, nor the people concerned in it. Big time vaudeville can't stand it and the big time directors at least should be able to perceive that much. Any man fortunate enough to have assumed a high even if false position in his heyday should not want to have that shattered, in or outside of the show business.

We don't want to battle with big time vaudeville—such as it is—we don't want to fight—Vaudeville.

But if we must, we must.

It's simply the question now, as 13 years ago, whether a theatrical paper in America can remain free and independent, unhampered within the trade; whether it shall be a newspaper or a piece of cheese.

We ask big time vaudeville to let us alone in our pursuit of the theatrical newspaper business, and to let us pursue our own course, to reach the fate that we may make by ourselves and only by ourselves, but if the big time people believe they can shape our course or fate, and insist upon doing so, let them go to it—now and immediately. We don't want to fight, but we are willing to fight back.

And that means in fighting back we will find it proper and necessary to attempt to disarm our enemies, to reveal the manner of individuals and institutions fighting us, to expose how they fight us and how they have fought (and usually crushed) all who dared defend themselves against injustice, greed and monopolistic arrogance.

And then again the Keith-Albee coterie that now appears to so closely envelop the present controlling group of the Orpheum Circuit may not like the way or manner in which Variety publishes stories, reports or opinions of their vaudeville. That is something else once more, and has happened before with the Keith-Albee offices. They are in the show business and subject to publicity by reason of it; they seek publicity for themselves in every conceivable way, yet seemingly are of the belief that what the profession may be trade-internally interested in is none of the profession's business, although the profession is making it possible for the Keith-Albee theatres to remain open with vaudeville.

But please reflect, big time, before starting anything.

Let's pass out in tranquillity.

And don't forget that the very attack on Variety you now have started to make is a part of the uncovering, since it is a confession that after all nothing changes.

There have been enough broken hearts and spirits strewn upon the pathway of big time vaudeville to date.

Pause!

French Subsidies Up

Paris, Dec. 18.

State subsidized theatres have had their yearly allowance increased as follows:

Opera, from $128,000 to $192,000.
Opera Comique, $48,000 to $72,000.
Odeon, $16,000 to $24,000.
Theatre National Populaire (Trocadero Hall shows), $8,000 to $12,000.

Jersey Park Project

A new amusement park will be started next season at Secaucus, N. J., the site having been taken over last week by the Miller Amusement Co.

An airport and aviation field are set adjacent to the park site.

CHATTER

Broadway

Kent Thurber looking forward to a haircut.

Rian Janes off to Phillie for the holidays.

Pat Rafferty took one of those tests for Fox.

Lester Cole doing dramatic playlets on the air.

Elliott Nugent's two youngsters in from Hollywood.

Ona Munson leaves for Hollywood Friday (9).

A driver of a Paramount taxi is named Sam Katz.

Piano in Leo Reisman's dressing room at the Paramount.

Beryl Halley latest addition on the floor at the Argonaut.

Eddie Hitchcock's office cluttered up with a ping pong table.

Dr. and Mrs. Bill Gotsick off to Havana on a honeymoon.

Harry Bloom, music publisher, travelling through the middle west.

Con Conrad carries a tiny melodeon to parties to play his own tunes.

Jack Robbins and the missus leave for Hollywood right after New Year's.

Teddy Hart, in "Inspector General," is a brother of Larry Hart, composer.

Noble Sissle returned from London with a band styled Les Ambassadors.

Those two boys, Cantor and Jessel, are combing the town for benefits to play.

Mrs. Alfred E. Aarons, recently operated on for appendicitis, reported in serious condition.

Pepe D'Albreu blew in from Paris Christmas night and got a hot chair three times in five minutes.

Texas Guinan's ma often visits her club and manages to enjoy herself drinking tumblers of milk.

Charles Rosendale, whose play, "In Hock," may be produced soon, bought a new pipe in celebration.

Betty Raskin, the "big smile" girl in Jacob Weiser's office, left. Leo Reisman's throat still bothers him.

Sam Shipman studying music. What he'll do with it when he's through studying, Shippy won't tell.

Otto Kahn the most lionized guest at Grace Moore's party following the premiere of "New Moon."

Femme apple seller on Broadway has her fruit piled up in a baby carriage, with her baby also parked there.

One of the men let out through recent trade paper merger says he is now radio editor of the "Subway Sun."

Leo Bulgakov gave three secret dress rehearsals of the "Lifeline," invited guests before opening at the Vanderbilt.

New Earl Carroll will cost three times the original estimated total. House probably won't be finished until late next summer.

The Croonaders (Paul South, George Walsh and Val Rich), now calling themselves the Croonutters, doubling between the Argonaut and Stork.

Ruth Hale and Elinor Wylie are working on an opera based on Miss Wylie's novel of some years ago titled "The Venetian Glass Nephew."

Ray Midgley, formerly musical starter, producing the floor shows at the Chop Stick Inn, Newark, and Rockwell Terrace, Brooklyn, for Harry Walker.

Harry Reiser, pianist, for the past two years at Harry's New York Bar, Paris, and just back from a short visit in Hollywood, will remain in New York indef.

Billy Pierce just back between boats to and from London is slipping the natives some real lavvey English as it's spoken over there. And it sounds to heck if up.

Bert Wheeler, juggler, who retired from the stage eight years ago, invented two card games, and demonstrated them at Gimbel's pre-Christmas. Real name, Moorman.

Lyric by Arthur Swanstrom on the subject of the late lamented "Princess Charming," which he and Bobby Connolly produced, among the unique Christmas greetings.

Music publisher heading a floor show in one of the no convert spots is taking a cut in salary in order to be chanted to plug his own song exclusively over the air from the club.

Sam Grotsky is still at the R-K-O Regent back stage. He is the last of the old stage crew, and now that they are playing straight pictures at this house, Sam is stage manager, electrician, props, flyman and waterboy combined. Sam has been there 10 years.

Loop

Nate Blumberg's family moved to New York last week.

Sam Bramson got a new bearskin coat from Santa Claus.

The J. C. MacCaffreys, of carny fame, holidayed at Hot Springs.

Milton Schwarzwald in town a day looking over the radio stations.

Christmas cards, this season, felt the effects of "Lady Chatterly's Lover."

George Brown, R-K-O press agent, has the most expensive gas buggy of all Chi p a's.

Madeline Woods, Publix-Great States p a, remembered all the kids in the lock she lives in.

Ed Ballard came over to French Lick (Ind.) from Europe for the holidays. Going right back.

Joan Crawford and Douglas Fairbanks, Jr., threw a breakfast for news scribes between trains.

Edna Larson, of the opera chorus here, flew to California where her mother was ill, but arrived too late.

Passnacht Passion Play has a complete route for more than six months already, and still going strong.

The last bottle of beer made by Pabst and insured for $25,000 had a display spot in the Palace last week.

Claudia Muzio's Christmas to the Civic Opera chorus was two framed pictures of herself; one for the girls' and one for the boys' dressing room.

Lew Goldberg makes one more R-K-O western agent who scrammed, taking time out to motor to the coast for a visit with the family.

One of the big local indie circuits got into a mix-up with an exchange on account of short-changing some $250 on a percentage showing at a west side house.

Ben Bernie has acquired a new p.a.; Renee Howard, who formerly publicized the Luigi Embassy cafe in Detroit. Bernie's musicians have a private room off the College Inn wherein they chow.

Paris

Peggy Vere lonely.

Bob Collyer engaged.

Marcell Chantal on the air.

Teresina for the States on New Year's Eve.

Maidie and Ray's mother undergoing an operation.

Layton and Johnstone to play in Paris in January.

Charles Delac and Albert Kohan having lunch together.

John C. Graham taking his ailing wife to the warm Riviera.

Maria Kurenko singing in Paris before she returns to Chicago.

Thelma Edwards down to the boat train to see Lon Worsson off.

Daniels Parola off to Berlin and Max Laemmle bowing her off at the station.

Eddie Moore leaving Paris before the next batch of Swanson girls arrives.

Barbara La May latest addition to the Paris colony of American acrobatic dancers.

Students' teller, local American students' association, going in for highbrow music recitals.

Chaliapin passing through Paris and introducing a Russian opera, "Rousska," to the Paris public.

Osso advised to use cards with a sleeping car address. Perpetually between Paris, Brussels and Berlin.

Christine (Variety) at the American hospital telling her friends she enjoys neuritis and suffers from rest.

French exhibs looking on attempt to close Sunday picture shows in London as a good joke. Try to close anything in Paris!

Robert Florey finding it hard to have to listen to everybody when directing a picture from a Sacha Guitry scenario.

Maurice Chevalier had to pay tax and super-tax to the tune of $7,500 in England out of $44,000 he received for his two weeks' showings in London.

Yves Mirande says only a few important legit houses with first-class talent are likely to stay, and that all other are sure to be washed out sooner or later.

Kathleen Chalfant dragged out of bed at 2 a. m. by Thelma Edwards and her boys for an "evening" in Montparnasse. Her mother, Lucile Chalfant, is operatically yodelling in Bordeaux.

Paris nite club owners pondering over the censorship said to have been established in similar Berlin establishmen' over the phone calls made from table to table.

A new play by Steve Passeur titled "Toujours ("Always") will be staged at the Pigalle when Jules Romain's "Donogoo" closes there. Passeur authored "L'Acheteuse," a hit at the Oeuvre.

Two ways of avoiding the crush when Laudy Lawrence's friends come to the station to wish him good-bye. Lily Chatain jumped on the train and went to Le Havre. Marcel Marmer arrived after the train had left, thanks to Paris traffic jams.

London

Film weddings in vogue.

Peter Godfrey only took six weeks on a talker meller.

Some talk of indoor ski schools taking over midget golf.

Swaffer as a talker critic is a good theatrical reporter.

Donald Calthrop holds studio record—18 talkers last year.

Lupino Lane rehearsing pantomime and cutting a talker.

Edgar Wallace promises Bernard Nedell his name in lights.

Kid Lewis and George Smith, scrappers, are taking to talkers.

Jeffrey Bernard took a life sentence with Leila Page, film actress.

Pathe here won't have it that "All of a Tremole" is its picture.

Richard Eichburg running round at Elstree, happy on German versions.

Carnero, the blimp, and Maurice Chevalier, are being photographed together.

Ronald Frankau, lad who has a name on the air, got a talker role at Elstree.

Take-off of Hollywood talkers in "Nippy" about the funniest thing on the stage here.

Norman Walker reckons directors ought to get more publicity, and has hopes himself.

Lad named Esmond Knight is getting his name around places as talker star prospect.

People ar beginning to talk about local censorship again. Sure sign there's no news.

Previews of the Bernard Shaw talker say it's ime the old man really wrote something for the films.

Lottie Reineger, arty girl in Continental films, getting raves and plaudits from the Film Society long hairs.

News German talker critics have banded together to assert independence of the producers has given heart to the British scribblers.

"Marx Brothers in the Flesh" is Cochran's way of advertising their vaude appearance, in the hope of offsetting "Animal Crackers."

Hollywood

The M. P. "Astoria" Wears are living at Long Beach with relatives.

Elwyn Eaton, legit character, sailed around the world with Joseph Conrad "a lifetime ago."

Vic Shapiro now worrying how he'll be able to keep up those falling hair treatments in New York.

Dud Nichols, Fox writer who recently turned actor for a bit, can't make up his mind whether to buy flat house out here o. not.

Marjorie Car crawford, aviatrix, going to marry William Wellman, director of "Wings." Both must wait for final divorce decrees.

Muggs whose borrowing power has not been so forte lately found themselves in luck with two banks going crash out here. They're digging up old bank books in either, if they at one time had accounts, and are filling in their own deposit entries to make the sad, sad story seem sadder.

Panama

Frederick E. Allardt, of R-K-O, with his wife are visitors in Panama.

Derby and Groma, dancers, are appearing at the Eldorado, Panama City.

Hector Downe floor manager of Kelley's Ritz has gone to New Orleans.

The entire U. S. fleet will be in Panama, in Feb. and are the cabarets looking forward to it!

The alcalde permitted Panama's only dance hall to reopen, after it had been closed for too-much rough stuff.

Mae West, Marjorie Norman, Ruth Dale, Gloria Dale, of Bilgray's show left for New York on the Pennsylvania.

Helen Johnson who came to the Atlantic cabaret six weeks ago returned to N. Y.

Happy Land cabaret was closed for three days but reopened, having been bought by the owners of the California Cabaret.

Over the Top has as new entertainers, Mona Dale, Olive Mason, Rhoda Palm, Billie Rae, Millicent Walker and Jacqueline Gillete.

M. Malini, American magician, gave a special performance for the President of Panama, F. H. Arosemena and his family, and another for officials of the Canal Zone. He will play all the canal zone club houses.

The Balboa baseball club had a benefit show at the club house. Entertainers from the cabarets also appeared where Johnson and Daly, Ruth Martin, Jules Martin and Dixie Mason.

Theresa Fonseca and Berthilda Gonzales, hostesses at the Metropole (Colon), had Raul Gotreaux, sailor, arrested. But the sailor had a good alibi the judge believed him, and he was discharged.

On Jan. 1, the Miramar Club, one of the class spots of Panama, will be transformed into a gambling casino. Colored people have never been permitted in this club but they are now building a casino for their own use in Caledonia, the colored district.

Bilgray had an ad in a Colon paper that the agent in N. Y. that picked his opening show was all wet the girls being neither talented nor lookers. But Harry Walker the new agent who picked the new show provided nine hot entertainers. They are: Delaine Chalmers, Rosebud Allen, Emily Greenao, Patricia Bale, Leona O'Leary, Grace Raleigh, Vera Stanley and Lorraine Williams.

Havana

Casino has its formal opening Dec. 27. Earl Carpenter's orchestra alternates with the sino Cuban orchestra.

Hotel Alemdares features David and Hilda Murray, dancers, and Naddy's Orchestra, with tea dances on the terrace. Hotel Plaza has nightly dances on the roof garden.

The new Hotel National opened Dec. 24, with the first of the tea dances on the Pergola-Terrace. Orlando's Orchestra from the Savoy-Plaza, New York, furnishes dance music.

The Chateau Madrid also opened Dec. 24, featuring Irusta Demares with the Argentine Orchestra, the Pachencho Orchestra and the Cubano Son Sextette. Dinner with champagne at $5.

Film theatres include the Campoamor with "Caught Short," the Encanto with "Audacious Love," all-Spanish talker; the Prado with "Hold Everything" and the Rialto showing "The Lottery Bride."

Cornelius Vanderbilt Whitney and his brother-in-law and sister, Mr. and Mrs. McCullough Miller, are at the Hotel National. Their mother, Mrs. Harry Payne Whitney (Gertrude Vanderbilt), famous sculptress, has taken possession of a villa for the winter.

The smart Cubans join the American visitors at the nightly dances on the roof garden of the Sevilla-Biltmore hotel, where Walter Kolomoku's Hawaiians sing native and American songs. Dolores, Eddie and Douglas do acrobatic dancing and Harrison and Fisher are the ballroom team.

Toronto

Jack Pepper on Pacific coast.

Tom Wheeler and Nerna George marry.

Grant Macdonald, illustrator, off for New York.

Rocco Perri buys sparkler with Ryrie Birks happy.

Bert and Eliza Pitchford carry their union trouble to court.

Tiffany snares Irma (Gorgeous) Haig from Universal.

Clifford Sifton in on "Bridle and Golfer." Last year it was Bruce Bairnsfather's motion pictures.

City fathers still squabbling over Princess theatre valuation. Site needed for a street extension.

Deirdre Doyle playing a comedy role all week and crying in her dressing room. Daughter died in London, England.

Thurston held over for second week at Royal and jamming them.

Maud Allen, Toronto girl who 20 years ago burned them up with her Salome dance, still does it before her mirror.

Rube Wardell, of Clara Bow fame, managing Jimmy Thompson, creator of only series of hockey cartoons on continent.

Three hours after receiving word of his father's death, John Holden, Empire stock juv, carries on.

Lou Golden, "Star" cub, tells city editor how daily should be conducted and joins the unemployed.

Imperial, city's ace pic house, inaugurates amateur night. No hook.

Kyle Johnston and Gladys Munro wed.

Marjorie White, hometown product, a draw at the Imperial in "Just Imagine."

Seattle

Usual midnite shows and even bigger for New Year's.

Floor show augmented at Club Victor.

Sylvia Bernhardt O'Neill arriving in Seattle New Year's from N. Y.

Arthur Thomas at the Coliseum organ.

Mort Singer airplaned to L. A. last week on labor situation there.

Joe Cooper breaking onto front page for Orpheum publicity again—and ditto.

Dave Helmelhoch, m. c. at special Elks' affair.

Earl Crabb offices in Skinner building being readied for some H. B. Franklin developments.

American Can using big stage show at annual convention, Keighley-Roscoe booking.

Edith Ransome brings another damage suit, this one for mere hundred grand, against Seattle peace officers.

North Pacific Fair Association ordered house cleaning, eliminating objectionable sideshows, gambling stunts, fortune tellers, boxing and athletic displays.

Strangler Lewis makes Seattle again on his wrestling jaunt.

Bob Bender and Jim Clemmer to Tacoma—and back.

Seattle kiddies had a big week of it at Orpheum, Fifth Avenue and Follies.

Diero to San Francisco, making records.

John Hamrick to Portland on business.

Jack Schlaiffer on his first visit here for U. A..



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Honorary Committee

Sponsoring

the 25TH Anniversary Number of

VARIETY

WM. MORRIS, *Chairman*

My dear Committee Members:

To you belongs the honor of this tribute to "Variety" and to Sime. The 25th Anniversary Number stands as the result of your effort, cooperation and assistance.

We hope that you will all feel a reflection of pleasure at seeing such an army of well-wishers represented therein.

The task we took upon ourselves is well done - it was a labor of love with all of us. I had to lean heavily upon you for assistance, advice and cooperation, and found each one of you ready and willing.

This Committee is honorably discharged - its duty done. Your Chairman reserves for himself only one prerogative, that he may call you all together again upon the Fiftieth Anniversary of "Variety" and Sime, and find you all as bright, as willing, and as spry as you are now.

Please accept my thanks and good wishes for a Happy and Prosperous New Year.

Sincerely yours,

William Morris

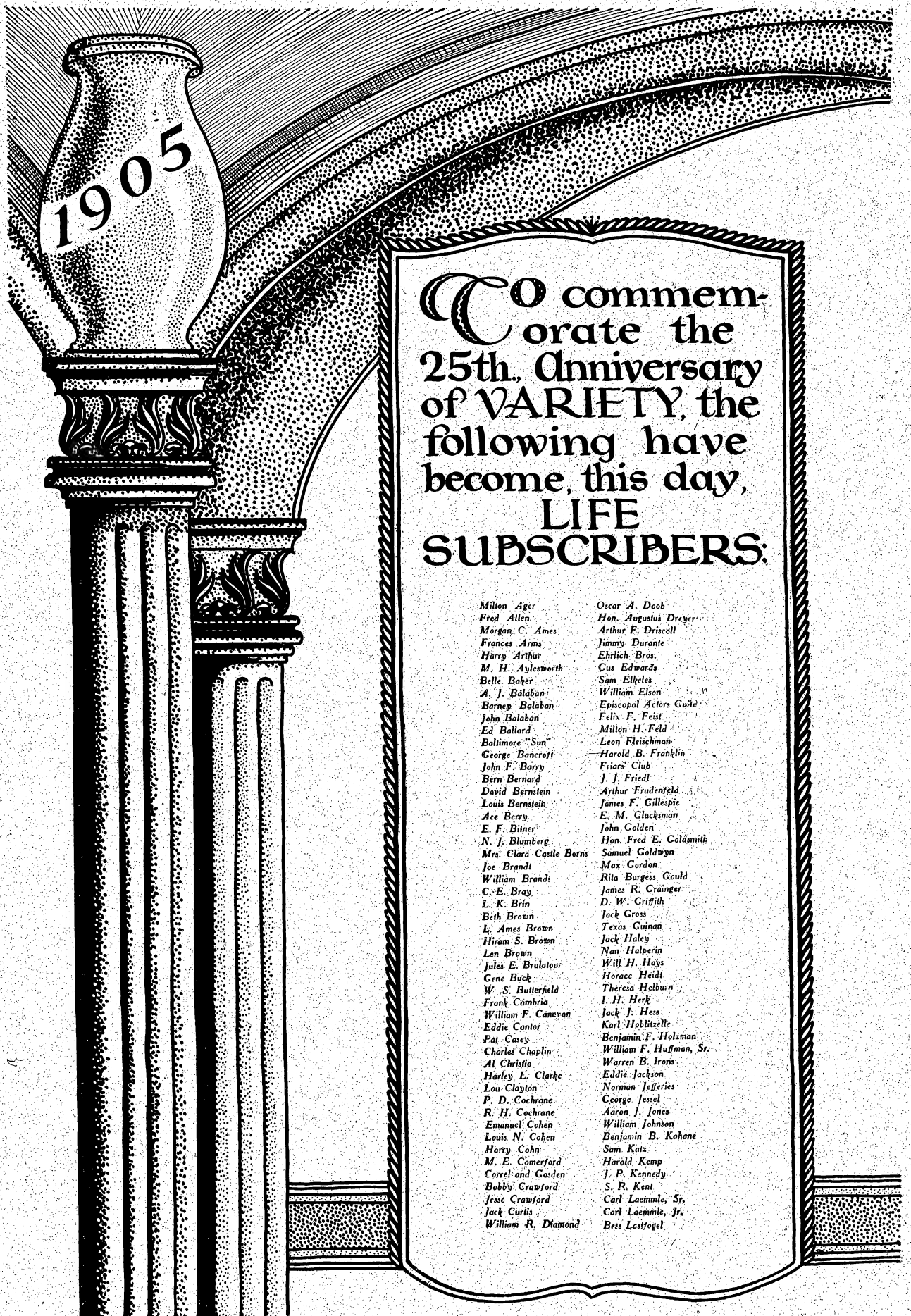
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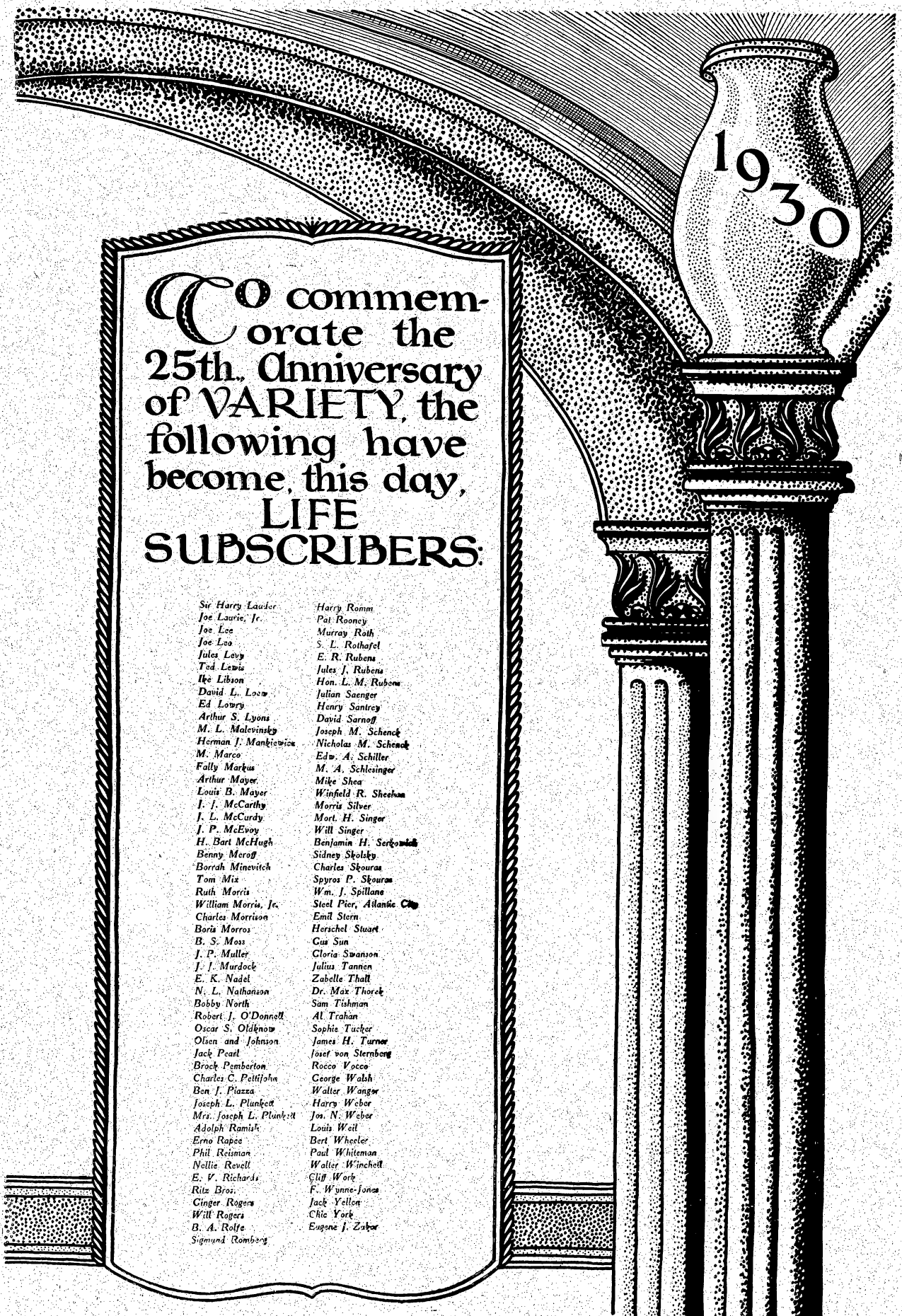
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Address all communications to WILLIAM MORRIS, Chairman, *701 Seventh Avenue, New York*



To commemorate the 25th. Anniversary of VARIETY, the following have become, this day, LIFE SUBSCRIBERS:

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Fred Allen
Morgan C. Ames
Frances Arms
Harry Arthur
M. H. Aylesworth
Belle Baker
A. J. Balaban
Barney Balaban
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Baltimore "Sun"
George Bancroft
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Harley L. Clarke
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P. D. Cochrane
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Sam Elkeles
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Jack Gross
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Theresa Helburn
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Benjamin B. Kahane
Sam Katz
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Carl Laemmle, Jr.
Bess Lasfogel


1930
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Joe Laurie, Jr.
Joe Lee
Joe Leo
Jules Levy
Ted Lewis
Ike Libson
David L. Loew
Ed Lowry
Arthur S. Lyons
M. L. Malevinsky
Herman J. Mankiewicz
M. Marco
Fally Markus
Arthur Mayer
Louis B. Mayer
J. J. McCarthy
J. L. McCurdy
J. P. McEvoy
H. Bart McHugh
Benny Meroff
Borrah Minevitch
Tom Mix
Ruth Morris
William Morris, Jr.
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Boris Morros
B. S. Moss
J. P. Muller
J. J. Murdock
E. K. Nadel
N. L. Nathanson
Bobby North
Robert J. O'Donnell
Oscar S. Oldknow
Olsen and Johnson
Jack Pearl
Brock Pemberton
Charles C. Pettijohn
Ben J. Piazza
Joseph L. Plunkett
Mrs. Joseph L. Plunkett
Adolph Ramish
Erno Rapee
Phil Reisman
Nellie Revell
E. V. Richards
Ritz Bros.
Ginger Rogers
Will Rogers
B. A. Rolfe
Sigmund Romberg
Harry Romm
Pat Rooney
Murray Roth
S. L. Rothafel
E. R. Rubens
Jules J. Rubens
Hon. L. M. Rubens
Julian Saenger
Henry Santrey
David Sarnoff
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Edw. A. Schiller
M. A. Schlesinger
Mike Shea
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Sidney Skolsky
Charles Skouras
Spyros P. Skouras
Wm. J. Spillane
Steel Pier, Atlantic City
Emil Stern
Herschel Stuart
Gus Sun
Gloria Swanson
Julius Tannen
Zabelle Thall
Dr. Max Thorek
Sam Tishman
Al Trahan
Sophie Tucker
James H. Turner
Josef von Sternberg
Rocco Vocco
George Walsh
Walter Wanger
Harry Weber
Jos. N. Weber
Louis Weil
Bert Wheeler
Paul Whiteman
Walter Winchell
Cliff Work
F. Wynne-Jones
Jack Yellen
Chic York
Eugene J. Zukor

Personalities in 1905

By Ruth Morris

Perusal of contemporary criticism shows 1905 a successful year for women of the theatre. Favorite actresses were celebrated, though not too numerously to dim each other's glory, and newcomers, who have since climbed to stardom, were receiving first favorable comment.

Maude Adams, after reviving "The Little Minister" at the Empire, received paeans of praise for her performance in a new Barrie play called "Peter Pan."

Mrs. Fiske, honored by Harvard University for her portrayal of Leah Kleschna, was cited by Alan Dale as a sympathetic and superior playwright for her "Light From St. Agnes," part of a triple bill at the Manhattan.

Lillian Russell, a famous beauty, was also conceded a charming comedienne on the strength of her Lady Teazle in the John Kendrick Bangs adaptation of a musicalized "School for Scandal." An account of the premiere at the Casino heralded it as a "sensation." The auditorium was crammed to the doors with notables and the floral tributes were the talk of the town.

Elsie Janis, a 16-year-old miss with her hair in a pompadour, was considered "promising" because of the hit she was making on the road in "The Fortune Teller," and a child performer, known as Gladys Smith (not yet Mary Pickford) made a decided impression at the Star theatre—prophetic name—in the part of "Freckles," a pathetic role, in "The Gypsy Girl."

In the same year Julia Sanderson was charming audiences in "Fantana" at the Lyric, in the same cast with a young man named Douglas Fairbanks, who was said to have "an unusually fine voice and more than the usual share of good looks."

Marie Dressler, two decades in advance of her real talking film triumph, was convulsing audiences as Tillie Buttins in the Weber and Fields burlesque, "The College Widower." Her appearance in a football uniform was described as "solidly, uproariously and legitimately funny."

Wolf Never Noticed

Marie Doro, Alison Skipworth and Dorothy Donnelly were doing well at the Savoy in "Friquet," in which Edgar Allan Woolf was so inconspicuous that he didn't get a write-up.

Jobyna Howland "came to the front with dramatic qualities" in McIntyre and Heath's "Ham Tree" in company with W. C. Fields, David Torrence and Harry Cooper.

Blanche Ring made a "charming impression" as a Lew Fields burlesque songstress; Blanche Bates created theatrical history in "The Girl of the Golden West"; Olga Nethersole shocked the town in "The Labyrinth" at the Herald Square; Sarah Bernhardt "repeated old-time theatrical triumphs" in repertoire at the Lyric; Stella Mayhew "added more fame to her thickly laureled crown" in "Fritz of Tammany Hall" and Kitty Gordon's statuesque beauty was an important part of "Veronique" at the old Broadway.

Old-fashioned, but Funny

The plot of "Charley's Aunt," hinging upon the unwillingness of two girls to stay in bachelor diggings without a chaperone, dates it as very old fashioned, indeed. There are probably places in this world where chaperonage is still considered necessary, but there can hardly be two attractive young women who would voluntarily leave what promises to be a good party, just because some elderly matron hasn't lent it the stamp of propriety. The acting of June Collyer and Flora Sheffield as the two girls is keyed to that maidenly departure. They droop their heads, blink their eyes, gasp, sigh, wear perfectly terrible clothes and are just too-Elsie-Dinsmore for words.

They are not the only old-fashioned note in "Charley's Aunt." For one thing there's the dialogue, barren of anything but obvious plot exposition. Without Charles Ruggles, a farceur of first rank, it would be extremely dull; with him, it makes audiences chuckle, howl, snort and practically tumble out of their seats. It's awful—but they like it.

E. CANTOR AT PALACE, A STAR IN VAUDEVILLE

Eddie Cantor has never been more of a star than at the Palace this week. He is the personification of matured celebrity, out of black face and in a beautiful color scheme that is the last word in what the well-dressed man should wear. There are no hey-hay clothes for this immaculate Eddie who has come a long way since he first juggled plates for Jean Bedini. He chooses quiet blue serge, a brilliant monotone blue tie and chaste azure linen. A felt hat is so chic it can afford to be black and rest on its laurels. Black hair touched with gray and a healthy tan are a climax of distinction.

Though his act is top-notch Cantor stuff, it is not his most important contribution to a swell Palace bill. The knowledge of his presence was enough to pack even the side boxes and make demand for standing room at Saturday's matinee. Anticipation of his appearance created excitement that responded to every act on the bill, reacting as favorably on the actors as the audience. Everybody was on his toes, ready to entertain and be entertained. Only a name that means box-office and laughter can have an effect like that.

Joe Frisco is the sartorial opposite of Cantor. Just a mugg and glad of it, his coat is an ill-fitting white-striped classic that is somehow right with a large bow tie, narrow trousers and a carnation that trims a button hole for the express purpose of becoming moth eaten. It's wonderful to be the Broadway tradition that Frisco is. They love him.

Gracie Allen, the Dizzy Lady who Likes Lamb Chops, has achieved a perfect brilliance of dumb comedy. She works quietly, with poise that gives conviction to every insanity. Underneath every ridiculous crack is the charm that holds audiences. Her frock of blue tulle is as ingenue as it should be, done subtly and with style.

Marion Harris has one of the few voices that need no adornment to strike right to the hearts of listeners. Instead of appreciating her gift and giving it a chance to shine, Miss Harris moves constantly, gestures with affectation and overworks sweetness. Smiles, to be devastating, should be meted out with economy.

The Four American Aces and a Queen, usually trimly dressed, have used bad judgment in selecting their present costumes of silk jersey too transparent to be good style—or taste, for that matter.

Brilliance of the blue costumes of the Three Rhythm Dancers steals the color from their brown faces and are not nearly smart enough for a Cantor Harlem steppers. If the waste matter in Frank and Milton Britton's Gang could be eliminated it would be one of the greatest contributions to Slapstick since Karno.



ANN SEYMOUR
with HARRY SEYMOUR

David Kessler, in the "Rochester Journal," said: "Ann Seymour is on the R-K-O Palace stage and there should be rejoicing among the lovers of good vaudeville. Her ability to "sell" her personality provided the first really entertaining moments in several weeks during stage end of bills here.

Headlining R-K-O, 1930-1931

MARRIAGES

Leni Stengel, screen player, married to Boris Asarkh Ingster, Russian director, in Hollywood Dec. 24.

Harriet Russell will wed Charles D. Livingstone, of Detroit, at Wheeling, W. Va. Miss Russell is with the Virginia Players, Wheeling.

Amy Obert to Louis Finske, Nov. 15, in Denver. Groom district manager Publix. Bride was his secretary.

Louise Laureau to Joseph Mack in Ventura, Calif., Dec. 19. Groom is vaude-picture actor and known in Florida as cabaret manager.

Helen Morton to Forrest Griffith in Denver recently. Groom is radio entertainer.

George Joyce, son of James Joyce, writer, and Mrs. Helen Kastor Fleischman in Paris.

Natalie Moorhead (pictures) to Alan Crosland (director), Dec. 21, at Yosemite, Calif.

The Clothes-line

By Ruth Morris

Did You Know That

Joan Crawford and Douglas Fairbanks, Jr., caused a small riot doing their Christmas shopping in Saks...Bill Frawley is back in town and may do a new farce...Eddie Buzzell is enroute to California and the Columbia studio...There's nothing left of the old Century theatre but the outer walls and proscenium arch...It looks like the burning of Rome, at night, when lit up from within for the workmen...Dorothy Hall would be high hat and have a silver Xmas tree...Eddie Foy has fun with a set of false teeth...Kitty Watts and Virginia Smith were chatting animately at a luncheon the other day...Carmel Myers must cut her vaudeville engagements to two weeks this trip in order to fill a picture contract...Ginger Rogers sang on the "Nestle" radio hour this week...Ona Munson leaves for Hollywood next week for First National ...Ina Claire proves in "The Royal Family" that she is still the best dressed woman on the stage (or screen) and is photographed divinely; a clinging evening gown entirely made of white brilliants was a striking entrance, and a darkish suit trimmed in red fox was worn with a becoming tricorn; a tan wrap had huge sleeves and collar bordered in luscious blue fox and the wrapped turban was a classic. Her lame' evening gown was long and slinky and worn with exquisite large earrings...Mary Brian has much more unction than usual and Freddie March is simply grannnnnnnnnnddddddddd!

Captured brilliance of all the rhinestones used in vaudeville will eliminate electric light bills.

Collected breezes from all the feather fans waved by acrobatic dancers would create a cyclone.

Laid end to end, all the gold crosses used by Spanish dancers would reach to heaven.

If all black laces over pink foundations were thrown in the alley it would be a great idea.

Soiled dancing slippers spoil the style of the prettiest frock.

Manufacturers of silk tights must hate Earl Carroll and stocking manufacturers adore Mrs. Mindlin.

If a picture actress wears a fringed gown, the character she takes is bad—or about to be.

If a picture actress carries lorgnettes she is characterizing a snob.

The purity of a picture ingenue increases with the brim-size of her horse-hair hat.

Gloria Swanson understands style more fully than any other screen actress.

Picture actresses, appearing in vaudeville, won't forsake their diamonds, even when wearing simple organdy frocks.

Montedoro's mad color schemes bring applause-provoking warmth to the cathedral splendor of the Roxy.

Ziegfeld costumes look fresher after his show has been running six months than Earl Carroll's costumes do on opening night.

$7,000 Tossed

The $7,000 scene in "Princess Charming" represents money thrown away.

For stunning stage effect, nothing has surpassed the Hunting Ballet in "Simple Simon."

The world's most malicious costumes are in "Once in a Lifetime."

The girl with Falls, Reading and Boyce, tumbling acrobats, wins the blue ribbon for keeping costumes immaculately neat and clean.

It's news when a woman single appears without a chiffon handkerchief.

Helen Morgan buys frocks that look well on a piano.

Costuming of N.T.G.'s Hollywood Frolic dispels the illusion that vaudeville is devised primarily for women and children.

Costumes of "Madame Satan" eclipsed all others in showy bad taste.

Without checkered suits and funny hats there would be no comedy in burlesque.

Harriet Hoctor's Example

Since Harriet Hoctor's success, toe dancers have discarded ballet skirts for soft chiffon draperies.

Without mythology, night clubs would have a hard time devising show-girl numbers.

If they haven't a desired character costume at Guttenberg's there's no such character.

Shellaced transparent costumes in the Capitol's "Dream Garden" were the most effective picture house novelty of the year.

Dignified long trains invariably trip up Jeritza.

Hollywood—Minus Aristocracy

By Cecelia Ager

Hollywood, Dec. 20.

Nobody appreciates what a hard time Hollywood has trying to established an aristocracy, nobody but Hollywood itself. Nobody knows better than Hollywood how much it needs an aristocracy. People can laugh if they want to at the strange goings-on in that settlement, but they can't accuse Hollywood of not trying to better itself, Lord knows.

Every time Hollywood gets the thing started and is all ready to obey the dictates of the group it has designated worthy of teaching it manners, some member collapses to prove he's just as natural as the rest of them. It's disheartening.

Here is a community lousy with the prime requisite of the Grand Manner—money, yet every time it sets out to do something about it, it finds itself stymied by the downright cussedness of its citizenry. They can carry it off just so far, and then revert right back to the elemental humans as always.

Maybe it's the tropical climate that melts their resolutions to be reserved, and gracious, and so frightfully sporting. Maybe the fear of ousting that gnaws at every one of them makes them too impatient to go through like little ladies and gentlemen. Maybe it's seeing too many pictures in which the people it knows so well, most of them hailing from little mid-west towns, play princes and duchesses to smashing box-office returns. Maybe the foreign version claiming titles are a shade too quick, to snatch at Hollywood's dinner invitations. Maybe Hollywood is too exacting, too childlike in its belief that the private lives of any ruling class must be beyond reproach.

So completely informed as to the intimate moments and desires of its potential rulers, Hollywood in its innocence can't see why it should behave any better.

No Social Arbiter

Each time it makes a brave and genuinely earnest attempt to pattern its existence as it imagines The Best People do it, Hollywood comes up against the stark fact there is no one around for whose approval it's worth the struggle. There isn't any one, where gossip is so completely available, to qualify as social arbiter. There's nobody to accept you, nobody whose acceptance can stamp you as having made the social grade. No inner circle, no upper strata, nothing to strive for. Nobody who's got the jump on the rest of them. Just a lot of people trying every which way to fill theatres, all working for Wall Street.

Gentility, that beautiful, intangible something! How can they tell when they've got it? They study all the formulas. Heavens knows they want to do all the right things, yet who is there to Knight them?

The Mayfair has a tango orchestra, which certainly is correct. Anyone who has been to Europe knows that. The Embassy is a discreet place, almost a sombre room in its straining for good taste. Don't they dress for dinner? Don't they light their homes with candles? Their butler's approval makes them as happy as a renewed contract. Are any children more adapt at curtseys than theirs? Do any study French more rigorously, or ride at an earlier age?

Crabbing Good Form

Then right in the midst of all this such good form, when Hollywood hopes it has progressed so nicely, will comes tales of the most distressing sort. Last night one producer, invited to another producer's home after a premiere, threatened he could and would take any of his host's stars, just like that. No one could help hearing him. Somehow Hollywood feels that wasn't quite correct procedure at a party. But all the guests agreed the supper was served beautifully.

Two stars who happened to arrive at a premiere simultaneously discovered that each was wearing the same model evening wrap. What they said to one another! But at least only those present saw the hatred glaring in their eyes.

Nor was it considerate of that leading man and his equally celebrated flame to choose a ringside table at the Montmarte for their unmistakable demonstrations of a love that must transcend that of Anthony for Cleopatra.

Problems

Should producers' wives lunch downtown to insure a bit of romantic dalliance with their husbands' employees is a question discussed daily in Hollywood. By virtue of their power, producers are as important socially as anyone. If their wives, who no one can deny are conscious of their social responsibility, are so pleasantly broad-minded about their own conduct, surely the rest of Hollywood may follow their enviable example?

It's all very bewildering. No embryo aristocracy was ever faced with more difficult problems. Hollywood is as neatly honeycombed with relatives as the monarchies of Europe, still it has no king, no queen, not even a dictator.

The future for aristocracy in Hollywood looks pretty bleak. It just seems as though nothing can be done about it, unless all the present pretenders will consent to move out and let a new crop move in, a brand new bunch with some sort of respect for one another.

Roxy's Panto

"Christmas Eve" may be just a perfume to a large part of the world, but to the Roxy it is a signal for bigger and better holiday spirit, translated into hearty carols and fairy tale pageantry that is a riot of brilliant, warm color. No child should be without the Roxy this week. There's a blustering flesh-and-blood Santa Claus, a live Christmas tree, a whistling bird, dancing dolls and Christmas packs turning, at the pull of a string, into kicking, smiling, precision-routining Roxyettes.

The fable of "Snow White and Rose Red" gives every member of the Roxy family a chance to shine. Patricia Bowman dances with impersonal and uninterpretive perfection as the Good Fairy, Harold Van Duzee waddles about impressively as a friendly Bear and Montedoro and Clarke Robinson have combined their talents to produce a stage picture that has vitality and character.

BIRTHS

Mr. and Mrs. Stanley Kent, daughter, Dec. 21, in New York. Father is musician. Mother is Jeanette Dietrich, dancer.

VARIETY

Trade Mark Registered

Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$6 Foreign.....$11
Single Copies.....35 Cents

VOL. 101 No. 3

Happy New Year.

15 YEARS AGO

(From Variety and Clipper)

New York was indignant at an increase in prices for the theatres to $3 for New Year's Eve, and advance sales accordingly fell off sharply.

"Chin Chin" left Broadway after a run of 64 weeks during which time it had piled up an aggregate of $1,850,000, of which $320,000 represented net profit to Charles Dillingham, who also managed the Globe. Grosses averaged $18,500 over the period of the run.

Report was current in Hollywood that Charles Chaplin would quit Essanay at the expiration of his contract and go into the making of pictures on his own.

Variety published its 10th anniversary number, an edition of 130 pages.

Hippodrome did its biggest week, gross amounting to $72,000.

National Board of Review announced it was broke and approached the leading film producers with a plea to contribute. Producers at the time were reported cold to the idea, but subsequently they came through, which the Board later learned, was the worst thing that could happen to it.

The Los Angeles newspapers got their first film player scandal and hopped to it with enthusiasm and abandon. Real estate industry was just in its infancy in L. A. in 1915.

Indoor ice rinks were the current rage in New York, Madison Square Garden having just decided to install one.

50 YEARS AGO

(From Clipper)

New York held the National Convention of the Elks during the Christmas holidays, drawing the largest attendance in the organization's history. Event ought to have been picturesque in those pre-prohibition times.

Clipper calls attention to the large number of mediocre English actors who sought America, explaining it on the ground that second rate players figured that they could go further here, depending on "the crude tastes of young America."

John H. Clark was touring in the East with an athletic specialty show called "Clark's Sparring and Musical Combination." Bill was made up of prize ring notables, Clark's own club swinging turn, wrestling bouts and like exercises. Music was supplied by a pug who doubled with the Irish pipes.

Sporting world had not yet recognized John L. Sullivan except as a promising youngster. Other boxers slighted him, too. John L. met one John Donaldson of Cleveland in a mill at Cincinnati and couldn't understand what had happened to him. To find out he insisted on a return match which John L. granted promptly. Report of the incident is inconspicuous in the Clipper, indicating that John L. was not yet news.

Skaters were not permitted on the large Prospect Park (Brooklyn) lake which was used for ice boats. Skaters were sent to the smaller ponds.

Clipper assembles a lot of freak baseball plays of the previous season, the prize being a hit ball that fell between the inner and outer fence of the Buffalo ball park and had to be fielded with a fire axe. In another case in San Francisco a foul ball bounced off the catcher's forehead and was fielded by the pitcher.

25 Years Ahead—and What?

Within the life of "Variety," 25 years, the show business of America has performed a complete somersault. So instead of talking about 25 years or of what has occurred since then, which everyone knows more or less, it may be better for the show business of today to look forward 25 years. That will be something which events have thrown out the show business of 25 years ago failed to do. Then or at any time thereafter, up to now.

Of course, "Variety" is naturally appreciative that it has lived for 25 years, and it hopes it may for 25 more, and more. It hasn't much to say for itself. Hobbling along during those 25 years, it's still trying to go along in the best and only way it knows. That is to print the truth about the show business it represents, as it finds it. For no other reason than, as has been said before, a trade paper can't fool its trade, which knows more—about that trade than any trade paper possibly could. Therefore, to print the truth as it is found, located or gathered, appears to be the best, if not obvious to all, policy. And it's much easier without "politics."

In the 25 years to come, contemporary showmen must avoid the stage errors of the 25 years behind. Those errors have been plentiful. They have been the cause of the decline of every branch in the show business excepting pictures, and pictures, on top now, should be the most assiduous in avoiding grave mistakes of the future.

Perhaps vaudeville and the legit will come back. The legit will have a future when the picture business assumes charge of it. Otherwise the legit will linger on the Broadways of say five big American cities, and then but feebly, unless legit's greatest detriment, its ruination in fact, is eliminated. That will likely happen if pictures takes over the legit. Vaudeville will have its chance when there are more managerial believers in vaudeville. The picture and vaudeville hook-up in chains is all wrong for vaudeville. The weight lies with pictures, because the controllers of the chains are firstly picture men, who don't know vaudeville and have no faith in it. Burlesque is negative and immaterial. But the same reasons exist for its present condition as with the others which have been shell-shocked.

The two greatest errors committed by the stage have been the abuse of its producers and their own power. If the picture business will remember that brief statement covering a great deal, it may save itself the headaches those errors cost so many others of the stage.

This abuse started with Klaw & Erlanger. It made the Shuberts possible and impossible. Stair & Havlin tried it and passed out. Keith and Orpheum vaudeville did it, per E. F. Albee, and passed out. The Columbia Amusement Co. (burlesque) did it and passed out.

Producers as employed here do not contemplate merely the men who stage the show or pictures. Producers as a term, embraces everyone concerned in the making of a show or a film. The producers were abused and driven away from the stage, from K. & E. to the Shuberts, from the Shuberts to their own independency or back to K. & E., or from Stair & Havlin to oblivion. While the producers of vaudeville were given the needles by the Albee crowd even as those producers were feeding vaudeville with its life blood. And they were starved out.

Abuse from power for 25 years developed from the K. & E. days until it became so common in the latter years it almost was accepted as a part of stage operation. Of the two, the picture heads should avoid the abuse of power for, when that starts, the abuse of producers follows.

Another highly important matter the stage leaders of the past overlooked, although the entire show business to date has overlooked it, was good will. They neither cultivated good will with the public nor in their own organizations. They never had it with either. And it was important—it is important, most important. Past events have proven how valuable it would have been to K. & E., the Shuberts and Albee, who couldn't get it when they wanted and needed it. Because good will cannot be purchased, only cultivated and in good faith.

There was never one man of the stage big enough to dictate what the public must take. To be remembered by the picture men. For the public may not take. No one man in pictures is big enough to disregard talent. Those of the stage who thought they were all lived to regret it.

It's talent that makes pictures, from the writer to the director and the actors—all the essential talent of the studios. That talent must be conserved and preserved, if the picture business is to be preserved. The picture business cannot afford to commit the faults of the stage, for it knows the faults of the stage, and thereby has the best guide for its business future by simply avoiding them.

If the picture business is so new that it has bragged over its profit last year, without knowing what it is going to be this year, that should be the lesson for that. Nor should the picture man be obsessed with the erroneous belief the general public depends upon him for entertainment. This country thrived before pictures.

In short, if the picture man will run his business for the next 25 years without abusing it or the people in it, he will probably find an enduring prosperous business under him; for then his people will work with him instead of against him; he will have located the best talent and held it; he will have found the foundation for success-team work and good will. With that good will also fostered with the public, now, tomorrow, every day, week and year.

And all of this goes exactly the same for theatre operation.

Perhaps if at home the leaders of the film industry will hang in their bedroom the following card, seeing it night and morning, they never will go wrong in the operation of their organizations:

REMEMBER!
Klaw & Erlanger
The Shuberts.
E. F. Albee.

Research

An offer of $350,000 for the picture rights to "Lightnin'" was thought pretty high back in '21. Was and is.

Shuberts incorporated their vaudeville for the season of '21-'22 in January of '21. Venture lasted about a season and a half with a change in policy.

Chaplin's "The Kid," with Jackie Coogan, was the first five-reel picture to play the big time Keith houses. That was in '21. Circuit had previously played the same comic's "Shoulder Arms," three-reeler.

Equity's "closed shop" went into effect in March, 1921.

Film houses bowed to the 10 cents a seat music tax in April of '21. American Society of Composers, Authors and Publishers the instigator.

The first two-for-one legit ticket plan bobbed up in the spring of '21. The Shuberts.

The slump in '21 coast film production was as bad in April as the preceding January and eastern bankers were demanding production for the east or Florida.

In July, 1908, Fred Niblo, now directing, was elected "Big Chief," or president of the White Rats, the variety actors' organization. He was then a monologist.

Hollywood was plenty sore at German films during the spring of '21. Showing of "Dr. Caligari" was egged at the Miller, Los Angeles, with the American Legion in on the rumpus.

Williams-in-and-Taft got together in Australia in '20.

Keith-Moss merger of July, '20, increased the big time houses (twice daily) in Greater New York to 11 and 11 in the U. S. and Canada.

Adolph Zukor, through his United Plays Co., offered to produce or finance any play selected from this company's foreign catalog of 8,000 plays on a percentage or royalty basis. Samuel Rachman was in on the concern with Zukor. Offer was unprecedented in '20.

Cohan and Harris dissolve their partnership spring of '20.

Inside Stuff—Pictures

Despite the Paramount ballyhoo for Marlene Dietrich, with a campaign to build her to stardom on two pictures, the German girl will take second mention on the current "Dishonored."

Fifth mention will go to Victor McLaglen, Fox player loaned on agreement that his name take preference over all others in the cast.

With George Bancroft stalling on that new contract with Paramount, and Par itself refusing to come up to the star's reported demand for $130,000 per picture, offering only $80,000, the personal appearance the star made at the Paramount, New York, is being talked of in Coast film circles as a faulty move.

Bancroft picked a tough time to go in, week before Xmas, and gross for the house was light. It gives the studio a point to bring up in further discussions.

ERPI's "noiseless recording," just introduced on the Coast, cuts down the ground noise that comes to the ear as a static murmur in moments of supposed quiet. It has been possible to reduce it by printing the sound track dark, but this also reduces the volume of intentional sounds.

The two ribbons vibrated by sounds in the Western Electric light valve are normally separated one-thousandth of an inch. The strongest current just brings the ribbons together. In weaker ones there is considerable waste space in which the ground noise is apparent, making a whisper hiss mechanically audible.

What the auxiliary electric circuit does in the "noiseless" system is to bring the ribbons closer together when the sound currents are small, so that the vibrations almost fill the intervening space. Increasing sound automatically increases spacing in proportion.

RCA-Photophone engineers have been developing a device which will have the same effect on its "tooth-cutting" oscillator, a different problem from the W. E. variable density track.

Paramount writers who think Buddy Rogers muffs his lines, usually save their best and fastest quips for the lips of other characters.

Consequently, Norman Foster, slipped into the Rogers part in "It Pays to Advertise" because of the star's appendectomy, finds himself with few laugh lines. To give the boy a break, director Frank Tuttle has several times let the scene run longer than necessary while Norman ad libs.

Paramount doesn't think Clara Bow should go in for serious drama on the screen. The flamboyant pictures the red head has been doing the past year have not lived up to expectations either, execs admit.

In an effort to establish her box office value for the forthcoming year, Paramount is making a far reaching check with exhibitors over the country, clocking returns on various types of Bow stories. Her future pictures will be based accordingly.

One main stem house in Montreal is already nearly out of business, mainly through the Children's Act barring minors of 16 and under from attending pictures even accompanied by parents. Efforts now under way to secure special censorship of films for children so as to permit theatres to admit them for such films.

If carried through quickly may save the house in question. A difficult problem to solve in Montreal and province of Quebec.

Foreign language talkers in this country have as yet made no special appeal to students of foreign languages. Enlisting teachers and school boards to indorse the foreign talkers might bring increased attendance. It's a point the import films appear to have missed so far.

Jolson doesn't know whether to make his U. A. picture essentially with songs or to minimize that and go strong on story.

Will be guided, sez Al, by further public attitude towards quasi-musical talkers.

Dave Burg, making a silent for foreign release from the "B" takes of Columbia's "Rain or Shine" on the Coast, will probably wind up by identifying Joe Cook, lead, as an eccentric with a constantly moving jaw.

Not screen-credited but Joe Farnham, M-G-M contract writer, did the Graham McNamee spieling for "Fishermen's Paradise," the Metro short, Farnham neither title-credited for his dialog material or personal spieling.

Despite the anti-musical public reaction, Paramount (studio) is peeved at itself for not permitting Chevalier to do more songs in "Playboy of Paris." For the French market, "La Petite Cafe," as it's labeled, has more songs purposely interpolated.

Louis B. Mayer states that no M-G-M writer on the Metro w. c. lot is on a week-to-week basis. When a contract expires, there is a 60-day optional leeway permitting the studio to retain the writer's services until his or her current assignment is completed.

Order at Warner-First National not to divulge advance information on negotiations for stories, plays, players, etc. Claim is that the price always jumps up with premature publicity when bidding becomes keener.

Radio's new contract with Dorothy Lee, going into effect in April, carries a must. Arbitrary provision by the actress is that she will be starred during the first six months of the ticket.

Publix School for Managers is not now in session. It may be resumed in the spring. No immediate press for house managers.

Gangsters have evidently ceased to wallop New York on the funnybone. Censors in the big city last week cut plenty feet, which kidded gang activities, out of Paramount's "The Gang Buster" and U's "See America Thirst."

"Doorway to Hell," with its moral lesson, was hardly molested.

Each time the electric signs on the R-K-O Mayfair, New York, are changed, the cost is reported at $5,000. So far Mayfair's talkers have been at the house for two weeks, only, each.

Legit Stars of 25 Years Ago

By Harold Seton

Twenty-five years ago, long before the era of motion pictures, premieres on Broadway were important events. I attended all the important first-nights of 1905, along with Lillian Russell, Jesse Lewisohn, "Diamond" Jim Brady, Edna McCauley, Abe Hummell and Mrs. Jackson Gouraud. Mrs. Gouraud (now living in Paris as Princess Galatzine, having divorced her fifth husband) and I are the sole survivors of that picturesque coterie. In 1910 I wrote a collection of short stories for Mrs. Gouraud, and they were published under her name, as "Moon Madness."

In 1905 David Belasco produced "The Girl of the Golden West," of which he was the author, and in which Blanche Bates was starred. Lowell Sherman had a few lines.

Ethel Barrymore starred in "Alice-Sit-by-the-Fire." John Barrymore appeared in the cast. So did Mary Nash. Lionel Barrymore starred in "Pantaloon," by J. M. Barrie.

David Warfield was touring in "The Music Master." Jane Cowl played a minor role.

Florence Reed was playing stock in Providence and Worcester.

Laurette Taylor was in stock in Seattle.

Alla Nazimova was acting with Paul Orleneff's Russian Company at the Herald Square Theatre.

Elsie Ferguson was touring in "Miss Dolly Dollars," in which Lulu Glaser starred.

Francis Wilson starred in "The Little Father of the Wilderness."

Fred Stone was touring in "The Wizard of Oz."

Billie Burke was appearing in London in "The Blue Moon."

Arthur Byron was in "'Op o' Me Thumb."

Janet Beecher was in "The Education of Mr. Pipp."

Wilton Lackaye played Svengali in a revival of "Trilby."

Mrs. Fiske was touring in "Leah Kleschna." George Arliss was in the cast.

Richard Carle starred in "The Mayor of Tokio."

De Wolf Hopper starred in "Happyland." Marguerite Clark was the ingenue.

Edna Wallace Hopper was touring in "The Heart of Maryland."

Guy Bates Post was in "The Heir of the Hoorah."

Charles Richman was in stock at Proctor's Fifth Avenue theatre.

Sothern and Marlowe co-starred in "The Taming of the Shrew," "The Merchant of Venice" and "Twelfth Night."

William Faversham starred in "The Squaw Man." William S. Hart was in the cast.

Fritzi Scheff starred in "Mlle. Modiste."

Richard Bennett was in "The Lion and the Mouse."

Maude Adams starred in "Peter Pan."

William Courtenay was in "Mrs. Leffingwell's Boots."

William Hodge toured in "Mrs. Wiggs of the Cabbage Patch," in which Madge Carr-Cook starred. Mrs. Carr-Cook's daughter, Eleanor Robson (now Mrs. August Belmont), was in the all-star cast of "She Stoops To Conquer."

Frank Gillmore was in "Love and the Man."

William Collier starred in "On the Quiet."

Jefferson de Angelis was in "Fantana." So was Douglas Fairbanks.

Ferdinand Gottschalk was in "The Toast of the Town."

William Morris was in "Mrs. Temple's Telegram."

Grace George starred in "The Marriage of William Ashe."

Margaret Anglin starred in "Zira."

George M. Cohan was touring in "Little Johnny Jones," supported by his first wife, Ethel Levey.

Although, of course, there were no motion pictures in 1905, various players who were destined for the new medium were appearing before the public.

Mary Pickford was touring as a child with "Uncle Tom's Cabin" and "East Lynne."

Charles Chaplin joined William Gillette's company in the London engagement of "Sherlock Holmes," appearing as Billie the Page.

H. B. Warner came from London to join Eleanor Robson's company.

Marie Dressler was at Weber and Fields' Music Hall. So was Louis Mann.

Cecil B. De Mille was in "Lord Chumley."

Al Jolson was in vaudeville. So was Ed Wynn. They were lost in the shuffle.

Among vaudeville headliners were Elsie Janis, Julian Eltinge, Eva Tanguay, Grace LaRue, Leila McIntyre, Louise Dresser, Jack Norworth and James Thornton.

FUTURE PLAYS

"She Lived by the Firehouse," by William A. Grew, currently casting for William Fredlander and Lawrence Weber.

"Maide in Erin," musical by Edmund Rose and Augustus Barrett, will be produced in January by George Ford.

A musical version of Molière's "School for Husbands," adapted from the French by Arthur Guiterman, poet, and written in blank verse, will be produced next month by Erlanger Productions, Inc., under the direction of Lawrence Langner, one of the board of managers of the Theatre Guild.

"Wet or Dry," by Slater La Master, dealing with Prohibition, which will be produced by the Associated Theatrical Exchange recently formed, with Harry Feinberg and Jack Stern in charge of productions.

"Eternal Mother," by Harry Kalmonowitz, is another new one the Associated Exchange will do this season.

"The Baby in the Case," by Arlto Hart and Maurice Braddell, will be produced late in January by Thomas Kilpatrick.

Cast of "Dr. X," by Howard Comstock, currently rehearsing at the Erlanger for William and Harry Brandt includes Howard Lang, May Vokes, Eden Gray, Robert Blackwood, Florence Shirley, Barry McCollom, Boris Hardanoff, Sandis Lawrence, with Josephine Victor directing.

BURG MISSES NOTHING

Allentown House Has Vaude and Burlesque, Now Legit and Opera

Allentown, Pa., Dec. 27.

Meeting with a degree of success with legit attractions since early September, the Lyric is preparing to step out during the next few months. "Street Scene" is booked and "Uncle Tom's Cabin" is promised Dec. 31.

The New York Grand Opera Company is due for Jan. 6, with "Pagliacci" and "Cavalleria." Since early fall the Lyric played three days of vaudeville, weekly, showing eight acts, and the attendance thus far is satisfactory. Burlesque is given Monday nights and does fairly well.

Texas Has One Legit

Dallas, Dec. 27.

Circle, Texas oldest legit stand, recently lease by James Hayden for repertoire try is opening in January. Hayden is said to be connected with Stuart Walker. It proposes to emphasize any stuff, with appeal for little theatre crowd. Will likely import most of cast from Chi.

House has been dark since May, 1929, when Charles Wagner's road-shows flopped. This will make Circle only legit stand in Texas.

COAST REVIVES "RAIN"

Hollywood, Dec. 27.

As first of series of American play revivals, Tom Kress is producing "Rain" at the Egan theatre here Jan. 19.

Charlotte Treadway will be Sadie Thompson.

SUBWAY DATES FILLED

Dark Theatres on B'way But Brandts Keep Theirs Going

Bookings for subway houses operated by William and Harry Brandt are filled for January, with definite dates running into February. While 50% or more of Broadway legit houses are dark, the suburban legits are being kept lit, with the owners producing when necessary.

Dates begin Dec. 25, with day and date openings in the four theatres of "Hell's Angels" (Hughes). Other shows included "Devil Is A Lady," (Lew Cantor), "Street Scene," (W. A. Brady) and "Dr. X." (Brandts).

EBEY'S ULTIMATUM TO OAKLAND ON STOCK CO.

Oakland, Cal., Dec. 27.

With their backs against the wall following a loss of $20,000 in the 25 weeks of this season, George Ebey and Edward J. Hogarty took the case of the Fulton to the public for support, making a general appeal for co-operation.

The Fulton, built by the late Harry W. Bishop back in 1915, has until recent years been one of the most profitable of dramatic stock enterprises. Last year it was turned over to Henry Duffy by George Ebey. On Duffy's failure it was resumed by Ebey and subsequently Hogarty bought in as full partner.

"We think Oakland should have a legitimate theatre," said Ebey in his public announcement. "It has cost me $100,000 to think that during the last year or so, and has cost me $20,000 since June 14, when we reopened. That is my own funeral. But we shall quit as a legitimate theatre on February 1 or thereabouts unless the tide changes.

"We closed on December 13 to reopen Christmas night... The stage hands' union has voluntarily through its officials cut the wages 20%, effective when we reopen, and the musicians' union will do something of the same sort. These men, of course, have a motive, but they have never, in my thirty-five years of work, done anything like this before."

The Ebey-Hogarty plan is modeled after that of the Savoy in San Diego where a similar appeal to the public met with success recently, but it also follows the Bonstelle scheme in Detroit. There will be a general sale of season tickets, but the Guild idea is also advanced and the theatre is to be renamed the Fulton Theatre Guild.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Three Shows Going Out

A sudden stopping last Saturday and two attractions are definitely out this week but other closings are anticipated, there being a number hanging on in the hope of garnering holiday coin. Among the anticipated closings are two of last week's premieres.

"Strictly Dishonorable," presented by Brock Pemberton, will close a long run at the Avon, Saturday. Is in the 68th week. Was a comedy smash last year and consistently bettered $19,000 weekly until warm weather. Rated one of the most profitable productions in years.

STRICTLY DISHONORABLE

Opened Sept. 18, 1929. "A well-nigh perfect comedy," Atkinson (Times). "A comedy smash hit," Winchell (Mirror). "Something more than a good new play," Gabriel (American). No panners.

"Variety" (Ibee): "A hit and no foolin'."

"Flying High," presented at the Apollo by George White, also goes to the road after playing 34 weeks. Was a musical smash last spring, holding over quite successfully. Considerably better than $40,000 during the early months; down around $25,000 and less recently.

"Inspector General" was quickly pulled out of the Hudson Saturday.

FLYING HIGH

Opened March 3. "Quality show," Mantle (News). "Frisky and amusing," Anderson (Journal). "Enjoyed it fairly well, which is not quite well enough," Littell (World). "Variety" (Ibee): "New musical hit."

Only five days and to heat to nothing. Jed Harris presented this old Russian farce.

SHALL RESUMES LEGIT

Hollywood, Dec. 27.

Theo Shall, imported by Metro for German editions, is enroute for New York to appear in a German language legit.

Shall, since being dropped off the Metro contracts list, did one German version for Fox.



WYNNE GIBSON

Who is just starting a contract with Paramount in one of the leading roles in Jack Oakie's starring picture, a filmization of "June Moon." Miss Gibson's contract is the result of her recent work in support of Oakie in "The Gang Buster."

Since her arrival in Hollywood from Broadway last spring, Miss Gibson has appeared in such pictures as "The Fall Guy" and "Children of Pleasure." She carried the title role recently in the Los Angeles stage production of "Molly Magdalene."

Starting as a chorus girl in New York, the actress has worked in musical comedy, drama and vaudeville. She had the title role in "Little Jessie James" and was Richard Bennett's leading woman in "Jarnegan." Among her other work are "The Gingham Girl," "The Clam Diggers" with Fritz Lieber, "Castles in the Air" and vaudeville with Ray Raymond.

NEW YORK

Bernard Granville, featured in a Christmas vaudeville show in Glens Falls, N. Y., completed his act and collapsed. Physicians said his condition was serious.

Michael Acosta, 24, non-pro, was held on a charge of felonious assault on Anna Osgo, 22, taxi dancer in Shadowland, mid-town dance hall, and $1,000 for violation of the Sullivan law. He was arrested following the shooting of the girl, said by police to be his common-law wife.

"Clean up from within or be cleaned up from without" was the warning issued by Mayor Walker to legit producers. Unless the men of the theatre act, he declared, they will have national censorship.

Thieves took $10,000 worth of jewelry from Mrs. Sadie Benny, wife of Jack Benny, comedian in Earl Carroll's "Vanities," after they bound her with adhesive tape in the Park Central Hotel.

Catherine Willard, legit, was revealed as the defendant in a separation suit when Supreme Court Justice Black permitted service of papers by publication. William Edwin Barry, her husband, alleged she deserted him Aug. 15 last and three months ago wrote from Chicago where she is in "Topaze" she would not return to him.

Application of five ticket brokers not recognized by the League of New York Theatres to be included in the league system of ticket distribution was refused at a meeting at the league headquarters. Agencies that applied were the Arrow, Tyson & Co., Tyson & Brother, Louis Cohen and the Superior.

Evelyn Donnelly, showgirl, was arraigned in Bronx Traffic Court Monday (29) on a charge of reckless driving and leaving the scene of an accident. Max Brickel charged that the actress' car crashed into his car, damaging his machine and causing his mother to faint. Neither Miss Donnelly or the woman with her could show a driver's license.

Audrey Dale, showgirl, must explain how Alberto Carillo, actor, was beaten in her apartment. Carillo is suing Harry Sturms for $200,000, following an alleged beating he received while lunching with the girl.

LOS ANGELES

Felony conviction of Mrs. Lois Pantages, for the death of a Japanese in a driving crash, was dismissed by Judge Hardy in Christmas cancellations of charges against 149 persons on probation for felonies. Judge Hardy's term of office expired a few days later.

Serge Eisenstein, Russian director, reported arrested with companions in Mexico on suspicion of intending to produce a communistic picture.

Alice P. Glazer divorced Benjamin Glazer, director, for "gross indifference." Alimony $1,200 monthly.

Tyler Brooke, pictures, divorced LaRuna W. Brooke as "a poor housekeeper and quarrelsome."

Bette LeRoux, dancer, suing the proprietors of the Nikabob Cafe for $25,000 damages for burns received when a bystander threw a lighted match into a can of benzene she carried in a "fire dance."

Rex King, singer, arrested in a Hollywood backyard when caught, dressed cowboy, collecting washing from the line.

Kathleen Collins, pictures, awarded $125 month alimony from Richard A. Edwards. Formerly the wife of "Big Boy" Williams, film cowboy.

Divorce, from Tom Mix granted Victoria Forde. Mix the day before Christmas. Mix defaulted appearance.

ROUND TRIP

Billy Pierce and Buddy Bradley of the Pierce Studios, N. Y., here from London said they were going right back Jan. 3 to stage the dances for the new C. B. Cochran "Revue of 1930."

The colored dance producers went to London on a one-shot Cochran contract to put on low down and hot numbers for his "Evergreen" musical now running in London.

This Year in the Legit

By Jack Pulaski

Broadway was talking about tickets last January, and it still is.

The experiment of attempted control of the agencies, the elimination of buys and the limitation to a 75-cent premium on agency-sold tickets started under the direction of the League of New York Theatres early in July. High prices only apply to hits, and the theory of the managers that ticket control will greatly aid all legit theatres appears to be a myth. The League continues its ticket efforts with pro and con results.

Abraham L. Erlanger died in March (7) of this year, providing much behind the scene stuff of his private life for the dailies. What Broadway knew became public property. His estate, estimated at $12,000,000, but yet to be determined, was bequeathed to close relatives. The estate was thrown into litigation by the claim of Charlotte Leslay Fiscal that she was his common-law wife. The proceedings are due for hearing soon.

The Erlanger office instead of passing out became phoenix-like. From the status of desultory production, it is now a most active legit firm. With Judge Mitchell Erlanger (Abe's brother), chairman of the board of directors, and Charles Dillingham and Marcus Heiman the active aides, a number of young producers were attracted to Erlanger's. Latter is backing the shows and participating in the profits on a 50-50 basis.

The plan is working out extremely well, because the younger producers know their stuff and are not hampered by Erlanger's. It is estimated that Erlanger's will have backed some 20 productions during the season. Percentage of successes is favorable to a profitable year. Not only has Erlanger's drawn the young managers to its fold, but several of the more prominent managers switched over from the Shuberts. Included are Arthur Hammerstein and Arch Selwyn. Others will probably go that way, too.

The Shuberts started out so badly that Broadway started to gossip about them. They announced some 20 plays from abroad and most of them promptly flopped. One lasted but three days. Shuberts brought over a bunch of London actors for the flops, and that made it no easier on the thousands of actors out of work here.

Half Dark

Mid-May of last season saw Broadway 50% dark. There was a steady decline and there was but a single summer revue presented. In July there were but 13 shows playing, the lowest number within a dozen years. During November more dark theatres than at any time since Broadway went wild in theatre building. About 25 theatres were seeking attractions. Season started late, running a month behind. Production for the first two months was under normal, but the percentage of successes was higher.

Business out of town during the summer was duller than New York. Chicago, for instance, had but one legit attraction for a month or so, while other keys were completely dark.

Last spring all the talk was Hollywood, with producers, authors and actors going west. Suddenly there was a halt and the trend this autumn was back towards the east. Musical talkers went into a decline, and that released many of the Broadway flock the pictures had drawn out. Several managers while on the Coast started casting about for film names to be used in legit shows. Half a dozen were easily secured, but were mostly proffered to the sticks.

Still Decline

The decline in legit so evident last year still prevails, but applies mostly out of town. Broadway is still liable to furnish big trade to the shows that are real smashes. The opposed attractions, such as pictures, radio and bridge do not count as much in New York as elsewhere. There was a talk of a chain of auditoriums throughout the country to book legit shows, but while there is some use made of auditoriums, there are not enough attractions right now to keep the houses in the keys and the eastern stands lighted consecutively. Legit bookers asking guarantees spoiled the auditorium chance. The decline in the number of stock companies continued. Lately there was an increase, but early in the year the number operating were 50% under that of the previous year.

Equity's long contemplated plan to place legit casting agents under some sort of control was finally gotten through. The permits as originally framed by Equity were radically changed. The leading casters stood out against Equity until the latter was willing to talk things over. It was finally agreed to try the present plan for a year.

Equity's coast ambitions appear to have entirely dissipated. The leading picture players signed a five-year agreement not to participate in a strike with the producers. A 54-hour week was adopted and other concessions were granted without fuss and in contrast to the "strike" that Equity staged the summer before. Nearly 100 members had been suspended during the strike. Several were stopped when trying to enter the legit, but finally the entire list was whitewashed. That had been predicted and was Equity's only way out.

Leading Critics

The box score of New York's drama critics found a newcomer, John Mason Brown of the "Evening Post," the winner with a percentage of .898. Brown was right in rating 79 shows, being wrong only nine times, but always giving an opinion. Robert Garland of the "Evening Telegram" was second with .852. He was right 81 times, wrong nine times and failed to express an opinion in five reviews. John Anderson of the "Evening Journal" was third with a rating of .835. The three leaders being on afternoon papers again indicates that the critics on morning papers have no edge in having to rush copy to the presses.

The police were active in rubbering at dirty plays. The early summer was enlivened with Earl Carroll and one of his players in "Vanities" were taken to the station house in police sedans. The complained about material was taken out and when the case reached the grand jury it refused to indict. Police, too, lost out in the case of "Pleasure Man," which had been hanging fire. Trial was something of a burlesque as to evidence. The jury failed to agree and the case was finally tossed out by the prosecutor.

Two shows were pinched on the subway circuit at the start of the season. One case dismissed. The other pulled the court stuff as a press stunt and got away with it. Sentence suspended.

Coast vs. B'way

By ABEL GREEN

Hollywood, Dec. 20.

A feeling still exists on the west coast against the Broadway influx. It is more with an attitude of tolerance than frank resentment, for now, along with the Hollywood layoffs, the Broadway bunch who are out here are laying off even more successfully.

Then, too, the westerners take pride that after all is said and done, when the film thing reduces itself either to its fundamentals or to its highest manifestations, the basically film people are the ones who cop off the honors.

It's the actresses like Shearer, writers like Frances Marion, directors like Milestone, et al., who take the highest awards by the Academy of Motion Picture Arts and Sciences, although there are exceptions like George Arliss in the male acting division whom the coast defenders grudgingly admit is not so bad either.

But argue the loyal colonists in Hollywood, it takes the screen to make the Arlisses and Jolsons and Cantors and Dresslers really famous. This is something not to be argued against, although just as often the picture bunch forgets altogether that it's the basic legit training which tells in a screen personality.

No. 1 Attention

Right now, for example, Robert Montgomery is the fair-haired Metrolite, getting No. 1 attention on stories, direction, grooming etc., just like Gilbert did three years ago. Chances are that this up-and-coming juvenile will never be now as now thought of in relation to his Broadway stage antecedents.

That the screen as a world-wide star-maker is beyond dispute cannot be denied. But the coast defenders, in their jealous pride, blot out every other equation and see nothing beyond Hollywood.



LYDA ROBERTI

Now Playing Opposite Lou Holtz in "You Said It," Forrest, Philadelphia
Opening New York, Jan. 19
Thanks to Mr. Yellen and Mr. Holtz for giving me my first opportunity in a production
For Picture Theatres and Vaudeville
Harry Lenetska
WM. MORRIS OFFICE

No B'way Blah In Death Valley Writes Farnum

Hollywood, Dec. 27.

Ralph G. Farnum, New York theatrical agent whose disappearance worried his friends, writes the local "Variety" office, thanking his friends for their concern, and expounding unusually (for a Broadwayite) on the charms and advantages of primitive Indian life.

Farnum, writing from Death Valley Junction, on the edge of the famous Arizona-California Death Valley desert, utilized the backs of the labels of canned goods as follows:

"A messenger just brought in some messages for me and among them were your telegrams to (Sheriff) Harry Goper. I am dreadfully sorry you and everyone else were put to such trouble. Don't know why they got so excited at the Junction, but anyway, want you to know how much I appreciate your interest.

"Away From Worries"

"I am all OK, living out in the desert away from people and worries and trying to get back my health. Have been bothered very much this past year with severe sinus pains and doctors think this climate might help me so I won't have to go under another operation.

"Am sending this in to the Junction by Indian runner, also sending word there that I'll keep them posted where I am in the future.

"I thought the gang at the Junction knew I knew this country well. Also in future will keep my office posted where I am so tell anyone wanting me to communicate with Mrs. Furst in my New York office; she will always know where I am.

"Pardon this paper to write on but it is the only thing I have handy.

"Different From N. Y."

"It will be difficult for you and others to understand my liking it here, but I do. The Indians and prospectors are marvelous to me. They are all so honest and considerate, quite different from people I've been thrown in contact with in New York. An Indian does not judge a man's success by the material things he possesses as the white man does. An Indian gauges success by the happiness and health that a man attains.

"Quite a contrary idea but worthwhile philosophy. Nothing worries them; they know how to always have enough to eat, utilizing what nature provides. They are healthy, they sleep well, they eat well and they have great times at their various celebrations, I like them regardless of what anyone may think of me for doing so.

Haven't another can label so will cut this short. Thanks again for your interest. Merry Christmas to everyone.

Sincerely, Ralph.

Producers of Costly Musicals Call For New Ticket League 'Buy' Rush

Wine With Legit

Hollywood, Dec. 27.

The head of the police vice squad went to a little theatre last Saturday night. He dropped in at the Hollywood Play Shop just after a ration of port wine had been served to quiet customers' nerves after the midnight Grand Guignol show.

Ralph Herman, manager, was arrested on a technical charge of "possession," a charge facing any California host caught serving drinks to his guests.

30 Musicals Promised, 15 Actually Produced, Only 4 Really Hits

With the exception of four, every musical show produced since September has run into difficulties. Reported closing in January of Ziegfeld's "Smiles" and salary cuts for "Fine and Dandy" have taken two of the solid hit list.

Fifteen musicals have been produced. Originally more than thirty were announced for production. Majority have not happened and highly doubtful.

On the okay list are "Three's a Crowd," "Girl Crazy," "The New Yorkers" and "Fine and Dandy," which by virtue of its business and run is considered a hit, despite cuts.

Outright flops were scored by "Luana," "Vanderbilt Revue," "Second Little Show," "Well of Romance," "Of All Things" and "Love Thieves," latter two caving in before coming to Broadway. Shuberts "Hello Paris" left after seven weeks. In the first few weeks of "Paris," cast salaries were chopped.

Billy Rose's "Sweet and Low" took salary cut of 30% shortly after the play opened.

Shubert's musicals have not fared well at all, only one doing anything, being "Nina Rosa." "Arms and the Maid," folded before Broadway. "Hello Paris" did poorly and "Wunderbar" is still waiting for a production. "Meet My Sister," for Shuberts, comes in soon.

Musicals not produced include "Aces Over" called off by Cort & Abramson, revue for Percy Oakes and "French Dressing" for Herman Cantvoort.

Boston's Art Spot Goes From Drama to Films

Boston, Dec. 27.

The Jewett Repertory theatre has passed from the hands of the men who financed the project into the hands of the mortgage holders. With the transfer has ended a period of money-losing repertorial drama in Boston.

The Screen Guild, Inc., has taken over the management of Boston's most beautiful legitimate house. The first film, "Secrets of the Orient," a UFA production, opened at the house this week under Screen Guild auspices. This means the passing of the theatre from the legitimate to pictures, although a small stage show will be featured with each film.

"Wunderbar" Off

Almost certain now that the Shuberts will not produce "Wunderbar" this season or next for that matter.

For some time the Shuberts are reported having a lot of faith in the show but finding difficulty obtaining suitable cast. Not going overboard on salary said to have caused the present sidetracking of the foreign piece.

BRANDTS' SUMMER SHOWS

William and Harry Brandt plan a combination of stock and films for their subway circuit next summer.

Present layout calls for a newsreel and three or four talking shorts, followed by dramatic stock shows. Shows will include guest stars.

The League of New York Theatres, formed last summer to control agency prices of tickets, faced at least partial disintegration early this week, with the indicated alternative of a radical reorganization.

At two sessions last week between younger producers and League leaders, the latter virtually admitted that the League is a flop to date. It is now certain that certain showmen who were so hot for League control a month or two back, have modified their views.

At the first conference to which the "recalcitrant" younger producers were invited, although not all are members of the League (not owning or having theatres under lease), some pertinent questions were fired at the League spokesmen, Lawrence Langer, Arthur Hopkins and H. D. Savage. Among the producers present were Aarons and Freedley, Schwab and Mandel, Herman Shumlin, Robert V. Newman, Max Gordon, Morris Green (Green & Gensler).

The League, appealing to the producers for moral and actual support, admitted however that there are 30 or more new gyp ticket speculators on Broadway, than before, and that higher prices are being demanded by such specs for front locations than before. Following the session, announcement was made by the League that it had turned down the application of five brokers who had been of the 16 accredited agency group and who sought reinstatement.

Significance of the move on the part of these brokers was not clear. Most agencies appear to be getting tickets enough for their trade. It is true that the League cannot be blamed for the b. t business on Broadway, but the point is that it was not tried at the right time, nor has it helped business through having Postal Telegraph as an agency.

At the second conference with younger producers last week, one of the League's other weaknesses was canvassed. The point in contest is the League's attempt to control tickets for all classes of productions along the same lines and same rules and the rules shall apply to a show whether the production investment is $20,000 or $100,000 as with musical attractions.

Friday the producers of musicals petitioned the League for the right to sell tickets for their shows to whomever they chose, asking that there shall be no strings as to the resale price and that such shows be permitted to sell blocks of tickets to any agency. The musical show producers are virtually demanding the privilege of getting protection or "insurance" (buys) so that a new musical has a chance to get into stride, contending that what may apply to only one class of attraction has been illogically applied to all.

Not only did Arthur Hammerstein, Schwab & Mandel, Aarons and Freedley, Green & Gensler and Max Gordon join in the petition, but a representative of the Shuberts was also present and sought the same privilege. Nearly all concerned have suffered because of the elimination of the buys system. At least three high cost and high scaled musicals were claimed to have been victims of the League system. Some still running have suffered severe losses within the past month.

It is conceded that those who formed the League went ahead on theory that with no more buys brokers would have no excuse to charge high prices.

Insurgent producers now argue that the old order of things was not so bad, agency buys as such are not actually an evil, but are an aid to producers of shows calling for huge investments and to some of the other shows which start slowly. The trouble with the buys system as it developed they seek to show was the insistence of certain show-producing producers, who insisted the brokers buy for poor shows in order to get tickets for the good things. That caused agency losses and the allbi that they had to charge high prices to even up. If agencies are permitted to buy tickets according to their own judgment, says the group, the situation will be smoothed out.

Weather Smothers Xmas B'way Boom; Pin Last Hope on New Year's Week

Broadway did not expect the holiday business to start until Christmas (Thursday), but the last two days of the week were hope-crushers. Rain and snow so affected matinees that gloom dimmed the bright lights.

A few shows elected to take a chance on Christmas afternoon, when matinee trade was okay. The bulk of the list switched to Friday and were weather victims. However, there was a ray of sunshine, showmen figuring it better that the elements run wild then than this week, with New Year's the high mark of the winter and the season. Last week it was expected the week-end would balance the losses of the early portion, but trade dropped down sharply. The current week figures to be harvest time—with variations. Broadway's legit list is not long. It presents fewer attractions than usual, and if the trade is to come at all, it should show then.

The season certainly was not brightened by the holiday card of new shows. Excluding Saturday's two premieres, three of the four other new productions did not rate having a chance. "Ballyhoo," at Hammerstein's, may make the grade but is no stand-out. "Inspector General," regarded as tiresome at the Hudson and closed; "Purity," draggy, at the Ritz; "Life Is Like That" got scant attention at the Little. The others are "The Truth Game," Barrymore, and "The Life Line," Vanderbilt, with such other added attractions as "Elektra," Fritz Leiber, Ruth Draper and an indoor circus. "Five Star Final" was postponed at the Cort until Tuesday night (30) and is touted as a cinch.

None of the musical shows got anywhere near capacity last week, but "The New Yorkers" stayed away out front with better than $50,000. All others down to $30,000 or less, some much less. "Grand Hotel" played 10 performances and easily topped the non-musicals at approximately $33,000—but did not sell out at the matinees and blamed the Ticket League.

"Once in a Lifetime" eased at matinees with the same complaint, but with added prices got over $23,000. Last week was mostly pre-holiday and figures are not indicative of actual merit on the whole. It will take this week and next for any number of shows to rate themselves.

In addition to "Five Star Final," opening week of 29th, are: "Midnight," Guild; "Queen at Home," Times Square, and "Meet My Sister," Shubert. Closing are "Flying High," Apollo, and "Strictly Dishonorable," Avon. Latter gets "Gone Hollywood," only definite premiere indicated for next week. At least half a dozen or more shows hanging on for holiday money may take the air this Saturday.

Estimates Last Week

"Ballyhoo," Hammerstein's (2d week) (M-1,265-$5.50)—Opening four days before Christmas no break for new musical; got $20,000 or a bit more; good business after holiday and expected to improve and stay.

"Brown Buddies," Liberty (13th week) (M-1,982-$3). With no colored show opposition this troupe ought to stick through winter; bettered even break until pre-holiday slide with average of $11,000 claimed.

"Elizabeth the Queen," Beck (9th week) (D-1,189-$3). Moved here from Guild Monday; last week trade held its own and the gross topped $18,000; big money show.

"Fine and Dandy," Erlanger's (15th week) (M-1,531-$6.60). Among the musicals which the seasonal slump affected materially; should climb back well over $30,000 this week.

"First Night," Elfinge (6th week) (CD-902-$3). May get a little holiday money this week; in the red and paced under $4,000 so far.

"Five Star Final," Cort (1st week) (D-1,043-$3). Premiere postponed from last Friday until last night (30). Highly regarded according to advance reports.

"Flying High," Apollo (34th week) (M-1,108-$4.40). Final week; goes to road after a good business record and run; was over $40,000 in early months; house probably dark for a time.

"Grand Hotel," National (9th week) (D-1,161-$4.40). Dramatic smash played two extra matinees last week; in 10 performances estimated gross bettered $33,000; one of two matinees somewhat off.

"Girl Crazy," Alvin (12th week) (M-1,387-$7.50). Popular musical comedy should get back into stride—late last week; average, $35,000; less lately but this week's indications are for a comeback.

"Greeks Had a Name For It," Harris (15th week) (C-1,060-$3). Out in front and among the leaders through autumn; off to about $14,000 but should come back.

"Green Pastures," Mansfield (45th week) (CD-1,050-$4.40). The withdrawal of "Strictly Dishonorable" this week leaves this holdover hit the longest run show on list; around $16,000 and should recover to big money again.

"Inspector General," Hudson. Taken off Saturday night; five days; general impression adverse to Russian farce; business after premiere reported nearly nil.

"Life Is Like That," Little (2d week) (CD-600-$3). Reviewers did not think much of this one either and trade low first week; management figures it has chance, however.

"Lysistrata," 44th St. (31st week) (C-1,323-$3.85). Expected to pick up in holiday going; has been slipping with claimed recent pace, $14,000.

"Man In Possession," Booth (10th week) (CD-708-$3.85). Doing fairly and not as well as first indicated; might get a break and is said to be profitable; about $7,000 last week.

"Meet My Sister," Shubert (1st week) (M-1,385-$6.50). Presented by the Shuberts; something musical from the German with score by Ralph Benatzky; opened Tuesday.

"Midnight," Guild (1st week) (CD-914-$3). Presented by the Theatre Guild; written by Claire and Paul Sifton; first known as "In the Meantime"; opened Monday.

"Nina Rosa," Majestic (14th week) (M-1,717-$5.50). Couple of parties saved this from dying in the days before Christmas; estimated around $20,000; light for high scaled musical.

"Oh, Promise Me," Morosco (6th week) (F-893-$3.85). Most shows elected to play a matinee Friday, the day after Christmas; it rained and attendance very bad; true of this one which was estimated around $9,000.

"On the Spot," Forrest (10th week) (D-1,015-$3). Wallack melter doing fairly well but not with the leaders; estimated pace last week about $12,000.

"Once in a Lifetime," Music Box (15th week) (C-1,000-$3.85). Friday matinee off and one night performance prior to Christmas; with added holiday scales, however, comedy leader again over $23,000.

"Overture," Longacre (5th week) (CD-1,019-$3). Claimed to have more than held its own last week, with the gross quoted between $9,000 and $10,000.

"Pagan Lady," 48th St. (11th week) (D-969-$3). Has been slipping along with most others; should last through January, however; $11,000.

"Petticoat Influence," Empire (3d week) (C-1,099-$3). Business second week, with gross around $12,000 or more, indicates promise of successful date.

"Purity," (Ritz (2d week) (C-945-$3). Opened Christmas (25) and failed to impress; drama from French does not figure to land.

"Queen at Home," Times Square (1st week) (C-1,067-$3). Presented independently (John Henry Mears); written by Shirley Warde and Vivian Tobin; opened Monday.

"Stepping Sisters," Royale (37th week) (F-1,118-$3). Still here, and no telling how long it will last; cut rate coupon thing has kept it going; $5,000 average, but probably less lately.

"Smiles," Ziegfeld (7th week) (M-1,623-$6.60). Liable to stop after holiday going, business only fair for a high-scaled musical; around $30,000 estimated.

"Strictly Dishonorable," Avon (68th week) (C-830-$3.85). Final week; long run comedy going on tour and then to England; "Gone Hollywood" postponed, due Jan. 12.

"Sweet and Low," Chanin's (6th week) (R-1,413-$5.50). This week should establish status of musical, which has drawn but moderately; $20,000.

"That's Gratitude," John Golden (17th week) (C-900-$4.40). Was well up in the going first 10 weeks; off like most others, with about $10,000 indicated last week; should recover and stick.

"The Life Line," Vanderbilt (2d week) (C-771-$3). Opened Saturday night; attraction reported guaranteeing house.

"The New Yorkers," Broadway (4th week) (R-2,000-$5.50). Broadway's money leader; because of large capacity and scale, can gross $65,000; rated well over $50,000 last week which is regarded as remarkable at this time.

"The Truth Game," Ethel Barrymore (2d week) (C-1,090-$3.85). Opened Saturday night, drawing attention because of Ivor Novello and Billie Burke co-starred.

"The Vinegar Tree," Playhouse (6th week) (C-868-$3.85). Started out like a hit and, while somewhat affected last week, should again attain its approximate $17,000 pace.

"This Is New York," Plymouth (6th week) (CD-1,042-$3.85). Dropped to around $7,000 last week; figured to have a chance and should pick up smartly this week.

"Three's a Crowd," Selwyn (12th week) (R-1,067-$5.50). Eased off to about $30,000; much stronger than most musicals and returned to capacity after Christmas.

"Tonight or Never," Belasco (7th week) (CD-1,000-$3.85). Eased off in last week's slow and sloppy going; had been getting $19,000 and more; should approximate or better that mark this week.

"Up Pops the Devil," Masque (14th week) (C-700-$3). After week's layoff had no easy time of it last week; estimated around $6,000, but should also do better.

"Vanities," New Amsterdam (27th week) (R-1,702-$5.50). A new "Follies," announced by Ziegfeld due in this house this winter; Carroll show doing fairly; $20,000 or a bit over last week.

Other Attractions

Fritz Leiber, Ambassador; repertory of Shakespeare; 2d week.

"Art and Mrs. Bottle," Maxine Elliott's; playing throughout week, with "Twelfth Night" discontinued.

Ruth Draper, Comedy; monologs.

"Mrs. Moonlight," Hopkins; doing very well.

"Elektra," New Yorker; performance in Greek.

Civic Repertory, 14th Street.

Davenport's Indoor Circus, Jolson's; 2d and final week.



JAN RUBINI

The Internationally Known Violinist, Composer and Conductor

Wishing Fanchon and Marco, Mr. A. M. Bowles and my friends in the profession the heartiest Season's Greetings.

Still playing to a vast following at **Loew's Warfield, San Francisco.**

Shows in Rehearsal

"She Means Business" (James Elliott), Knights of Columbus Hall.

"Dr. X" (The Frandts), Erlanger.

"Philip Goes Forth" (Roland Stebbins), Times Square.

"Gang's All Here," Comedy.

"Strange Interlude" (Theatre Guild London Co.), Guild.

"Rock Me Julie" (Green & Gensler), Harris.

Frisco Grosses

San Francisco, Dec. 27.

Customers of legit had lean pickings to choose from, the only two houses offering attractions being Henry Duffy's President with "It's a Boy," third week, and the Alcazar with Leo Carrillo in "Mister Antonio," first week.

Curran, Geary and Erlanger's Columbia have been dark for a couple of weeks. The Tivoli finished up with "The Clutching Claw" last Sunday night and stayed dark Monday, Tuesday and Wednesday preceding Christmas, reopening the holiday night with "Cradle Snatchers."

"It's a Boy" claimed $4,000 last week and "Mister Antonio," at Alcazar, $5,000, neither gross being near normal for these houses.

Next week Curran gets "Peter Pan," Geary "The Shyster," Erlanger's Columbia "Lost Sheep" and Tivoli "Cradle Snatchers."

"BUZZ" ENDS TWO-FOR-ONES

Minneapolis, Dec. 27.

The Bainbridge Players discontinue their two-for-one tickets after this week.

John Dilson supplants Bernard Suss as director of the stock, Latter goes to Bainbridge Co. in Seattle.

Henry Horton was a guest star at the Shubert in "The Old Homestead" this week (22).

NEW SHOWS SUFFER LEAST IN CHICAGO

Chicago, Dec. 27.

Usual pre-Christmas desertion of the legit followed by the equally usual stampede from Christmas night and thereafter gave Chicago spotty grosses. The brisk week-end was naturally largely neutralized by the starvation first half.

Leslie Howard got through act one at the opening of "Berkeley Square" Christmas night at the Selwyn, but thereafter refused to go on because of what was variously described as laryngitis and temperament. This necessitated a refund on a sell-out with nobody in the box office at ten p. m. Bad start won't help local engagement.

Studebaker, failing to find an opus for the Yuletide season, grabbed off the German film "Zwei Herzen im ¾ Takt." It is not the first time this house has resorted to films to fill-in. Chi having 285,216 Germans by the last census count, the "Zwei" is looked to get a little of the holiday cheer.

Jonsey," at the Playhouse adjoining the Studebaker, opened the 28th to a fair start. Pop prices, in vogue at this house, always help. Other changes were "As You Desire Me," replacing the Dramatic League's "Michael and Mary" at the Harris. Each of the pieces stays four weeks, with "As You Desire Me," opening the 29th.

New Shows

The Princess, old home of the Dramatic League, gets open Jan. 5 with "A Bird in the Hand," while "Young Sinners," at the Apollo, goes out the 10th to make room for "Bad Girl." Rest of the pieces are settling down for as many weeks as they can make it pay, with the subject "cut-rate" getting a mauling here, the likes of which the town has never seen.

Across the line "Ripples" in its opening week led with $26,700, followed by "Simple Simon" to between $24,000 and $25,000. Both, having a draw for children, rolled up excellent mat sales.

Long tenant dramas didn't fare so well, with many just holding their own. Most felt the three days before Christmas strong, with the after season and good receipts pulling them out.

Estimates for Last Week

"As You Desire Me," Harris (1st week) (D-1,084-$3). Had a strong opening, with the League followers making it a holiday.

"Berkeley Square," Selwyn (opened the 25th) (D-1,086-$3)—Advance sale indicates a winner. Nice campaign.

"Jonesy," Playhouse (opened the 28th) (CD-603-$2)—Pop prices of this house helped much. Opened to a good crowd.

"Lysistrata," Majestic (7th week) (D-1,997-$3.50)—Felt the pre-holiday slump, but built strong after Christmas and came through with $13,000.

"Mendel," Inc.," Adelphi (7th week) (C-1,110-$2.50)—This piece, under the guidance of Ralph Kettering is making a terrific play for the business from factories and clubs. As a result held to $11,000, which is something.

"Old Rascal," Garrick (7th week) (D-1,276-$3)—Hodge felt the squeeze and sunk to $9,000.

"Ripples," Illinois (1st week) (M-1,500-$4.40) Led the parade with $26,700. Ideal Christmas material for kids and adults, with excellent newspaper notices to help carry on. Sellout for the holidays.

"Simple Simon," Grand (3d week) (M-1,200-$4.40) — Between $24,000 and $25,000. Both this piece and "Ripples" have what Christmas audiences want.

"Subway Express," Erlanger (6th week) (D-1,319-$3)—Climbed to $10,000. Uses cut-rate, which seems to help.

"Three Little Girls," Great Northern (13th week) (O-1,365-$3.85)—Biz has climbed here, with Sunday night performances being restored. Good at $12,500. Cut rate, but looked to stay another month.

"The Tavern," Blackstone (1st week) (D-1,219-$3) — Got around $15,000, good.

"Young Sinners," Apollo (18th week) (CD-1,443-$3) — Last two weeks of this, and holding its own at $13,000. "Bad Girl" follows.

Pittsburgh Figures

Pittsburgh, Dec. 27.

Those three starvation days before Xmas cut deeply into the legits here last week, and it's doubtful if the near-capacity biz during the last half gave any of the attractions here an even break.

Doubtful if "Sketch Book," at Alvin, kept out of the red, despite $4.40 top. Maybe $24,000, but that's doubtful, because Monday, Tuesday and Wednesday were terrible.

Same condition existed at Nixon, where "Ladies of the Jury" was on display, but cheaper attraction might have just managed to keep its end up. In the neighborhood of $10,000, perhaps, and this, of course, due chiefly to following of Mrs. Fiske.

George Sharp stock company found things dull at Pitt with "Broken Dishes."

L. A. GETS GOOD LEGIT GROSSES

Los Angeles, Dec. 27.

"Up Pops the Devil" and "Stepping Sisters" opened at Belasco and Hollywood Playhouse respectively Christmas night. Former did $2,700 and latter $1,800 on the three days.

"Elmer the Great," with Joe E. Brown, at El Capitan, $7,500 opening week. Brown meant everything to Lardner piece, which has repeated here several times and rated as not so hot. El Capitan, Duffy house, despite conditions, will show $80,000 profit this year.

"Peter Pan," Civic Repertory offering at the Hollywood Music Box, scored a good $7,000. Daily matinee for kids on cut-rate made this possible. Week generally was good for legits, with the four houses doing above average.

"Between the Covers," new play presented by Oliver Morosco with Raymond Hatten featured, is opening at the Biltmore Monday (30). Production is Morosco's first here in several years. Bankrolling is credited to Sam Rork, the former picture producer, whose daughter is in the piece.

PUPPET SHOWS IN VOGUE

Small Towns in South Going for The Marionettes

Dallas, Dec. 27.

Puppet shows gaining prominence in southwest, with several outfits on the road and making a living at it.

One femme, Emma Pettey, has a regular organized company with five assistants. Works through tie-ups with little theatres, with special plays for the children and adults. Has been at it since 1922 and has grabbed a bank roll.

The puppeteers draw both in keys and small towns, especially the small towns, where anything that gives a change from pictures and a coupla tent shows per annum has b.o. possibility. Only trouble is a dearth of marionette talent, with art comparatively foreign here and few teachers.

"Inspector General" Flops

"Inspector General," which Jed Harris presented at the Hudson Tuesday, last week, was taken off Saturday night. Harris sent telegrams to the dramatic editors announcing the abrupt closing of the antique Russian farce.

It was the quickest flop Harris has had since he started producing. The message to the papers was: "Owing to the phenomenal indifference of the public I closed 'Inspector General' Saturday night."

After the premiere business was as bad or worse than anything on Broadway, nightly takings being reported not more than $150. It was an unfortunate break for Mrs. H. B. Harris, who operates the Hudson.

$4,000 "Tragedy"

Seattle, Dec. 27.

Absence of a guest star is blamed for the poor showing "The American Tragedy" at the Moore last week when the play is estimated at $4,000.

Advertised as a "lesson for the young and frivolous" even they remained away.

Advance sale for "The Scarlet Woman," with Pauline Frederick as guest star, is big and the show, now in rehearsal, may remain three weeks.

Minneapolis Okay

Minneapolis, Dec. 27.

The popularity of John Dilson, who returned after a three years' absence, pulled the Bainbridge dramatic stock company at the Shubert through Christmas week nicely. Dilson was starred in "The Khibitzer" and boosted the gross to nearly $5,000. Good.

"Smiles and Kisses," stock burlesque offering at the Gayety, with the aid of wrestling match one night, drew in about $3,000. Not so good.

The Metropolitan and Lyceum light up next week after darkness—"Michael and Mary" and "A Montie in the Country," respectively.

Hollis St. for Stock?

Boston, Dec. 27.

E. E. Clive, who quit the Copley theatre after 13 years there, may take over the Hollis Street theatre with his Copley company.

Stock at Its Worst

By Mark Vance

Stock has had its worst season. By November of this year when stock should have been at its peak, it was just beginning to show a sign of restoration.

With 100 or more stocks, stock has a right to a place in the sun, but when it drops below 40, it is wobbling. It went below 40 this past year.

Many reasons for the body blow dealt stock. The travelers found former stands unavailable; available houses were either in a most undesirable location or the terms impossible. Where a few suitable theatres were to be considered the talker competition with pictures playing to much cheaper admissions forced stock to take in its legs.

Old Stuff

Stock tried hard to salvage some of its lost ground. All forms of anticipated draws and novelties were tried without success. The "guest star" gag seemed to be the only straw. It worked in a few towns and fell flat in others. Where the "star" racket couldn't be kept up the regular company was used and then stock seemed too tame for the locals.

Stock does a lot of repeating. A play from Broadway either a hit or a miss is used in a certain town. It does business. That fixes it as a stock seller. Others jump to it and lose. The reaction is that with a few losing weeks, the stock promoter, throws up the sponge. And yet despite his failure another stock man attempts to succeed where the others flopped. In other years this has worked time and again but not last year. Just one series of flopps.

Stock managers have talked and they have worked and they have even tried organization, but nothing could stave it off.

Future

Stock managers say there is a future but that there must come some radical changes. They claim local stage crews have been the worst factor. Maybe so or maybe not. They say the play brokers can lend a helpin' hand by chopping down the royalties. That's also true. Sure would help if they did but it's 100 to 1 in the winter books they won't.

It may be that big circuit interests controlling all the houses especially the new ones and the big seaters and the best located can see the way clear to lay out a stock string of those not needed for pictures. But stock as a steady diet in an old legit house faces destruction. It can't live and fight the cheaper competition. For right across the street or just around the corner is a Broadway play, either new or old, on the talker screen with an array of talent and "names" that would cost the stock manager a mint were he to attempt to corral them in the "flesh" for his Co.

Flop Showmen

Some showmen not in the stock end seem to believe that with the flood of legit lay offs, almost anyone could gather together a stock playing group of some weight in names. They are not in stock, though. And the stock man says that's just a theory.

The real trouble with stock at present appears to be that there is nothing but shoestringers left in it. Stock producers who want actors to appear at $50 a week, top, and get them through playing the actors on a percentage of the gross, if not an outright salary. If they have the means and some have made it in other days in stock, they won't gamble any more; they want the actors to do the gambling.

Stock men won't even gamble on the admission. If they have what is considered a fair company the management wants the biggest top stock can charge. While with the cheap salaried company that couldn't draw coffee and cakes under any condition, the manager chops the scale and then says nothing will get over in stock anymore.

Meanwhile the picture house is playing a two and one-half or three-hour show with a dramatic or musical talker and the trimmings at a price far below the stock's. The stock man sees it but won't believe it; they just don't want stock.

It's what put big time vaude on the skids. The big time managers never knew enough to meet their oncoming picture competition with a cut in sale. They wanted $1.50 or $1.25 top for vaude when the picture house was selling its show across the street at 50c. That broke big time; that's what has broken stock, for the real show men of both, if any, left each, to go with the money, and the money was not in big time vaude or stock.

Stock managers blame the public, the royalties or the times. Like all other flops in the show business, they never think of blaming themselves.

MEXICAN COMEDIENNE IS STAGING COMEBACK

Mexico City, Dec. 22.

Maria Conesa, veteran Spanish comedienne, and darling of the Mexican stage a couple of decades ago, is staging a "comeback." She is heading a tabloid musical company which is playing the Teatro Principal at a half peso (about 25c.) top, and doing fairly well.

"La Conesa" as she is affectionately known, was deported out of the country a couple of years ago as the result of getting into a jam over a silk smuggling scandal. The present administration gave her a pardon and a permit to return.

Although better than middle-aged, "La Conesa" has plenty of charm, including a smile that drives the boys crazy. In the exciting days and nights of 1913 she demonstrated her nerve, show after show, by appearing on the stage before a house filled with armed and half drunken Villa men. At each show she wore thousands of dollars' worth of jewels. She was always able to keep the audience in hand with her repartee.

More Legit Productions Backed by Film Co.'s

With Universal already announcing its legit producing plan, Metro and Fox are the two latest companies reported lining up for similar work. Metro now, it is given out, has another play which it will produce in the same manner as "Grand Hotel," the first of many Metro subsidized legits. Nature of Fox's fling is not known.

With Paramount represented by the Charles Frohman and Gilbert Miller offices, and with Warners backing legits, the legit entry by picture producers, forecast earlier this season but denied by them and scoffed at by legit managers, has come through.

Miller Actors' Fund Rep. on West Coast

Hollywood, Dec. 27.

New Coast representative of the Actors' Fund of America will be Charles Miller, Equity's representative here.

Miller has sent his acceptance of the appointment. He succeeds Will Wyatt.

Bonds Pay Off Two

First week's salaries for casts of two shows were paid off from the shows' bonds last Saturday (27) by Equity.

Plays were "Life Is Like That," produced by Curtis Emery at the Little, and "Devil Is a Lady," produced by Lew Cantor, which played Jackson Heights.

Emery had an $1,800 bank letter posted, Cantor $3,700 in cash.

Marathon Pianist

Capetown, Dec. 27.

Alfred Bain, Johannesburg pianist, attempting to make a new world's endurance record at the keyboard, kept on playing without a pause for 81 hours and 10 minutes and then collapsed.

New Zealand holds the endurance record for the stunt with 11 hours.

"LIFETIME'S" COAST CAST

Hollywood, Dec. 27.

Bryant Washburn has been cast for the coast production of "Once in a Lifetime."

Charlie Lawrence, Marie Nordstrom and Robert Arnold are being brought from New York for the coast show.



KEN MURRAY

And His Murray Makers

Extend Season's Greetings

(Helen and Milton Charleston, Foster, Fagan and Cox, Bessie Fagan and Martin Sands.)

Direction **CHAS. H. ALLEN**

M. S. Bentham Office

Hits and Flops of '30 by Indies

1930 has been a banner year for independent producers.

"Green Pastures," produced by Rowland Stebbins, Wall Street broker, new to show business; "Strictly Dishonorable," produced by Brock Pemberton; "Fine and Dandy," produced by Green & Gensler and "Three's A Crowd," produced by Max Gordon, all money smashes, are mute testimony that the Indies copped heavy over the veteran producers.

Herman Shumlin also has hit heavy after three previous futile attempts, with "The Last Mile" and "Grand Hotel." The latter is also now a smash. Shumlin quit trade paper reporting several years ago to align with Jed Harris and then quit Harris to go it alone.

Robert V. Newman is another who has finally hit after several tries, with "Bad Girl," and Edward A. Blatt with "Subway Express," although rating a demerit through the flop of his subsequent production, produced in association with M. J. Nicholas "Tic Up and Up."

The Theatre Guild which had an uneven balance on hit averages last season, has started the current season okay with "Roar China" and "Elizabeth, the Queen," both demand shows.

The Independent producers hit average, although far ahead of the vets, was not roses for a number of others, rating independent classification.

Michael Mindlin's attempted comeback with "Sweet Charlot" was short lived. Adler and Gerton's experience with "With Privileges" about the same. Murray Phillips did a brodie with "Love Technique." Ray Payton fared slightly better with "Sisters of the Chorus," which got him some money in Chicago but folded after three weeks in New York. Paul Streger, who got a flying start with "Jarnegan" and looked set, slipped back with the dismal "Sweet Stranger." Lew Cantor couldn't pick a money winner like "Courage" in either "Many A Slip" or "Mendel, Inc.," but is about to make another try. Lew Leslie dropped a load with his "International Revue," but is trying a none too forte comeback with a new edition of "Blackbirds."

Notorious Flops

The indie field in the past year, like others has been infested with plenty of newcomers, short rollers and shoe-stringers. Among the notorious flops in the latter division were "A Noble Experiment," produced by Miller and Durandy; "Puppet Show," by Samuel Golding; "Bridge of Sighs," produced by Leo S. Friedman, and "Well of Romance," musical.

Plenty of others produced with short capital were scrapped before coming in to New York.

Mexico Drops Santa Claus For 100% Mex. Substitute

Mexico City, Dec. 22.

A couple of dozen actors and actresses were given a one-day engagement by the government by the "firing" of Santa Claus, who, although an importation, has received a cordial welcome from all Mexican youngsters.

Officialdom gave Santa the blue slip because he is a foreigner, and gave his job to a just remembered old time idol of a race that flourished in Mexico some 40 centuries ago. Idol, named Quetzacoatl, was made the official Santa on the ground that he is 100% Mexican.

Player folk were hired to impersonate Quetzacoatl and his court at a big official function staged in the National Stadium here Dec. 23. Government passed out gifts to 15,000 children of the poor.

PLAYS ON BROADWAY

THE TRUTH GAME

Comedy in three acts, presented at the Ethel Barrymore, Dec. 27, by Lee Shubert. Written by Ivor Novello. Billie Burke and author co-starred. Phoebe Foster and Viola Tree featured. Staged by G. Hamilton Gay.

Rosine Browne	Phoebe Foster
Max Clement	Ivor Novello
Sir George Kelvin	Gerald McCarthy
Harris	Gwen Day Burroughs
Evelyn Brandon	Billie Burke
James Hubbard	Burton McEvilley
Atkins	Jean Fullarton
Lady Culver	Viola Tree
Sir Joshua Grimshaw	Albert Garcia Andrews
Lord Staffield	Forbes Dawson
Vera Cromble	Dorothie Bigelow

Ivor Novello, something of a London stage romanticist as an author, and highly rated as an actor, makes his second debut on Broadway this season at the Barrymore. His first try was "A Symphony in Two Flats," which flivved. "The Truth Game," a success in London (and revived there later) seems the better play and has a better chance. Not brilliant but should get across for a moderate engagement.

Four names figure, Billie Burke, returning to the stage after a lapse and co-starred with Novello, while Phoebe Foster and Viola Tree are featured. That makes it a British-American cast. Miss Burke finds a part to her liking; Miss Foster supplies the love interest for Novello, and Miss Tree affords the comedy.

Not that "The Truth Game" is funny. It merely has its moments. Novello in teasing Rosine, the hard to get girl of his heart, presumes to be one Duval and chatters in dialect. That's the most amusing part of a fairly good enough second act. Third act okay, too. First act is weak.

Novello came over with an all English cast for "Symphony" and when it closed, Equity's alien actor rule was the bar for further appearances here at the time. New rules on English stars were then formulated and indications are they will be adopted formally by Equity this week or next. Main idea is to exempt such players from the six months' lapse regulation. Fact of Novello's present appearance makes it appear the rule is sure of passing. The Equity conditions call for the use of American players in such casts, otherwise, although any British resident of alien standing can also be so employed.

Max Clement meets the young widow Rosine Browne and promptly falls in love with her. She is wealthy but the will provides that should she remarry the money is to go to a cousin of her late husband. Therefore she has schooled herself against the thought of again falling in love. At a house party Rosine and Max meet again. She has admitted to the hostess, Evelyn Brandon, that she nearly slipped. After dinner the guests play the truth game, which is Max's chance to tell how Rosine is charming, sincere and adorable. Alone they embrace and she agrees to give up the luxury she pretended to want above love. But she becomes curious when he tells her that he is the husband's cousin. She thinks he is just after the money. Third act, however, smooths the complications in more ways than one and two weddings are on the way.

Novello is English but not as violently so as some other lads from across the pond. He grew on the audience although in that first act he's a pest, as much to the house as to Rosine. Miss Burke is Mrs. Brandon, a business woman getting 10% from shops to whom she sends customers, and a like split for all other things she arranges. As for instance the case of Lady Joan Culver, played amusingly by Viola Tree. She is 35 and gets herself engaged to a 60-year-old title with the connivance of Mrs. Brandon—who is to get a share of the marriage settlement. Miss Foster did not seem out of place amid the accents of the visitors any more than did Miss Burke. Both fitted nicely without the clashes that have been noted in some recent shows.

"The Truth Game" impresses as a class draw and should get a fair share of business for maybe 10 weeks. *Ibee.*

PURITY

Drama in three acts. Presented at the Rita Davis, 25 by Lee Shubert. Florence Reed starred. Adapted from the French of Rene Wachthausen by Barie Dunbar and Ralph Roeder. Staged by Stanley Logan.

Gustave	Jan Lindermen
Park Guard	Frank Horton
Man with a Dog	Helene Girard
Yvonne	Peggy Conklin
An Old Man	James Moore
Lady	Loretta Shea
Man About Town	Walter Fenner
Henri	Richard Bird
Purity	Florence Reed
Little Girl	Frances Tannehill
Jeanne	Marcella Swanson
Henriette	Pearl Ramoy
Julie	Muriel Robinson
Walking Advertisement	Edward M. Favor
M. Leon	Malcolm Williams
Madame Michaud	Maude Odell

A long play minus excitement, a drama not lightened with any humor, but nevertheless well acted. Best chance lies not in the play but the star, Florence Reed, who has been absent since her colorful Madame Goddam of "The Shanghai Gesture." Yet indications are against popularity for "Purity," French, but not Frenchy.

It is a story of frustration. Since the principal character is a woman of middle age, her secret passion for a 23-year-old youth is not altogether believable.

Victoire (Miss Reed) was a peasant, having come to Paris 25 years before. She is a scrubber of floors, a hard worker, a drudge, a lonely woman. In the park she meets Henri, a penniless, hungry young man, and she proffers him sandwich or dinner. Learning he has no home and has just buried his mother, she arranges for a room in the building where she lives. A bit later she rearranges her one room and places a bed in a curtained recess for him. She mothers him and she gives him money. She is like a second mother to him.

But when Victoire learns that Henri has a mistress she rages and at the same time understands that for the first time in her life she is in love. He never knows the old girl hungers for him. She is tormented with the craving for affection, but she isn't attractive and, to all appearances, Victoire is just a kind old lady, and it is so that Henri regards her.

Henri and Henriette plan to wed. Their affair is carried on in her home, her mother going out to work at night. When Victoire discovers the intended marriage and the hopelessness of her affection, she goes to the bank of the Seine and contemplates suicide. But the philosophy of M. Leon, an aging scholar, brings her to a different understanding, and the decision to help the young lovers instead of destroying the boy by her willful death.

As a story it is not heavyweight. Its characters are hardly attractive. There is indicated intelligence from people not expected to have such mentality—except in the case of the scholar. In other words, it is a drab yarn about drab folk.

It is understandable why Florence Reed selected the play, but that it gives her the opportunity for the scope of her acting skill is not apparent. Richard Bird is the young Henri who wants to be kind to his benefactress, but who follows the inclination of youth. Good play by him and Malcolm Williams, who is the old friend and adviser. Most of the other parts are brief. First scene in the park, with its flitts, cadets and the like, has plenty of color, the show slipping into a groove thereafter.

Victoire is regarded as a pure woman by the old scholar. Her unrequited passion at her age may be interesting, but it is hardly entertaining. *Ibee.*

LIFE LINE

Comedy drama in three acts and one scene by Gretchen Damrosch, daughter of Walter Damrosch. Presented at the Vanderbilt Dec. 27 by Leo Bulgakov. Seats $3.00 top.

Bronson Cutler	Carroll Ashburn
Lilly	Helene Ambrose
Italy	Eunice Stoddard
Jay Dunham	Lucile Leveque
Gildersleeve	Harry Greer
Ogle	Robert Parson
Rev. Dr. Truesdale	Shepherd Strudwick
Mrs. Irving Ives	Rosalind Ivan
Irving Ives	Herbert Ilcmets
Marie Thazeau	Akim Tamiroff

Not to be taken seriously. The play is important in that it again brings forward Eunice Stoddard, who outpresses the surrounding cast and suggests her ability as a film personality. It's an obvious story, and ancient, and bilgous in somebody practicing what he preaches in this case it's a banker, totally unreal. One set and small cast that doesn't look strong for subscription, and to struggle a year, but Bulgakov, if he has exhausted his rep by previous efforts, must lose ground in this one.

An extraordinary youthful preacher turns back a big donation to a banker because he would rather have the latter do something kindly in a human way than merely give money. That's unreal to begin with. But it happens, and the banker turns boy scout. That's ridiculous.

He starts looking for people to help and finds it among his best friends, a married couple, on the verge of splitting. What the banker did not know was that his daughter

(Continued on page 44)

Leading Legit Producers

By Jack Pulaski

A youthful group of Broadway legit producers has come to the front rapidly within the past three years. Among the more mature managers there are still front runners, most of whom appear to be just as good pickers of scripts now as 10 or 20 years ago.

It is almost a rule that producers who specialize on dramatic and comedy plays, are all at sea when it comes to musicals. Men who made their reputations within the fields they are best at rarely make good at the other fellow's, so that conversely the revue or musical comedy specialist generally flops with a straight show. An exception now and then.

David Belasco has never dabbled in the musical field and he never will. He is the eldest among producers and at 77 is astonishingly alert and active. A list of Belasco successes is as long as two arms. His recent attack of pneumonia has taken him out of the field for the balance of the season. He is still abed.

There are few consistent hit makers, either, as is Sam H. Harris, whose record for producing successes deserves a medal. Frequently, when a play at try-out looks poor to the average observer, Harris has taken it back to town and advised the authors what should be rewritten. He did it last season with "June Moon," which didn't seem to have a chance. Same is true of "Once in a Lifetime," this season's comedy smash.

Cohan Many Sided

George M. Cohan is, of course, the most many sided of all producers, since he is also a star actor and author. Day was when he presented revues, but probably not again. No showmen works harder than Cohan. His world is the theatre back and front. Failure means nothing to Cohan. Writing plays is just theatre to him. Hard work is his middle name, and to his friends he is a five-star marvel.

A. H. Woods is perhaps the most prolific producer of the lot. Once he lands a hit he gets in the coin with great speed, his team-mate, Martin Herman, seeing to that. The way they ran "The Trial of Mary Dugan" into a young fortune is the answer. Woods has had comedy hits, but his forte is melodrama. He got that way in the old ten, twent' and thirt' days and will stay that way. Last season was one of those things for him. He trotted out half a dozen mellers, two or three appearing on Broadway, near each other, at the same time. But they were not clicks and he will kid about it. And then at least two came from London where they were successes. All good men have their ups and downs in the theatre; Woods is liable to spring a sensation almost any minute.

The Selwyns

The Selwyns, Arch and Edgar, have been broken up as a production team. Edgar, author-manager, has not given up the theatre, but for the present is in the production of pictures in Hollywood, where the renumeration offer was so munificent that he could not turn it down. The legit has had plenty of troubles lately and until there is an upward turn, Edgar will stick to pictures.

Arch Selwyn is one of the first showmen to snare picture names into the legit this season. He has one money maker of the kind on tour and another was called in for repairs. He, too, is clever in handling hits. The Selwyns' first big smash was "Within the Law," which they selected after other managers had turned it down. Archie has presented a number of musicals but they are of London origin, the product of Charles B. Cochran—"Charlot's Revue," (1st edition being the outstanding of the group). Last season there was "Bitter Sweet," with Ziegfeld interested also.

Ziegfeld

Florenz Ziegfeld is primarily a musical producer, his rating being accomplished by the "Follies" which started as an annual summer show, then developed into an all year round affair. He led the way in production prodigality and claimed that some of his shows cost more than $200,000. Zieggy's ability to whip a ragged show into hit form is rarely failing. His ability to apply himself to a show once it is started is native. With a weight of detail to be done he never hurries. Sometimes even the people on his staff can't see how it is possible to get to scratch on time, but, somehow, Zieggy does it and always unhurriedly. Zieggy is just as good with musical comedy as with revues, which he is off of for the time being. He likes big money and lives that way. When he tries a straight play, it is always floppo. He did that mainly for Billie Burke.

George White, who was a dancer-manager and is now sticking to the managerial end, may be among the younger group, yet he has been putting on his own shows for a dozen years. He was the first to give Zieggy a battle for revue leadership, going in for elaborate production with effects from abroad. There was no little feeling between the pair when White's "Scandals" was among the biggest shows on Broadway. Zieggy never would actually concede White's ability, but has probably changed now. So has White. As evidence he used to do all his dance direction. For his present "Flying High," Bobby Connolly stepped it and did the job and at a time when Bobby had just put on a big success of his own. White can't be switched once he makes up his mind, and sometimes he is right. Georgie is undecided about new production at this time but is due for a revue in the spring.

A.P.A.

Earl Carroll is among the younger managers, too, but with a record of too many seasons to be classed with the new-comers. He is a revue specialist and a natural press agent for himself, though he consistently denies that. Carroll's "Vanities" has made a name almost as big as the "Follies" and "Scandals." He might switch titles, but his shows are revues. The theatre built for him has been razed and he is putting up a 3,000-seater on the same site, where he proposes to gather a flock of big names and put on a revue at $3 top, he says. Carroll is charged with putting too much rawness in his shows. He claims differently, seeing the questioned material as just a little fun. A quiet man as a rule, but he has his moments.

William A. Brady is one of the managerial veterans. A couple of years ago looked like he was licked and then came "Street Scene." Last season he came through again with "The First Mrs. Fraser." Brady is getting ready some new ones but is going along slowly in view of the times.

Plenty of color about this man, Brady, who once was a bear in the market. Had he not quit that some time ago he would have cleaned up another fortune in the past year. Brady has been best with melodrama. In the earlier days he did them in spectacle form, but got wiser.

Dillingham Versatile

Charles Dillingham is one of the managerial exceptions, having musical and non-musical hits to his credit. He seems to be strongest in the musical field and rose to the top with the Montgomery and Stone shows. Fred Stone is still his ace. Dillingham was more or less inactive for a time. Upon the death of A. L. Erlanger last year he stepped into the Erlanger board of directors and has been on the job daily. He is a good showman and liable to work out a hit at any time.

Gilbert Miller maintains the Miller name in Broadway's limelight. He has directed the activities of the Charles Frohman office for Paramount and has rapped out some sterling successes. Despite the picture connection, Miller does not select plays which may have a screen value. At times he does the opposite. When "The Captive" started a furore a couple of years back, it was agreed that he use his own name on the Frohman productions and that has held true for most of the presentations.

Miller railed against production costs and started to make his try-outs and productions in England. Most notable success in that direction was "Journey's End." That he will continue that way is doubtful, but he likes London, where he has theatre interests.

Hammerstein-Hopkins

Arthur Hammerstein is a musical comedy and operetta specialist. He tried a drama or two, but passed that up. Likewise, the lighter of the musical forms. His "Firefly"

(Continued on page 52)

Out-of-Town Reviews

COLONEL SATAN

Columbus, O., Dec. 26.

Booth Tarkington's first play in 10 years, "Colonel Satan," based on a night in the life of Aaron Burr, was cheered to the echo at its world premiere at the Hartman theatre here tonight (Friday).

Quite talky throughout and with but little action, each scene was so well done and each line so cleverly inflected as well as written that this production will undoubtedly find tremendous favor when it opens at the Fulton, New York.

Aaron Burr, once Vice-President, and very nearly President, of the United States, is superbly drawn. He is romantic and adventurous, a polished man of the world, more persuasive than any other gentleman of his time. A feminist, utterly courageous as well as unscrupulous. The plot concerns itself with one eventful night in his Parisian career, after he had been forced to flee because of his duel with Hamilton. He is a potential pawn of plotters against Napoleon, but only to gain his ends—as in truth, according to history—through the aid of his fascination for the gentler sex he wins his passport back to America by the hands of a woman.

It is a dramatic tale having to do with spies, plotters, disguised royalty and lovely ladies of that day. But while it is dramatic, it is also sufficiently humorous, at least witty, through the ever telling skill of Tarkington's lines.

Tarkington gives ample time to a defense of Burr's duel with Hamilton and goes so far as to have Burr fire into the air in a duel with a fellow-countryman in the play's most dramatic scene.

The three acts, each of only one scene, are short enough not to tire. The tempo is at a spirited pace. The lighting for a premiere was extraordinary in its deftness.

Chief fault of the first night was that at times the conversation was set at almost too fast a pace. Openings of the first two acts are in French, but this moves quickly enough into English. With but little action, the dialog naturally must be set fast.

Cast, which is to be taken complete into New York, McKay Morris stands out in a truly remarkable characterization of Burr. Jessie Royce Landis is a competent foil for Morris and gave a splendid performance.

Leading in support were Arthur Treacher, Ben Smith, Louis Casavant, Montague Shaw and Aristides Leoni, all able and forming one of the most capable supports seen here in many months. The balance of the players are far above the average.

Premiere here was sponsored by the Columbus Civic Theatre, Inc., which turned out in a body.

"Colonel Satan" moves to Cincinnati and Indianapolis from here before hitting Broadway. Most interested spectator was Bill Munster, of the Fulton theatre, New York, on for the opening. Show ran two hours and 20 minutes. *Harvest.*

ELMER THE GREAT

(Coast)

Hollywood, Dec. 27.

A coin grabber as a picture with Jack Oakie (titled "Fast Company") and a mild success in Chicago with Walter Huston creating the "Hurry" Kane role, this coast revival with Joe E. Brown is an equally happy casting. One wonders, in fact, how much different might have been the stage fate of "Elmer the Great" had Brown, instead of the more staid and legit Huston, created the dumbbell baseball pitcher which he is now recreating at the El Capitan, Hollywood.

It's a worthy revival production, and should do more than a fair business.

That comedy Joe E. Brown pan, with its silly leer, seems made to order for Ring Lardner's play. Brown milked every line and situation, and, to top it, he injected one of those braying Bert Lahr "maaaahs" that topped everything else.

This revival is limited to in-between pictures for the Warner comedy player. It is a stop-gap for the El Capitan, under Henry Duffy's direction and lease, with Brown carrying off his stage stellar honors in great style. It's his first stage attempt in three years.

Casting in general was expert. Jane Darwell as the mother, Emerson Treacy as the sincere and ambitious brother, Lottie Williams in a sure-fire slavey assignment, Ruth Matteson, Jean Reno and Mia Marvin in sympathetic femme roles, along with the rest, were all well cast.

Apropos of nothing, an unusual manifestation of home-town pride asserted itself at the premiere when, most casually somebody in the play observed that "New York was the greatest city in the world," which got as much of a salvo as anything else before or after that.

In addition to the above, cast holds Nat Leffingwell, Ben Taggart, Jack McGee, Mitchell Ingraham, Rose Chetwynd, Edward Cassidy, Mae Lloyd Parker, Joseph De Stefani, Kernan Cripps, Paul Kruger, Carl Rauthroff, John Alexander, Edward Seabrook, Gordon James, Donald Campbell, George Burton, James Sargent, Douglas Keaton, Stanley King, Neal Madden, Pat O'Shea, Archie Stevens; staged by Edwin H. Curtis.

Brown called Henry Duffy the greatest legit personality on the coast in his speech. *Abel.*

LIFE LINE

(Continued from page 43)

was the cause of the impending split. But the audience did.

When finally he does give advice, he finds his own wife has taken the tip and left him. So the banker drinks champagne from a woman's slipper to prove he's changed, and daughter marries his secretary. Then the wife returns, and everybody is happy. Why, doesn't matter.

Two or three characters are spotted in between, and one supplies comedy relief, bringing some laughter. He's Akim Tamiroff as Mario Tinzoni, tea shop owner, who harbors the banker's wife when she runs away. Tamiroff does a good bit, but it has no logical spot here.

Carroll Ashburn is featured, but he hardly fits the role as it has been conceived.

One could make the guess that the author was not certain what style of dramatic essence was most desired, and so auditors get a little serious drama, farce, comedy and satire rolled into three acts and one day's happenings.

So far as types go, the banker's secretary, the butler and Miss Stoddard alone looked as though they belonged. Yet, since it promises laughter, even if misspotted, the play shows up as likely stock material. *Shan.*

When Alan Dale Wrote for 'Variety'

About 1915 Alan Dale left Hearst's New York "American," owing to a clash in the policy of both on dramatic criticisms. Dale wanted to say what he pleased; poison on a Hearst paper for play critics, then as now.

After off the "American" for some time and no other theatrical newspaper work taken up by the late Alan Dale, he suggested to "Variety" that he conduct a column in this paper, just to keep his hand in on theatricals, as he stated. Dale remained on "Variety" for a year or more. Shortly after stopping his "Variety" column he returned to "The American" as its dramatic reviewer, but a greatly subdued Alan Dale. He never regained his following nor prestige that he had enjoyed for some years, firstly as the critic for the New York "Evening World," where he erected his rep, and later on "The American," where he finally lost it.

Dale was probably the first reviewer of the drama in America to be noted for his sarcastic notices. Later he became flippant, and more latterly indulged in much slang of the day.

Dale was a good critic, an excellent judge of a play, but the Hearst system killed his spirit, for Dale restrained was not Alan Dale, no more than this column typifies the great Alan Dale of his own untrammelled day.

The department was headed weekly, like this:

AMONG OTHER THINGS—

By ALAN DALE

(From "Variety," March 24, 1916)



ALAN DALE

"She must be fifty," said an English actress, referring to a prominent star.

"I don't know her age," retorted the other, "but she's so old that a cup of tea rests her."

It is very comforting to know that vampires are going out of fashion as picture subjects. We've had such an awful dose of 'em. Vampires are all very well in their way, but they do pall. As soon as a woman is known as attractive, pretty and alluring, she is cast for a vampire. Surely, there could be fat, ugly and vulgar vampires. It isn't fair to vamporize all the nice girls.

Miss Izetta Jewel has inherited the neat little sum of $3,500,000. It probably isn't a jewel, but real estate.

Isn't this lovely as a "musical criticism" of Geraldine Farrar in "Sans Gene" at the Metropolitan: "She raised her skirts knee high when Leroy put on her slippers and when her dancing master Despreaux tried to teach her to curtesy she fell on one knee, and then raised her court dress fully that high and rubbed the injured surface sympathetically—and in full view." Cute, eh?

"Things are so much easier today," sighed a young woman who sat near me at the New Amsterdam theatre on the opening night of "Henry VIII." "Just think! Poor old King Henry had to behead two of his six wives. De Wolf Hopper and Nat Goodwin really have a good deal to be thankful for."

The Bowery wants its name changed for the reason that the late Charles Hoyt's song, "They Do Such Things, and They Say Such Things" hurt it so badly. They tell me that I'm responsible for entitling a certain "Lobster Square," and that the inhabitants of the Longacre district are kicking about that. Evidently there's something in a name, in spite of Shakespeare and his tercentenary.

William Locke, who wrote that dreadful play known as "The Revolt," thinks that churches should advertise preachers just as theatres do actors. "Before I die," he said, "I hope to go to church and be able to clap my hands at a sermon." Possibly Mr. Locke lost the "clapping habit" by watching his own plays, and is anxious to get busy.

"What shall I do for rough hands?" writes a distressed gentleman to an evening paper. Be thankful for them. You can get a decent price for them at several theatres where claques seem to flourish. Don't use cream or oils, and above all, avoid gloves.

It seems that the real reason why actors are so anxious to appear in the movies is that the films hand their names down to posterity. Before the screens happened the actor's "art" was lost. They all dote on posterity, you know, even though it isn't a bit nourishing. Formerly they had to be satisfied with the "rose tinted obituaries of friendly critics." However, poor old posterity will have its troubles.

The very best Falstaff I ever saw was that presented exactly twenty-one years ago by Victor Maurel at the Metropolitan Opera House. The same year Sir Herbert Tree—who was then just Beerbohm—acted the part at Abbey's theatre (now the Knickerbocker) and William H. Crane did the same thing at the old Star. Maurel beat them both at their old game.

Somebody was "stringing" me when he wrote that there was a sign outside Daly's theatre to the effect that "gentlemen without collars" were not admitted. I took the trouble to investigate and discovered that no such sign existed. Therefore, it may be reasoned that gentlemen with collars are admitted and I am glad to know it, because I always consider that snobbery is to be deprecated. True nobility is oblivious of collars!

At the opening night of Mr. Lou-Tellegen in "A King of Nowhere," Mrs. Lou Tellegen "occupied a box," and it was duly announced that she would actually do that. I think it was awfully nice of her, don't you? No marriage contract carries the awful clause that "each party" shall endure the histrionic efforts of the other.

Old Operetta Goes Ritz

A comic opera that De Wolf Hopper played in way back in 1883 will find its way back to Broadway again in new form when "Boccaccio" is given at the Metropolitan Opera House Jan. 2.

"Boccaccio" has never before been played as grand opera. It was originally produced at the Wallack theatre by John Mackaye

(Reprinted From "Variety," Sept. 19, 1928)

Oh, My Dear, Here's Mae West's New Show—Get a Load of It and Weep

By the Late JACK CONWAY

Mae West's new show, Pleasure Man," opened its season at the Bronx Opera House Monday. Though a tryout and in the Bronx, though Mae West's well-known rep as a playwright, it was thought better to catch it while the catching was there, so here it is:

PLEASURE MAN

Comedy drama in three acts. Written by Mae West. Staged by Charles Edward Davenport. Settings by Livingston Platt. Produced by Carl Reed. Opened at Bronx Opera House, New York, Sept. 17.

Stanley Smith ..... Stan Stanley
Rodney Terrill ..... Allan Brooks
Tom Randall ..... Jay Holly
Ted Arnold ..... Edgar Barrier
Steve McAllister ..... William Augustin
Dolores ..... Camelia Campbell
Mary Ann ..... Elaine Ivans
The Bird of Paradise ..... Lee Howe
Lester Queen ..... Lester Sheehan
Edgar "It" Morton ..... Wally James
Nell Morton ..... Martha Vaughn
Toto ..... Ed Heath
Fritz Otto ..... William Selig
Herman Otto ..... Herman Lenzen
Girls with Dolores and Randall—
Flo ..... Julie Childrey
Bobby ..... Margaret Bragaw
Jewel ..... Anna Keller
Jane ..... Jane Rich
Bill ..... Frank Leslie
Bradley ..... William Cavanaugh
Jean Duval ..... Harry Armand
Peaches ..... Charles Ordway
Chuck ..... Chuck Connors, II
Joe ..... Fred Dickens
Bunny ..... Gene Drew
Rene ..... Albert Dorando
The Cobra ..... Sylvan Repetti
Ray ..... Lew Lorraine
Billie ..... Jo Huddleston
Sonny ..... Walter MacDonald
Ripley Hetherington ..... James F. Ayres
Mrs. Hetherington ..... Augusta E. Boylston
Elzie ..... Marguerite Leo
Maggie ..... Kate Julianne
Tillie ..... May Davis
Bridget ..... Mae Russell
Burbank, Chief of Police ..... Edward Roseman
And Original Indiana Five

Oh, my dear, you must throw on a shawl and run over to the Biltmore in two weeks to see Mae West's "Pleasure Man." Monday night at the Bronx Opera House it opened cold and was adorable.

It's the queerest show you've ever seen. All of the Queens are in it.

Lester Sheehan will kill you in drag in the last act.

You haven't seen anything like it since the gendarmes put the "curse of the seven witches" on "The Drag."

Must give you a vein full of that last act. One of the Queens who used to be in show business throws a party for all the performers on the bill. The female impersonators, four strong, and some other queens all go in drag. Are you screaming?

They all do specialties and make whoopee until the tragedy occurs. And, dearie, it's some tragedy.

If that Mae West can think of the oddest things!

This heavy, a conceited ham who tries to make every dame he meets, is at the party with the wife of a dancer on the bill. He has been making a heavy play for her and, my dear, she's teetering. He tells her to return and join him in a certain room. She does, and finds out he's been sneezed. Her husband is suspected, for he broke up the party in a jealous rage and was given air. But when the police get through questioning everybody, including two of the Queens, the brother of a girl the heavy had ruined confessed he did it.

But that's not the half of it, dearie. It seems he was a medical student, and he explained that he didn't intend to kill him—just wanted to fix it so he wouldn't do any more stepping, and performed an operation. Can you imagine! (Mae must read the Denver papers.)

The whole thing is backstage stuff and surefire. Those Queens will sell the show if nothing else does.

And who's in it now die. Alan Brooks is the shelky ham with a dame complex; Stan Stanley, who used to bounce on trampolines until he discovered he could talk, plays a gagging stage manager, and plays it. Walter James, juvenile for years and years, changed his name to Wally, but still the bookers wouldn't give in. Well, he's in this one as a low comedy vaudeville performer, and very good.

Every time one of the impersonators opens his mouth the house shrieks. So much so that it was crabbing lines and laughs for the others. That will all be spotted, though. The first act is back stage and has some laughs between four scrub women. Stanley also gets a few bellies the way he imitates the impersonators, and, dearie, the woods are full of them.

A tough hoofer with a new partner discovers him making lamp shades before the week is over.

The second act has dressing rooms, and it's like a three-ring circus. Four dames make a strip change right down to their moles in one corner upstairs. In the next room the four impersonators are changing. Downstairs are the principals in the dancing act in one room, and next door Alan Brooks, two acrobats and Stanley, who is filling in for a sick tumbler.

Things happen fast and furious. The dancer's wife and Brooks are framing right under his nose. The kid who croaks Brooks has just been hired as an electrician, and he sees his sister's picture on the actor's dressing table.

Brooks tells the world he slays 'em and leaves 'em, so the kid knows he's out for no good. The sister busts backstage to ask Brooks if he's going to keep his promise and marry her, just as he's due on the stage. He slams her against a wall and, as she's that way, she up and dies later on. This Brooks guy must have had two motorcycles. He's hard to believe, but the peasants will go for it.

The party is the pay off. If you see those hussies being introduced to do their specialties you'd pass out. One, Sylvan Repetti, was just too adorable as a snake dancer, and stopped the show. The host sang a couple of parodies, one going "When I Go Out and Look for the Moon," now I ask you. Another guest very appropriately sang "Balls, Parties and Banquets," and I ask you again.

The thing ran two hours and a half. It needs plenty of cutting and rewriting, but will it get the pennies? You and I should have a piece. Even Gus Hill had his dough out.

That West girl knows her box office, and this one is in right now. It can't miss, and if you think it can, hope you get henna in your tooth brush.

But don't miss it, because you must see it to appreciate the strides we girls are making. You can't possibly imagine it.

And go early, for some of the lines can't last. Con.

SYRACUSE LEGITS MAY PLAY IN HIGH SCHOOL

Syracuse, N. Y., Dec. 27.

New York Grand Opera Company, with personnel of 100, will give two bills in the auditorium, of Central High School Jan. 12-13, marking the first use of that new auditorium for theatrical purposes.

Engagement is under auspices Syracuse Teachers Association, and proceeds will go to the Community Chest's emergency relief fund.

Allied Theatre Corporation, New York, also has had a field representative here surveying conditions, with the idea of booking road show into the auditorium on a semi-subscription basis.

Syracuse now has no legit house.

Guild Official Goes Producer on His Own

Lawrence Langner, one of the board of managers of the Theatre Guild, has joined the Erlanger office as an associate producer and is now readying a play for production next month. Langner retains his connection with the Guild while producing on his own account under the Erlanger sponsorship. Rules of the Theatre Guild prohibit any member of the board of managers producing a show for the Guild Theatre individually, all productions there being sponsored by the Theatre Guild organization.

There is nothing in the rules, however, that prevents a member of the board that picks plays for the Guild from stepping out as a producer elsewhere. Langner, who has been with the Guild since its organization, is a foreign patent attorney.

Sharp's Stock Try-Out

Pittsburgh, Dec. 27.

A new play by John Charles Brownell and Mann Page, tentatively titled "Hell Is Paved," will be tried out at the Pitt next week by the George Sharp players. Piece has never before been staged.

Eugene O'Brien will play the leading role during the local engagement. It's the first time in Sharp's three years here that he has tried out a new one.

Cellar Addicts Spot

Close of the Triangle theatre has sent many of the Village cellar theatregoers to the new Cellar Player group on 27th street. Latter is operated by Dorothy Chesmond and Mrs. Arlene Erlanger. "Ned McCobb's Daughter" current.



EDDIE LAMBERT

Sez the Best to "Variety"—
Always!
Creator of the Newest Novelty in Talking Pictures
"Lam Tours"

'VARIETY' ANNIVERSARY NUMBERS FOR 25 YEARS

Below is the number of pages in each Anniversary Number of "Variety" since its founding.

"Variety" for the first 15 years ran on a sheet 9x12, printed on a flatbed press. In 1920 the paper changed to its present tabloid size, printing on a rotary press in newsprint.

When changing to newsprint and the cylinder press "Variety" was the first trade paper to purchase newsprint by the carload from the International Paper Company. It continues to buy its newsprint from that company.

That contact by "Variety" with the I. P. C. opened up a new and unthought-of field for the International, one in which it has expanded.

For the year 1918 it may be noted that "Variety's" Anniversary issue of that year was of 48 pages. The previous year it had been 204 pages and the following year 166. From the late fall of 1912 until the summer of 1914 "Variety" had its first desperate battle with the Keith circuit. Keith's "blacklisted" "Variety" and threatened to "blacklist" anyone associated with it in any way who read or advertised in "Variety." It explains the small Anniversary Number of 1913.

At times during the 20-month fight with Keith's "Variety" often went to press weekly with less than one page (48 inches) of advertising. Meantime its circulation was jumping up, for that is something no trouble "Variety" ever has had with any theatrical interest has affected.

Last year with "Variety's" usual Anniversary issue was incorporated the first Anniversary celebration by RKO, accounting for an unprecedented theatrical issue of 324 pages.

By years, the list reads:

YEAR	NO. PAGES
1906 (9 x 12)	64
1907	124
1908	140
1909	172
1910	204
1911	212
1912	204
1913	48
1914	166
1915	130
1916	164
1917	264
1918	204
1919	228
1920 (10 x 15)	196
1921	132
1922	132
1923	172
1924	156
1925	212
1926	196
1927	180
1928	196
1929 (and RKO)	324
1930 (25th)	300

Olympic Art Contest

Hollywood, Dec. 27.

A drama festival for community theatre groups is being organized for spring as preliminary to Olympic Games of 1932. Los Angeles County Drama Association, recently organized clearing house for little theatre groups, is working up the festival with the idea of securing dramatic section in the games.

Prizes are offered to winning contestants, with probably production in regular theatre.

Parallels in Literary Field

Literary field at about the time of the establishment of "Variety" in 1905, was surprisingly like conditions as they are today.

Price of fiction was generally at around $1. The dollar book is back again. Book editor of the "Evening Post" commented, just before Christmas, 1905, "The public, we suspect, would be better served were the book list for the forthcoming year one-quarter as long, so that the important titles might not be crowded and obscured by the indifferent and bad." An important book publishing executive issued a statement along exactly similar lines a few months ago, as a possible remedy for the poor book biz of today.

Books like "The Long Day," anonymously authored, and subtitled, "The True Story of a New York Working Girl Told by Herself" were very popular. Today, known as true stories, they are just in as great demand.

Twenty-five years ago booksellers complained that the lending libraries, then in vogue, were ruining their biz. Today they make the same complaints against the chain drug and cigar stores.

It was hinted, then, that there were too many publishers in the field, getting out too many books. And the booksellers were reported as about folding up. Now there are even more publishers, issuing even more books. And today there are a great many more booksellers and some of the reputed starving ones are still in business.

Meaning, of course, it's always a condition. Or maybe a situation. Anyhow, the alarmists should be squelched.

Still Best Sellers

Best selling writers 25 years ago are still among the best sellers today. Booth Tarkington's "The Conquest of Canaan" and Edith Wharton's "House of Mirth," were books most in demand in 1905. Those two writers are still in big demand.

That was just the time, too, when George Bernard Shaw was coming into his greatest fame, only he was just Bernard Shaw then. Two of his plays running simultaneously in New York, it was thought advisable to bring out some of his books. For the American edition of "The Irrational Knot" (anybody remember that one?) Shaw wrote a special preface. The preface proved more exciting than the book, though Shaw had not yet started telling about his drunken father.

Funniest book of the year 1905 was "My Friend the Chauffeur," by C. N. and A. M. Williamson. Book detailed the adventures of a young man in driving an automobile over Europe. Autos, then, made much comedy. Williamsons were active until recently, when one of the writing team died.

Book publishers then, as now, centered in New York. All the old-line publishers still in existence with the exception of G. W. Dillingham and McClure, Phillips. Dana Estes and Co., of Boston, also passed out since.

One Chain Publisher

Only chain magazine publisher 25 years ago was Street & Smith, then just getting under way. "Ladies' Home Journal" had biggest circulation, 1,300,000, and featured such choice pieces as "What College Girls Eat." "Satevepost" was coming along fast, and could even afford to buy Owen Wister's new serial, "Lady Baltimore." Wister had previously gained a high rep with his notable "The Virginian."

"The Smart Set" had not as yet come under the control of H. L. Mencken and George Jean Nathan. It featured poems by an English Duke. It's probable that when Mencken and Nathan got in, the poems by the English Duke got air.

Old-line book publishers were Dodd Mead, G. P. Putnam, Henry Holt, Macmillan, Dutton, Scribner, Brentano, Century, Harper, Doubleday, Appleton, Revell, Little Brown, Houghton, Mifflin, Lippincott and a few others. Added to these now are Horace Liveright, Albert and Charles Boni, Brewer & Warren, Cape and Smith, Cosmopolitan, Covici Friede, Coward McCann, Crowell, John Day, Duffield, Harcourt Brace, Longmans, Grosset, Macaulay, Minton Balch, William Morrow, Sears, Simon & Schuster, Richard R. Smith, Rinehart & Farrar, Frederick A. Stokes, Vanguard, Viking, Ives Washburn, and a few others.

2 Classes

In method of operation, younger publishing houses more sensational than those of the old line, most of whom remain as conservative as they were 25 years ago. Limited and methods of Simon & Schuster (Continued on page 46)

Literary field at about the time of the establishment of "Variety" in 1905, was surprisingly like conditions as they are today.

Price of fiction was generally at around $1. The dollar book is back again. Book editor of the "Evening Post" commented, just before Christmas, 1905, "The public, we suspect, would be better served were the book list for the forthcoming year one-quarter as long, so that the important titles might not be crowded and obscured by the indifferent and bad." An important book publishing executive issued a statement along exactly similar lines a few months ago, as a possible remedy for the poor book biz of today.

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Trend of magazine publishing has been toward chains, both because of easier merchandising and lowering of overhead. In addition to Street & Smith, the chain mag operators are Bernarr Macfadden, Curtis, Hearst, Crowell, Fiction House, Dell, Fawcett and others. Even independents banding together, like mutual working arrangement of "Scribner's" and "Harper's," together with a number of others.

Earnings of authors have gone higher and higher in the past 25 years.

$1 Per Word

Dollar a word for serial rights not uncommon for first-line writers like Zane Grey, Mary Roberts Rinehart, Louis Bromfield, etc. Harold Bell Wright, Rex Beach, Booth Tarkington, etc., reported well in the millionaire class, and all through their earnings as writers.

Any number of authors do very well even from their writings for the pulp-paper mags only. Twenty-five years ago the lesser mags rarely if ever paid for material. Couldn't afford it, and the authors never wrote for money, either. Now, an Erle Stanley Gardner or a Fred MacIsaac can become rich writing for the pulps only.

Naturally, rackets in the literary field, as in any other. Publishers who get out books at "vanity" authors' expense, story "critics," etc. But, then, they had something of the sort 25 years ago, too. By-lines were all many writers got for their tales.

Book and mag business just now in bad shape. Current business depression has cut down advertising to the extent that numerous mags are tottering, and many are passing out. Circulation, also affected, indicating that people will go to places of amusement, and will read, irrespective of economic conditions, but not so much of either. But it's only the advertising that holds up the mags.

Book business also in a bad way. Chain drug and cigar stores, selling publishers' "remainders" at cut prices, hurting the booksellers plenty, and the dollar book came in to combat it. Not much results, however, and the booksellers want the publishers to keep the "remainders" away from the drug and cigar stores.

While the mags will get set as soon as the business depression is over, commentators see a readjustment necessary to the book business. For one, too many publishers. Or, at least, too many books. Not enough people to read them all, and that's the strongest argument against the huge quantity of books turned out each year.

No Browsing

No hope for the strictly bookseller. No more browsers among books. Now, they buy and run. And with independent buying, booksellers can't compete against the cut prices of Macy's book counter and the drug and cigar stores.

Book publishers would admit, if forced, that the chain merchandising stores furnish better outlets for books than the strictly booksellers. Expert sales methods, prominent locations and retail advertising make the general chain stores better sales mediums than the strictly booksellers.

Sooner or later the book buyer will be able to get any book he wants at the cigar store at 42nd street and Broadway, instead of being obliged to travel to a hideaway spot for it.

Ask one of two former booksellers, one of whom is now the advertising manager for a pants manufacturer, and the other one of whom now conducts a newsstand on 6th avenue. They know.

Paris Arena Delayed

Paris, Dec. 27.

An 18,000-seat boxing ring is being built close to Montmartre.

Hard times is the reason for postponing the building of the intended Bull Dompin 10,000-seater.

COLUMBUS STOCK QUITS

Columbus, Dec. 27.

Keeping union-run house, again casting about for a new stock. First one out due to old money troubles, second one planned and failed to draw.

LITERATI

Secret Winners

Ruling by the Columbia Broadcasting System allowing no mention of contest winners over the air, proved embarrassing to Alexander Woollcott in trying to make known the winners of the book review contest he sponsored in connection with his weekly book talk over that hook-up.

Announcement of the contest, with mention of cash prizes for the three best book reviews, was okay, but the chain demurred at the mention of the winners. Book publishers sponsoring the Woollcott book chats tried to get the announcement of the winners in the dailies, but the newspapers pointed out that inasmuch as Columbia was being paid for time, they saw no reason why the Columbia System should not announce the winners, too. As a last resort, Woollcott will probably have to send letters to all the contestants, announcing the winners.

Entries in the contest proved that despite its broadcasting on a nation-wide hook-up, responses were mostly from the east. The three prize winners were all from the New York area.

A Couple of Dicks

Book League of America has a new editor, Richard Burton. So many editors there they refer to Burton as the "newest" editor. This Richard Burton not to be confused with Richard Halliburton, the writer.

Re Richard Halliburton, he's taken a plane to Morocco to fly over and about the French Foreign Legion for material for a new book. He's the lad who swam the Panama Canal recently, among other exploits, all of which sell his books and also make him very popular with the ladies who go in for the literary teas.

Expect Halliburton's new book at about the time he crashes the newspapers with some exploit in Morocco.

Al Smith's Column

Al Smith's weekly column, syndicated by McNaught, starts running in 62 Sunday papers next week, with Smith guaranteed $500 a week against a 60-40 split of the gross. In New York "The World" will pay $350 for Smith's once-a-week article of from 1,000 to 1,500 words.

List of papers already signed for the Smith feature assures him of an income of $1,050 a week as a starter, with Charley McAdams, who signed Smith as a syndicate writer, figuring that at least 20 more papers will buy the Smith column after its first release.

Lillian Taussig, former woman's page editor of the "Sunday World," is associated with Governor Smith as his literary research secretary.

British "Reminders"

The English invasion of the American book market already begun by Simpkin Marshall, Ltd., the London book house, which has affected a tie-up with an American distributor for English book remainders. Remainders is the name given to odd lots of books, broken set, left overs, etc., of the type carried in the chain cigar and drug stores.

It means the flooding of American retail book marts with cut-price books, one of the biggest headaches to the booksellers. Probably will force additional cuts on the prices of remainders in the chain sigar and drug stores.

It's a Bargain

Fourth annual tournament of the Artists and Writers Golf Association will be held in Havana this year with a secondary golf tussles to be held in Palm Beach on the way home.

Committee in charge of the migration to the south has arranged for a 13-day all expense tour at $291 for members and invited guests, starting Jan. 17.

Grantland Rice, Rex Beach, and Claire Maxwell head the tournament committee, Rice being the present golf champion of the pen and pencil pushers.

Dailies Grateful?

Chicago dailies regularly send up prayers for the picture houses. Rain or shine, holidays or depression, they come through with their share of advertisements like clockwork.

Publix-B. & K. took their biggest splurge in the history of the local B. & K. theatres, when on Christmas morning they took full pages in the "Herald-and-Examiner" and the "Tribune," with the latter spread in two colors.

Save In Own Country

Herman Landon's detective novel "The Unknown Seven" is the first of his 23 books to be translated into Swedish although they have been printed in practically every other language and the author is a native of Sweden where he is well known by those who read English.

Hecht's $10 Signature

When Ben Hecht's first novel in four years, "A Jew in Love," makes its appearance late in January Hecht will sign a few copies printed on special paper to sell at $10 per. Probably intended to make Charlie MacArthur envious.

No Anti-Dry Move

That contest announced by Dorrance for an "Uncle Tom's Cabin" of the liquor question is off, with the prize money unclaimed. Publishing house has returned all entries, claiming it couldn't find a single one worthy of the prize.

Slump Hits Magazine

National weekly said to be dropping circulation so fast it's alarming its publishers. Expected a drop under current conditions, publishers can't understand it going in such quantities. The mag is making fantastic gift offers to new subscribers in an attempt to fill up its cards again before the next A. B. C. audit.

Gene Fowler Busy

Gene Fowler is writing a biography of the late William J. Fallon, brilliant criminal lawyer. It is to be called "The Great Mouthpiece," with Covici-Friede doing the publishing.

Fowler has also completed a play, Emma Campbell doing the score. It is called "Black Narcisus" and is described as a "Hudson River anthology."

Ray Long's Russian Slant

Ray Long is back from Russia, and without a single samovar. Editor of "Cosmopolitan" picked up a couple of book length stories for the Hearst book publishing branch. Also enough material for a series of articles on the land of the Bolsheviki.

Eight Mags

Doubleday, Doran and Co. are publishing eight magazines and not two as previously reported. List includes "West," "Short Stories," "Star," "Country Life," "American Home," "World's Work," "El Eco," and "Le Petit Journal."

PIGALLE'S MACHINERY

Theatre Makes Show of Its 24 Elaborate Stage Sets

Paris, Dec. 18.

For Jules Romain's "Donogoo" the Pigalle is now giving special exhibitions of its stage machinery.

Theatre was built with a special view to using elaborate stage machinery, resulting in any play produced there being chopped up, so as to provide for the use of a considerable number of sets. Donogoo has 24.

Steam-Heat Show Boat Fouled by Land Law

Pittsburgh, Dec. 27.

Captain J. W. Menke's Golden Rod Show Boat, which was to have opened a downtown "steam heat" engagement on the Allegheny river, got the "run-around" from city officials and cannot open. That was decided last week after Menke had repeatedly tried in vain to obtain a permit.

Since Dec. 17, Menke has been awaiting the official sanction. After much buck-passing the matter got to the Public Safety Department. Director Clark ruled that "the Golden Rod opening was held up pending an investigation of its safety. Our inspectors found it was not fire proof."



IRENE DUNNE

Edna Ferber, novelist, describes Sabra Cravat, heroine of her popular novel, "Cimarron," as:

"Beautiful....finely bred....face, luminously white like lambent flame ....abundant dark hair....eyebrows arched like twin scimitars.... Southern....twenty-one....love, the dominant impulse of her life.... evolves from a clinging vine to a self-reliant woman....through suffering, quality and ability....thoroughbred."

That's why William Le Baron, Radio Pictures production head, picked Irene Dunne, Louisville beauty, and star of Ziegfeld's "Show Boat," to create "Sabra Cravat" in the screen version of "Cimarron," soon to be released.

Donahue Widow Award

Mrs. Alice Marian Donahue, widow of Jack Donahue, obtained a summary judgment against Connolly & Swanstrom, Inc., and the Princess Charming, Inc., for royalties due her husband at the rate of 1½ per cent of the receipts of "Princess Charming" between Sept. 20 and Nov. 15, amounting to $185,246.

Connolly & Swanstrom put in an answer asserting that Jack Donahue knew they were not to be held liable under the agreement with him. Bobby Connolly said in an affidavit that only the Princess Charming, Inc., was to be liable, because Connolly & Swanstrom had no interest in the production of "Princess Charming."

The judgment for $2,823 was entered against both corporations.

Kate Smith for Palace

Due to a salary dispute Kate Smith will leave "Flying High" when the show starts its road tour at Philadelphia Jan. 3.

The blues singer has been booked as a guest artist on the radio Fleischmann Hour, Jan. 8, and opens at the Earle, Washington, Jan. 12, for a couple of weeks, following which she returns to play the Palace (R-K-O), New York.

The European Runaround

By Frank Scully

On the Continent.

Star Follows Soph—Closing

"Follow a Star," which followed Soph out of the Winter Garden because Paul Murray and Jack Hulbert couldn't get anybody to fill Soph's ample unmentionables, opens again Dec. 20 with Maisie Gay in the revamped Tucker role.

Soph's cut was heavy and with her in, the show needed three mats weekly to do $16,000. On two it couldn't gross better than 14 grand—the actual nut.

But three mats and six nights were too hard on the Tucker trachea.

Not Dirt, If Dear

Paris press dirt-chasing. Thin line between smart stuff and indecency has them all steamed up.

Fernand-Laurent of "L'Oeuvre," red rag of courage, is asking Chiappe, who bosses the cops, for "A Little Modesty." Insists gagging morals only ends by infecting them.

Vautel of the "Journal" is with Laurent in insisting Paris has lots more dirt now than in the old "Naughty Paree" days—even though dirt is a field in which you can't really invent anything new.

Cops, oddly, are on the other side. If it's artistic and dear, say the bulls, it can't corrupt morals of the peasants and, ergo, can't be prosecuted as obscene.

An Epidemic of Windy Titles Has Been Arranged

Duck your head. A mob of simply elegant titles designed to relieve unemployment in the printing and bulb trades are coming your way.

London has followed Emlyn Williams' "A Murder Has Been Arranged" with "A Marriage Has Been Arranged," with Lady Tree, Mary Newcomb and a few other big shots in the cast.

Copy-cats on "Arranged" thing are Leonard Ide, author, and Leon M. Lion, producer.

Plugging the Peepul at a Price

J. T. Grein, an old hand at the sure-seater show biz in London, opened the People's theatre with "The Man from Blankley's"—a Hawtrey hit of 30 years ago.

"People's" is out to capture Theatre Guild subscription sort with Basil Dean after the same type of hardy annuals, but at higher prices.

Ages ago Grein put on Shaw's first play, "Widower's Houses." Floppo. Lots of others followed.

Hereafter he plays 'em close to the chest. Hence the revival thing, and even that payable in advance.

Jeritza Stops a Sloughing

Jeritza got Dieterich Arndt's "Bagage" seized and destroyed by the Vienna cops, citing 130 passages from the book as pointing meanly at her.

Met Op. star has been in public jams recently, making her fair game for novelists.

At least so Arndt thought. Decision may slow up these sloughings under crepe-de-chine covers which has become the "novel"-writing of the day.

Arndt's real name is Roderich Muller Gutenbrunn. Court decision doesn't really kill the book. Merely drives it into bookleggin channels.

"Bagage" means about the same as "baggage" in English-riff-raff, trollope—anything but elegant.

Savoy's Smacking Serialized Now

Savoy's annual pre-Christmas present of a slap went to Tallulah Bankhead this year. Last year it was Swaff.

Off-season smacks are pulled off at the Trocadero, but the big numbers usually go to the Savoy.

The Bankhead, with "Let Us Be Gay" having gone dolefully to the storehouse, is due for a few weeks of vaude before heading for Hollerwood for two talkers.

Face-slapping done by another acterine has all the earmarks of a publicity plant as o. a.'s identity seems to be well concealed.

Swaff Swings to Talkers

"Sunday Express's" munsification of Swaff's draymah and Atkinson's picture pages was made Nov. 30.

On that day Swaff went messianic on the newer films, taking Atkinson's left hand spread (page 4) for his lead and his own right hand spot (page 5) for the run over.

Wise overseers figured 1,700,000 readers would never spot the doubling in brass, figuring the double-page spread would fool 'em all. Later Swaff will get down to 50 closeups to the reel.

Meanwhile, George Atkinson went quietly to "The Daily Telegraph," Clement Scott's old sheet, which began the Thursday thing of theatre news.

Swaff said nothing new in 10 cols of talker-talk except that he invented the quota law, forced the film censor on the industry, told everybody three years ago that talkers would drive legit to the wall (but nobody would believe him), has every big shot in Hollywood as his best pal and insinecerest critic, and believes Charlie Chaplin is the greatest entertainer the world has ever seen.

Or if not that, pretty good.

The Charlot rave is cross-headed "The Truth About Chaplin." It must be great to be fearless.

And Not by Her Torso Technique Either

Further proof of how the show biz can pave the way to easy street, even in remote corners of the world where women are still classed with cattle, is Fatma's Rushdy's rise to fame in Egypt.

Six years ago she couldn't even read and write. Then she got a break in a Cairo theatre and after that Aziz Eid took her in tow.

She got up to Henri Bataille's "La Possession" in no time, and now at 23 is the smash hit of Palestine, Syria, Lebanon and all of Cleopatra's old caressing country-side. Shakespeare, Shaw, Guitry, Urfy, Scribe—they're all low hurdles to her now.

She carries a nut of 75 grand, operating her own company and has credit to burn. In short, wherever the Nile wanders, and it does a lot of wandering, they're nuts about Fatma.

She should be approached any day now for a cigaret or anti-halitosis plug.

After that, "Who's Who," sure.

This Thing Called Taste

You know after every performance in every London theatre whether floppo or smacko, Bolshevik or Bourbon, rowdy or restrained, they play "God Save the King," thereby stopping all walkouts in their tracks.

Why the King's health should be made a vital issue at the end, say, of "On the Spot" is one of those things you have to be born in England to understand.

To an outside sappo it's just the chune of "My Country 'Tis o' Thee" yanked in to plug a show—and flagwaving to him is always the tipoff that the show must be not so good.

Swiss visitors wonder what their national anthem is doing in an English theatre. Germans just look on it all as a quaint way to use one of their fine old drinking songs.

But to the native peasants it's okay, plus.

Year in Radio

By Abel Green

Radio broadcasting, in its commercial manifestations (only form that matters to anybody), became a Big Business last year. It kept on as Big Business in 1930, but didn't get bigger, as was hoped, or, as in the American trend of progressiveness, it should have.

The reason was because Commercial Radio, being the wedding of entertainment to commercial enterprise, reflected the national economic depression of this year. Radio, whose very vitals are fed by the hard-headed merchandiser from whom flow the wherefore of Radio's progress, found itself curbed through the nation's big businesses deciding they would go easy on giving the public bigger and better and grander entertainment.

With it evolved the attitude that the expensive "names" which cost up into the tens of thousands for one night's entertainment didn't mean much in the long run, that a good, sound, well-rounded institutional program, designed to weekly bring a national trade-mark to public attention is much more to be preferred to dominating everything in order to build up one name.

At the same time, like any other form of amusement purveying, some individual draw has to be featured. They grew tired of the bands, but finally concluded they were the most logical as any other attempts to build up circulation or dial-consciousness [through the media of dramatic stock companies or singers], didn't quite have the same effect as a good syncopating orchestra.

The big networks, the National Broadcasting Co. and the Columbia Broadcasting System, set the pace for everything worth-while in radio, and are still doing so.

With the NBC and the CBS doing so well, ever and anon talk concerning a third large chain popped up this year. First Hearst, then the Warners, then Fox were supposedly all set to grab off WOR, the Newark (Bamberger) station, as an eastern nucleus. It finally got so that Edward S. Bamberger of the department store family had to deny everything, but cagily conceded that "all worth-while offers" would receive due consideration.

Radio Rackets

The lesser stations meantime took advantage of the "booked solid" and general conservative conditions of the networks by slipping in all sorts of radio rackets. They ran the gamut from radio fortune-telling, astrology, sex secrets, and hi-pressure salesmanship to the boobery of everything from land lots to the "white stuff" (gin), such as some daring bootleggers essayed to put across.

In between, both the big and the small stations, in a common desire for conservation and economy, went in for the "electrical transcription" (phonograph record) broadcasts. The lesser stations fell for the idea of getting a "Pop" (Glenn H.) Warner or a professionally prepared "canned" program on disks, discoursing topically on football (as in the football coach's case), or entertaining their own hinterland audiences with talent recruited and recorded in the big cities.

The purveyors of the "canned" disk services carefully primed everything for cut-outs for the announcers, and even had things so synchronized as to permit a station to lend the misimpression that the talent was broadcasting in the flesh.

Radio is still too new and too vigorously in its stages of development not to permit even a slack year to slip by without anything of moment.

There cropped up sundry tiffs and squabbles. The big networks started delving into allied enterprises. Paramount took 50% of the Columbia system and went into the Publix service a bit. The NBC had its own Radio Music ally and started discriminating—or so it was alleged—against the Warner group of music publishers, and favoring the Feist-Fischer songs for plugs. This created quite some to-do at the moment on the inside.

Personalities

Amos 'n' Andy and Rudy Vallee were still the envy and pride of everybody, depending on which side of the fence you were on, and even the NBC's third outstander, "The Rise of the Goldbergs," a sketch idea which was getting some attention, gave the National chain 1929's batting average on producing the outstanding features on the air.

Regionally, of course, each sector had its own local favorites. You may never have heard of the Beverly Hills-Billies, but their gross of "gifts," for which they deliberately ask, would be enough to start a mail-order house. They could never use the shoes, clothes, hats, edibles and other gifts which the Beverly Ozarklans of California collect each week.

Also terrific along the Pacific Slope is Capt. Dobbsie, or, in another form, the Rev. Bob Schuler is no slouch as an ether personality.

The midwest had its Little Jack Little and also Correll and Gosden, until the latter went dusky as Amos 'n' Andy.

The networks in truth supply what there is in the best on the air, so far as personalities are concerned.

Radio at one time reached such proportions that there was every indication Radio would head all the show business. The National Broadcasting Co. through its multi-affiliations (R-K-O theatres and pictures, R-C-A Photophone, and R-C-A-Victor records) still bids fair to be a dominating factor in any form of amusement.

Picture Companies

The picture companies, taking their cues from the NBC's domination of things, figured that it wouldn't be a bad idea to get in on this radio thing themselves. The Warners had their KFWB in Los Angeles, but still fancies a network. Fox, as previously mentioned, had similar air-minded expansion ideas. Paramount went even further and bought in on the Columbia network. Metro, through Hearst's or Fox's ideas, figured it would be well taken care of on the radio thing.

Metro, most of all, saw great prospects in radio. Its successful advent in the music publishing field as the control of the Robbins Music Corp. and the manner in which the theme songs were proving of great help in exploiting their pictures had already shown them the way. When the music thing dwindled Metro was still satisfied and they figured it was worth while charging off losses on the song publishing end to institutional exploitation and ballyhoo for their pictures. It went so far that when it no longer got to be the fashion for an announcer to herald a certain song, and also give the picture from whence it originated a free mention, the Metrolites hit on the idea of having the titles of the pictures coincide with a central theme song. The song title thus would inevitably be an ad. for the picture title as well.

Meantime, in the general trend of economics, the disc program thing was being developed and still is in process of development. There are any number of ways and means for shipping elaborately "canned" programs on a booking schedule similar to a can of film. One proposal was to record long programs on celluloid sound-tracks similar to the Movietone process and then reproduce the sound-tracks via microphonic transmission for general broadcasting. Paul Whiteman was mentioned as one basic artist who would take general charge of such enterprise to "can" the best in music for circulation among the lesser broadcasters.

The very small stations when hearing that the big league radio-casters were flirting with the idea went back anew to the old gag of broadcasting phonograph records. It got to be so that the music interests decided the mere purchase of a phonograph record for 75c or less didn't privilege its public dissemination, but insisted upon a 50c per record broadcasting fee. This threw the minor stations into an uproar considering that almost all of the 24-hour stations regionally spotted must rely upon Paul Whiteman, Rudy Vallee, Abe Lyman, Guy Lombardo, et al., to play "for you" such-and-such dance number, with the fact that it "is an 'electrical transcription'" only slurringly referred to in many instances. However, this must be mentioned by order of the Federal Radio Commission.

The NBC, still with an eye to general progress, had been laying plans to shunt some of its expiring contracts westward and in the middle of the year the Colgate-Palmolive-Peet of the NBC became the midwest sector's capital for commercial etherizing, with 40 "hours" or programs slated to be shifted to that source in time.

Congestion

The commercial hours in the east are so congested with the choicest hours, i. e., practically all of the night periods, booked solid, that a number of disgruntled commercials were forced to take some less satisfactory afternoon or morning periods. These, while less costly in the lease of wire facilities and programs, do not have the "circulation" of the night periods. Hence the switch to the west, especially for those using coast-to-coast hook-ups, was one way out of it.

Financially, Radio's Big Business manifestations are evidenced by the National Broadcasting Co.'s $20,000,000 annual turnover, of which $5,000,000 is lost to "radio dead-heads"—i. e., the necessary church and political hook-ups—another $2,000,000 for land wire leases, plus equally staggering costs for talent, personnel, etc.

Commercial Radio must necessarily be economically attuned with general business conditions nationally, and 1931, when the Tin Pan Alley paen about "Happy Days Are Here Again" becomes a reality, should see an even more interesting development in the general evolution of Radio.

Among other things pertaining to this form of electrically transmitted public entertainment, Television must necessarily be mentioned, but that too is still in its early stages of development for practical purposes and will not become a public factor until Radio has run its normal course of development to its highest peak.



GLADYS BLAKE

"Broadway's Little Tomboy"

"VARIETY" says: "A good performer. Cute little dancing trick and feeder for gags when the occasion arises. One surprise is her hot rhythm dance; it's an eyeful."

Season's greetings to all my friends.

Touring Radio-Keith-Orpheum, 48 weeks.

Thanks to **BOB ROBISON**

Whiteman in Chicago 52 Wks. for NBC's Paint Commercial

Chicago, Dec. 27.

First big account secured by the local N.B.C. offices, since their recent expansion program, is the paint company, Sherwin-Williams. Program calls for the Paul Whiteman orchestra every Tuesday night from eight to 8:30 over a coast to coast hook-up on a 52 weeks schedule.

Starting Jan. 27, it will probably necessitate the residence of the Whiteman organization in Chicago for the entire year, since the program will go out through the studios and not from an outside spot.

Whiteman will also continue at the Casa Granada for the entire period.

Two New Air Contracts Pay Lombardo $150,000

Guy Lombardo, finishing a year's contract on the air with the Robert Burns program, had the thing renewed at an increase in money. He will also play once a week for the Blow hour, a jewelers' group, for additional pay.

Both contracts negotiated by William Goodheart (M.C.A.) amounted in total for 39 weeks of broadcasting (one day each a week) to $150,000. Each program will be over the Columbia system.

Music in 1930

By Abel Green

1930 in the music business will go down as one of the most negatively colorful years of the business—black in outlook and reality, blue in its indigo manifestations of weeping the financial blues, and plenty of red on the books.

The gold of 1929 petered out quickly just one year later. Those firms who split up the biggest melons around the holidays in 1929 this year went plenty into the exchequer to keep things going along.

The screen's influence with its negation on the musicals in one quick topsy-turvy heave—induced of course by the public reaction—started the songwriters on their trek back with as much rapidity as their westward ho! clarion call when the Hollywood gold rush was on.

All of a sudden, surfeited by everything in music, the public voted no on matters musical and pop music in any shape, manner or form couldn't be given away. The sole outstanding exception was the "Stein Song" in those bleak dreary spring and early summer days which, in a six-month period of financial bleakness, sent the biggest firms into the red and, in turn, proved the salvation of many of the old-line music firms which had no picture connections and were saved just because of that. The most notable instance of this was Walter Donaldson's firm (Donaldson, Douglas & Gumble, Inc.), which, dodering along aimlessly, took advantage of the film-music break and burst through with "Little White Lies" (a straight pop), which re-established that firm.

Through all this turmoil sundry cycles and evolutions were quickly transpiring. Music had to be cut to 25c. Music had to be cut to 15c. Music had to be cut to 10c. These were the successive cries of the industry in the hope for economic survival.

Causes

Radio was killing the business.... the screen was doing ditto....too many theme songs....15c Durium records....too many "angles" for radio plugs and cut-ins....the hillbillies were the thing....the 5c bootleg lyric pirates....the studio's song factories....no good songs being produced, hence "St. Louis Blues," "Avalon," "Whispering," "Chasing Rainbows," etc., were being revived and further cutting in on the current business....

In rapid succession new elements asserted themselves. A Tin Pan Alley commentator found himself a busy Boswell of the industry at all times.

Those independent music publishers without film connections found themselves at a standstill. Pretty soon they would be running out of picture companies, was the common complaint, and so they all swooped down upon Universal and Tiffany, among the remaining film hold-outs, resulting in U practically controlling its own music ally and Tiff tieing in with Jack Mills, Inc.

Meantime, legislatively, the copyright owners were still carrying on their perennial battle for the individual bargaining privileges on copyrights, with the right to reserve all rights or restrict them and vend them at best offers as they saw fit. This would constitute a dis-legislation of the existing copyright provisions and it's still as far from success as before.

Amidst it all, a truly noble music pioneer, Leo Feist, passed away, and it seemed to have a generally sobering effect on everything and everybody.

Shortly thereafter the Feist firm, looked upon as a "family" enterprise, with a warm co-operative integral unification, lost its very definite personality. Although Mr. Feist, at his Pelham Manor retreat, had been away from Times Square for many years, he was at all times the personality of his firm. But soon the strictly co-ordination between E. C. Mills, president of Radio Music Co., Inc., and Edgar F. Bitner, vice-president and general manager of Leo Feist, Inc., asserted itself and other changes came to pass as expected. Phil Kornheiser was forced out after 17 years as the guts and personality of what made the Feist firm what it became, a great professional house, and Kornheiser, Inc., resulted, as an independent publisher, after being the firm's secretary and a stockholder for so long.

The Durium's disk sales on the newsstands at the popular 15c scale with 500,000 to 600,000 turnovers indicated on the earlier releases soon focused all attention on Durium's hit-of-the-week record as a life saver for those firms who might have a hit, although with the combination of the over-plugging by radio and screen, the saturation point of a song's sales could not exceed 200,000 copies.

The studios' "song factory" scheme of things with every writer on the staff submitting songs and the music head selecting the best and discarding the rest created a disgruntled feeling on the creative end. The writers, inured to writing by what might liberally be termed a form of "inspiration," or by the exigencies of market demands—being trained to catch the tempo of the times—found themselves writing "I love you" ballads to fit situations, until every song sounded as pretty and poetic as its sister.

Radio Plugging

The Radio plugging undoubtedly boomeranged. That was why song lyric bootleggers with their five-cent song sheets flourished. Two hearings of a tune and you knew it; knew the words as well as the melody but just to make sure the bootleg peddlers of the song sheets gave you a flock of words for a jitney in the event one got stuck for a phrase. No question but that before a loudspeaker one heard the same popular airs repeated in sequence by each broadcasting orchestra and if a tune caught on so fast, what was the use of buying the record or sheet music?

Disc royalties fell off 40%; sheet music sales even worse.

The mechanicals were killing the goose that laid the golden tunes. The music men looked to the mechs for some added source of compensation. That was when they decided that the various deals made for them through E. C. Mills weren't as fortunate as originally considered.

Everybody was excited then. Instead of one Al Jolson plugging a song, 100 screens with 100 Jolsons, or Chevaliers, Novarros, Tibbetts and Lawrence Kings would be blasting forth a Tin Pan Alley lay to edify 10,000 different audiences per night. What a grand plug! What a song plugger's millenium!

The studios in time, i. e. last month, found themselves tasting a little of the bitter medicine themselves when they found themselves overboard with staff writers who now accustomed to California sunshine, golf and tropical laziness, didn't mind being unproductive at so many hundreds of bucks a week.

Norma, Again

Then Wall St. and the bankers stepped in and wanted to know the why and wherefore of these many extraneously expensive contracts which was when the supervisors got busy and decided to smoke out the die-hard songsmiths who wanted the last penny on the value of their written covenants. Most of them finally compromised.

The biz is now back to normalcy or at least that phase of normalcy of the pre-theme song days.

No more fitting 'em to match the profile of the heroine. Songs are written in the same vein as pre-gold rush of 1929, Hollywood style.

Daily Television Is Broadcast Outlook of Big Chains in 1932

Daily television broadcasts for home consumption may be adopted by both CBS and NBC by 1932 is the belief of execs in both systems. It is also forecast that both networks may start broadcasting those television programs the latter part of 1931.

CBS has announced it has secured the sanction of the Federal Radio Commission to enter into the field of experimental television broadcasts. That system is now setting up a television transmitter on the roof of the home office at 485 Madison avenue, N. Y. CBS is at present also erecting a television laboratory on the 18th floor of that building.

Currently the only daily television broadcasts in the country are conducted from WXPAP, Chicago.

This Phonograph Year

By Bob Landry

Chicago, Dec. 26.

Disc Leaders of 1930

BRUNSWICK (Bands)	COLUMBIA (Bands)	VICTOR (Bands)
Ben Bernie	Ted Lewis	Rudy Vallee
Phil Spitalny	Guy Lombardo	Leo Reisman
Ozzie Nelson	Paul Whiteman	Waring's Pennsylvania
Earl Burtnett	Ben Selvin	Wayne King
Abe Lyman	Ted Wallace	Nat Shilkret
Isham Jones (Artists)	Paul Tremaine (Artists)	High Hatters (L. Joy) (Artists)
Al Jolson	Ruth Etting	Maurice Chevalier
Harry Richman	Cliff Edwards	Gene Austin
Nick Lucas	Art Gillham	Johnny Marvin
Libby Holman	Lee Morse	Helen Morgan
Marion Harris	Roy Evans	Helen Kane
Belle Baker (Red Hots)	Ethel Waters (Red Hots)	Buddy Rogers (Red Hots)
Red Nichols	Charleston Chasers	Duke Ellington
Jungle Band	Fletcher Henderson	King Oliver

Other High Rankers:—Richard Crooks, Lawrence Tibbets, operatics; Jesse Crawford, Lew White, organists; Philadelphia Symphony (Stokowski).

In a Nutshell

Theme songs, and picture songs generally, went into eclipse; the so-called "red hots" continued to leap forward into popularity while at the same time the vogue of the Negro "race records" pretty well evaporated; the sale of machines declined 30% because of business depression, whereas disc sales held up quite well, not over 10% off; the tendency of the better class families to buy "album" series markedly increased; there was a high pressure sales campaign to place 15-cent composition records on the market; and finally Maurice Ravel's "Bolero" was the sensation of the 12-inch division, and still is.

The above paragraph outlines the highlights of this phonograph year of 1930. There are some significant changes in the recorders and their respective importance. "Variety's" chart above is necessarily incomplete and takes no cognizance, for instance, of such busy mechanicalizers as Irving Mills, who makes records under an assortment of names, as, in fact, a lot of others do.

Nor are the smaller companies, Okeh, Velvet Tone, Perfect, etc., included. Seger Ellis, Chick Bullock, Vincent Lopez and others would rate recognition in this direction. Many of the recorders on the 3-for-$1 waxings are quite as popular in their particular bailiwick as are the more urban names of the three majors.

Few Survivors

Whether they are aware of it or not, a number of bands formerly cutting their insignia into lots of shellac are gradually fading. In the last several years reputations gained during the jazz and dance crazes of the immediate post-bellum period have collected a lot of rust. It may be noted how few of the top-rankers are really old timers, Bernie, Lyman and Jones for Brunswick; Lewis and Whiteman for Columbia, and Waring for Victor are about the only vets holding their own. Their contemporaries are chiefly names that have come forward in the last season or two, many, of course, radio-developed.

Collegiates are almost wholly responsible for the popularity of the heated negroid dance records. This department is chiefly a monopoly of colored bands, although some of the leaders, Red Nichols, Paul Tremaine, Charleston Chasers, are white organizations. Duke Ellington's is the kingpin in this division.

Among the high-priced concert records the former pre-eminence of the vocalists has been replaced by the new ascendancy of symphony orchestras, of whom the Philadelphia under Leopold Stokowski is first. It is only within recent years that advances in recording permitted any sort of successful transference of the big orchestras to wax.

One for $3.50

An oddity of the present is the existence on Victor's list of one record selling at $3.50. This is a rarity. Only a very few in all the history of the graniaphone have sold at this figure. "Rigoletto" and the Sextet from "Lucia" are the reasons.

In the album groups Victor has added a Rudolph Friml collection that's very popular. Stephen Foster and Victor Herbert are other Americans so represented. George Gershwin has yet to be albumized. Jesse Crawford (Victor) and Lew White (Brunswick) are good sellers. Both are picture house organists of premier prestige in both activities.

Film Reps

Following his picture, "The Rogue Song," the former Metropolitan Opera baritone, Lawrence Tibbett, jumped tremendously as a seller, about tied with Richard Crooks. A number of film names are included, notably Chevalier, who seems to have edged Gene Austin from his traditional top notch for Victor.

Buddy Rogers, Bebe Daniels, John Boles and Noah Beery are just a few of the strictly film names to do records, while, of course, many other recorders were seen on the screen to the possible increase of their sales.

Always a considerable variation as to the frequency of releases, Columbia's list is interesting as a comparative tally. Among the bands, Ben Selvin made 17 records, Ted Lewis 7, Lombardo 13, Whiteman 9, Wallace 9, and Paul Tremaine 5.

Of the individuals Ruth Etting led with 9, Lee More made 8, Ethel Waters 5, Cliff Edwards and Roy Evans each 2 and Art Gillham 5.

BIG VOCAL ASSEMBLY

Texas after 100 Singers As Quota—Will Tour Europe

Dallas, Dec. 27.

Earle D. Behrend, local music teacher, is organizing a group of 100 Texan singers to join a national envoy for their song fest tour of Europe next summer.

Idea is to corral the biggest assembly of warblers ever put together, with tourist party promoters getting the gravy. Three boats to leave simultaneously from New York, Montreal, and Houston.

Contest picking for personnel singers in solo quartette and en-masse with selections to be made via radio and concert.

Song birds get the trip free.

Troy Musician Dies After Street Assault

Troy, N. Y., Dec. 27.

Going to the assistance of a woman who had appealed to him for protection, Frederick Wilkes, Jr., 43, Troy musician and orchestra leader, was so badly beaten by a drunken man that he dropped dead a short time after he had left the station house, to which he had gone with a policeman and the prisoner.

Heart disease, caused by excitement, believed to have caused Wilkes' death.

James Jannson, 33, Cohoes, N. Y., was arrested, but claims to have no recollection of any trouble with Wilkes.

OLSEN'S $7,000 WEEKLY

George Olsen and band (17) will get $7,000 per week for their eight weeks' engagement at Deauville, Miami Beach, Fla. Transportation also paid one way.

Olsen, who opens Jan. 16, takes with him eight principals from his club in Culver City, who will split an additional $1,000 per week.

Abe Lyman will double at the club in Culver city from the Carthay Circle, Los Angeles, after Olsen leaves the Coast.

Road Salesman Turns Publisher

Mort Beck, former road salesman for Donaldson, enters the music publishing field after Jan. 1.



FANCHON and MARCO present in their "RHYTHMATIC" IDEA the Houdini of Mentalists,

HARRY KAHNE

Direction Sam Lyons

NO MORE COAST TRIPS FOR WB SONGWRITERS

Warners will not send any song-writers to the Coast. Plans are to have all songwriters work in the east with the songs submitted to the Coast for picture spotting wherever possible. Those not used, besides others not submitted for pictures, will be published as pops.

Warners have about five ace songwriting teams under contract to them, some of which expire around March 1.

MORE PEDDLERS PINCHED

A. S. C. A. P.'s Investigators Bring Song Vendors to Court

A. S. C. A. P.'s investigations among bootleg song sheet peddlers and distributors resulted in two more alleged copyright pirates being arrested.

William ("Chick") Kim was pinched in Philadelphia last week on the charge of distributing bootleg lyrics. He was held in $1,000 bail by the United States District Court for hearing Jan. 2.

Harry Boydick was arrested in Boston on charges of printing and distributing the lyric sheets and held in $1,000 bail by the United States District Court for hearing Jan. 12.

Each offender is liable to one year in jail or a fine of $1,000 for each offense.

Sammy Fain Back With Famous

Sammy Fain, composer, has signed a new contract with Paramount Pictures which returns him to the writing staff of Famous Music.

The Song Pluggers' Microphone

By Bob Landry

A. C.'s $310,000 Plum

American Society's quarter-annual royalty payment to its members, distributed a few days before Christmas, totaled $310,000.

Sum is about the same split among the author, composer and publisher members as the previous quarterly royalty payment.

Union Rule Squawks Keep Musicians From Extra Studio Dough

Los Angeles, Dec. 27.

No rule enacted by the local musicians' union in years has drawn as much fire from members as the one restricting musicians holding steady jobs, to a limited number of hours in the studios.

Union has made a general appeal to its members to support the new ruling in view of the unemployment conditions extant. A minority of musicians, most of them name bands and personalities, have registered loud squawks to union officials contending the limited time allowance is unfair where a band may get work at a studio calling for more than the one day a week limit set by the union.

Big argument put up by the union is that those musicians fortunate enough to be holding on to good steady positions should help the others, more needy. At one time about 1,500 men in this local were employed at the studios. Now several hundred of these men are idle.

Warners Wants to Buy D. Mendoza's Contract

Hollywood, Dec. 27.

Warners is trying to buy off its contract with David Mendoza, one of the two remaining musical directors at the studio, Geo. Forbstein is the other.

Mendoza's ticket has another year to go, with the baton wielder understood to be asking a high release price.

NO KAHN PAPER

Roger Wolfe Kahn states that he has no intention of publishing any paper, especially one in the music trade.

Report around was that the young maestro was thinking of becoming an editor. Kahn's concern is that someone may be using his name in connection with such a venture. If so it's without permission, says Kahn.

Song pluggers are beginning to talk, act and look like business men. They are losing their picturesque manner of speech and buying their clothes in more conservative shops. There is almost a touch of restraint in their descriptions of their own hits, and they speak politely, even admiringly, of the other fellow's product.

This revolution is the result of one thing. Radio has made contacters out of chiselers. The red plush studio carpets have softened the voices and shined the shoes that once climbed to dressing room doors.

Radio now is the thought by day and the dream by night of all song pluggers. They still conspire, they still employ the insinuations of flattery, cases of Scotch, cigars, and floral offerings to bandsmen's wives, but all of the old tricks, gimmicks and ethical sleight-of-hand are now performed with but one purpose—to get on the air.

No bandsman without a radio outlet is worth bothering about. A mere vaudeville act is received with modulated enthusiasm. Every plug that used to be important is now treated simply as an incidental by-product, helping to keep the ball rolling after radio has started it, and continues to give it the real shoves.

It being necessary to do business with radio and with non-theatrical officials behind most of the NBC and CBS desks, the song pluggers have to develop at least an approximation of business world finesse. It's altering the whole type of the species.

Practical Politicians

A bird's-eye view of the development of show business can be obtained from the history of the song plugger. Always a realist, always a believer in direct action, ever a wooer of the moment and the men and women of the moment, the song plugger has made eyes at every branch of show business in the course of time.

It is hard to believe and impossible to remember but at one time song pluggers devoted flattering attention to burlesque. Then there were the beer garden and music hall singer, the illustrated slide vocalist, later the vaude headliner, the big Broadway revues, the cabarets. Still later, the picture house presentations and public ballrooms. Both of these are now of but minor consequence in the scheme of song pluggers.

Since last spring the short-lived Hollywood picture plug has ceased to be vital. Nothing remains but the radio. In the eyes of the song plugger the moon, the stars, the earth, the hope of salvation and the quintessence of ambition is wrapped up in a microphone.

NEDBAL A SUICIDE

Czechoslav Composer Leaps From Window in Zagreb

Belgrade, Dec. 27.

Oscar Nedbal, famous Czechoslav composer, committed suicide in Zagreb by plunging from the third floor window of his hotel to the stone pavement. He came here to conduct his own works at the Zagreb theatre where he had scored many successes.

He was disturbed in mind by fears of imaginary enemies he who he thought had followed him from Bratislavia and intended to attack him. Nedbal's best work, "Honza," was played the world over under many titles.

French Musicians' Plea

Paris, Dec. 18.

French musicians are appealing to Parliament to relieve their current plight, mostly due to the introduction of sound equipment.

They also complain that, out of 315 musicians working in 43 Montmartre establishments, 219 are foreigners.

HOTEL'S FEMME LEADER

Colon, Dec. 23.

The new Florence Hotel here will have a woman as director for the dance orchestra. She is Vera Machado, wife of the band leader at Fort De Lesseps.

Marks the first femme baton waver for the Canal Zone.

Chicago as a Good Town

Chicago, Dec. 20.

Back in 1906 or so:

Gunmen lived west of the Rio Grande.

A racket was a noise.

Stir meant to twirl the fudge brewing on the kitchen stove.

Pineapples were fruit.

Mouthpiece meant the rubber human circus butterflies put in their mouths before they went aloft to swing by their teeth.

Gangs were bunches of youngsters hanging around the arc lights on the corner after dark.

A slug was a plain piece of metal.

Bombs were found only in the dictionary and Russia.

A hold-up was news.

Squealer meant a pig.

Moonshine came from the heavens.

Gin was made in England.

A blind pig was one that couldn't see.

Love-sick swains stole the pictures from the frames in front of vaude houses.

Pig Latin was used on carnivals.

Applesauce was something to eat.

Forgotten Glory

The Revere House was the ritz spot.

Vaudeville was a profession.

Only guys carrying gate were policemen.

A rap was a crack over the knuckles.

A bum steer was a sick steer.

Bull could be heard only at the ballyards.

Top of $2.00 at best legits.

Hinkey-Dink beter known than Congress Hotel.

Newspaper charged 12c. line for theatrical ads.

"Babes in Toyland," "Wizard of Oz" and "45 Minutes From Broadway" all had a year's run in Chicago.

Leaders of beer garden orchestras would have wanted to fight if called m.c.'s.

Prize fights were for men only.

Coliseum was the biggest hall in town.

Guys took their gals boxes of candy instead of bottles of gin when fussing.

R-K-O were three letters of the alphabet.

Still Hot Stuff

Press agents took shots of their stars sitting in gasoline buggies, always good for the papers.

Agents of show had patsys to carry their bags.

Legs only seen at burlesque shows.

Pansies grew in gardens.

Stoogie was a stogie.

Bad men dressed like bad men.

Chewing tobacco favorite western sport.

Rats were what dames wore in their hair.

Double crossing was what devout people did when they knelt on the altar.

Civic opera a new idea.

Musical comedy a new idea.

Church people said the land was full of wicked and new ideas.

(Reprinted From "Variety" March 10, 1922)

RADIO SWEEPING COUNTRY

Newark, N. J., March 8.

The Theatrical Managers' Association of this city has voted that no artists in the employ of any of its members shall be allowed to contribute to any performance for the radiophone.

This action, the first of its kind in the country, was taken on the ground the radiophone offers direct competition to the theatres and as such should be opposed in every way possible.

As Newark has the largest broadcasting station in the vicinity of New York, it may be a serious blow to the new fa'.

Portland, Ore., March 8.

Loew's local Hippodrome is erecting a radio receiving set on the roof of the theatre, under the supervision of the house manager, W. W. Ely.

The Hip will receive direct wireless communication from the Loew headquarters in San Francisco, but whether the radio is to be utilized for the receiving of radio concerts has not been announced.

Mozart's Opera on Radio

Percy Hemus, baritone, will lead the William Wade Hinshaw production of Mozart's "The Impresario" which will be radio broadcast the evening of March 15 from the Westinghouse Electric Co. station at Newark, N. J. The Newark station call is WJZ.

This is the first time an opera has been radiographed through the ether, although at divers times around New York and in Chicago whole musical comedy scenes were broadcast for the benefit of the listeners-in. In Chicago, Van and Schenck, George White's "Scandals" and the Ziegfeld "Follies" put on musical numbers for the local sending station. In New York any number of musical comedy people, including Al Jolson, Eddie Cantor and others have broadcast solo and ensemble numbers. Operatic soloists have obliged for the publicity from time to time, but this is the first time an entire grand opera will be broadcast.

The Aeolian Co., which has been co-operating with the Westinghouse Co. more heartily than any other musical organization, arranged the opera engagement. Charles E. Popnoe, director of the Westinghouse Radio division, states that at first the various musical societies, artists and the press were most skeptical of the practicability of the radio idea as an entertainment medium and would not co-operate in the least. The Aeolian Co., open to conviction and quick to grasp the potentialities of the fad if it became popular, solely furnished the entertainers for a time, in addition to an Aeolian talking machine and records gratis for broadcasting when a band in person or an artist could not be obtained. This sidelight also disproves the prevalent bugaboo in talking machine and music publishing circles that the radio will hurt the record sales business. It stands to reason that a phonograph company would not cut its own throat by having its very own "canned" music broadcast.

The radio service is only governed by schedule and the listener must be pleased with what selections are being offered. The Aeolian Co. incidentally received a national advertisement via the ether through the announcement that an Aeolian disk and title will now be performed.

Kansas City, March 8.

The radio craze has hit this part of the country with a vengeance. It is being pushed and promoted by two of the leading papers. They, with the assistance of theatre managers, are broadcasting vaudeville entertainment, grand concert, public speeches, etc., offering an inducement to the amusement lovers to stay at home.

In the last week concerts from here have included the best acts from "The Greenwich Village Follies" and a number of standard acts from the different vaudeville houses. Last week the "Post" announced a concert featuring Trixie Friganza, headliner at the Orpheum; Carroll Ault, grand opera baritone, and others, while the "Star" stated that commencing this Monday night it would broadcast entertainment nightly, furnished by the "best vaudeville attractions here weekly."

Rapid Spread

So rapid has been the spread of the fad that dealers in radio apparatus report they will be unable to supply the orders for several months. Installations of receiving sets are being made by the thousands, not only here but in all the surrounding towns and cities.

That the question is a serious one to the amusement manager is pointed out by E. B. Garnett, the "Star's" dramatic critic, in a feature story.

San Francisco, March 8.

Radio broadcasting from this point is going thousands of miles across the Pacific Ocean.

Professionals from opera and vaudeville have sung into the radio, attracting wide attention. The broadcasting extends as far inland as it does oceanward. Securing prominent artists has given the radiophone more publicity of late than it previously received. The concerts are published as in other broadcasting cities.

Radio Sweeping

Radio, the new science, its wireless telephonic angles and aerial entertainment possibilities, is regarded in certain sections of the country as a new factor in the amusement world, through the value of radiophone as a serious contender with theatricals is to be set down at this time as potential. Speeches and music—instrumental and vocal—as now heard by radiophone, ether via head telephones or horns, sound very much like an imperfect talking machine record; that because of conflicting wireless waves. So rapid is the daily development of the new science and its appliances that radio is likely to become of material benefit to professionals, particularly so that class now enjoying the benefits of making talking machine records.

Professionals have to date not recognized the possibilities of the radiophone as a means of profit, but it is foreseen that within a few months favorites will be paid fees by the big appliance makers for the broadcasting of their voices or instruments. To date radio has been a novelty to the layman. In the early days of the talking machine artists made records for the advertisement. The same argument is being used now by the managers of the several broadcasting stations in the East.

Should Demand Fees

The concerts sent by radiophone from these stations every evening must be maintained, and it is up to the professional to secure fees. Any field of development that permits the formation of million-dollar corporations for the manufacture of receiving sets, as is the current history of radio, must possess voluminous possibilities, inclusive of the entertainment feature, which shapes up as important.

Advices from various cities throughout the country show that professionals are giving their services free. That may mean taking money away from the box office, but indications are that only to a limited extent. The radiophone and talking machine are believed to be more opposed than either or both are to theatricals.

There has been no means of profit to the company or companies handling the broadcasting stations up to now, other than through manufacturers' sales of sets. It is reported an association of the major electrical appliance makers have started plans for the building of a broadcasting station in New York for the main purpose of sending out advertisements by radio. The charges to commercial firms will be a profitable revenue, but such broadcasting will of necessity include entertainment features, and the professional will have an opportunity.

The second annual radio exposition is in session at the Pennsylvania Hotel, New York, this week. The crowds attending are astonishing, and that the "radio craze" has swept the country there is no doubt. Whether it is a novelty, so far as the entertainment feature goes, is a matter of conjecture.

It is estimated there are 1,000,000 receiving sets for radiophone now in use. The number of companies making receiving sets for radio is unknown, for the apparatus itself is comparatively simple.

The broadcasting control by the group of big electrical concerns was brought out at a convention. There is no legal bar to prevent anyone from setting up a broadcasting plant. It is necessary to secure transmitting apparatus, however. That once gotten the government will grant a permit. The price set by the Westinghouse for a transmitting plant is $10,000. Whether a purchaser can secure delivery is another matter. The De Forrest Company, which is not in the "combine," is said to be ready to lease such apparatus.

There are six companies which have pooled their patents, which forms to handicap any individual or group that might plan the establishment of a private broadcasting station. They are the Westinghouse, American Telephone and Telegraph, General Electric, Western Electric, Tropical Electric and Radio Corporation of America. Any one securing the transmitting apparatus would be in a position to fight the broadcasting of the big radio concerns with conflicting concerts and advertising programs. The regulation of Radiophoning is an important topic for government survey and the fixation of wave length and hours of broadcasting may result. If the radio conference at Washington should result in extending the wave length to 1,000 metres, it will be possible to operate a number of broadcasting stations within the bond of such a radius. That is the expectation. Should the wave length be enlarged it would necessitate the scrapping of many receiving sets possible of tuning only for 360-metre broadcasting.

Six Best Sellers

Six best sellers in sheet music for the week ending Dec. 27, according to the Plaza Music list, were:

"You're Driving Me Crazy" (Donaldson).

"Three Little Words" (Harms).

"When the Organ Plays at Twilight" (Santly).

"Sweet Jennie Lee" (Donaldson).

"Little Things in Life" (Berlin).

"Moonlight on the Colorado" (Shapiro-Bernstein).

Snooty Pitts. Joint

Pittsburgh, Dec. 27.

Pittsburgh for the first time has one of those snooty nite clubs the villagers have read so much about but which they've never seen until recently. It's the Towne club, privately owned, and admission by membership card only, with the latter plenty scarce.

Club is situated in the heart of the Oakland sector, and caters chiefly to the city's "400." Bands recently have included Johnny Hamp and others, with nifty floor shows changing fortnightly.

Towne club doesn't advertise in the dailies and restricts its patronage.

Not-So-Gay Paree

Paris, Dec. 13.

Hard times slashing about 30% off advertised prices for Christmas Eve supper in the various establishments.

Peak price was reached during the postwar boom. Current prices about half of the price then, 30% tax included.

PHIL COOK'S R-K-O DATE

R-K-O has booked Phil Cook, "The Radio Chef," from NBC for the Flushing, first half, Jan. 17.

Leaders Dodging Pluggers

Orchestra leaders in choice plug spots develop a tact worthy of the diplomatic corps. Attacked on all sides by music publishers, in self defense they build up a kindly but non-committal attitude that promises nothing yet yields a faint gleam of hope for each song plugger to take back to his boss. The suavity with which these conductors circulate amongst the swarming petitioners for their favors, giving a pat here, a handshake there, but all the while skillfully avoiding the orchestrations thrust towards them is as neat an example of hedging as the wiliest booking agent can put forth.

These hounded men, particularly if they have regular radio hours, become in time nervous, jumpy, and to all appearances, absent-minded. While they conduct a dance number, their eyes are furtively searching for a place in the room where they may retire for a bit of surcease after the number is over. Some of them enlist the help of the headwaiter who is instructed to group all song pluggers and publishers in the same part of the room, so that the leaders may escape to the opposite corner, even though he knows he will be tracked down soon enough.

It is not a difficult task for the headwaiter to separate the pluggers from the customers. Their pockets bulge with orchestrations and contracts for cut-ins. There is a predatory look in their eyes. They greet the other pluggers with a heartiness that doesn't ring true. When they choose the dinner hour for their assault, they neglect to don dinner clothes, thus hurting the feelings of the captain, who so yearns to have his room look like it was a class draw.

If Listening

Dance band leaders know just what is in store for them when they pause to listen to the pluggers. The line seldom varies. They hear once more that they have a great band, that only they can really make a song, that they do a bigger business than any other place in town, that all the other places are dying, that their arrangements have a flavor that none other can imitate though it isn't for want of trying, that the plugger is going to do them a personal favor by giving them first chance at his firm's newest smash, that the number is stupendous, that they owe it to themselves to get in on it quickly, and that they are going to thank the plugger for his tip, just wait and see.

The Leader's Routine

The leaders nod and murmur during each harangue, while their minds are busy dusting off their own monologue. As soon as the plugger stops for breath, the leaders leap into the breach with their routines. It's nice of the pluggers to single them out for this opportunity, but their books are so filled with numbers already that the boys never get a chance to catch up with what they've got. Playing every night till three, rehearsing every day for the radio broadcasts, playing shows between times, they're so dizzy they have no judgment left.

Wait a few weeks till they have the stuff that's in out of the way. They'll be glad to try out the number first chance they get. They must keep up with the show tunes; their customers demand show tunes and it seems a new show opens every night.

They'd be glad to play this orchestration the very next number, but their boys are rotten sight readers and it wouldn't be fair to the number. Come around in a couple of weeks. No thanks, they've just finished dinner.

Now when in the world would they get a chance to play golf? This isn't California. Yes, it's a great title. Maybe next week. Their radio programs are arranged a month in advance, and the company would never stand for their changing them.

In the Stations

Hurrying over to the broadcasting stations, these leaders know they must keep their eyes straight ahead or all is lost. Always ante-rooms thronged with eager representatives of music business, edging forward, pursuing, determined to corner them. Nothing warmer than a nod now or they'll never make the broadcast room on schedule. No need to suggest waiting till the broadcast is over. Experience has proved that the gang will be just as alertly on hand when they come out. Ready with alibis, placating one publisher, soothing another, yet never making a statement of intent they work their way steadily to and the elevators and peace.

It's an exciting chase. The leaders have a great time creating such a fuss. They are followed about like movie stars and no one objects to being flattered. The pluggers, goaded by the knowledge that somebody's songs must be played, keep their spirits up, certain that sooner or later it will be their turn.

MINNE. HOTEL REQUESTS GUESTS TO 'DOLL UP'

Minneapolis, Dec. 30.

Customers of local night clubs have been permitting their attire to deteriorate to such an extent that the Flame Room of the Hotel Radisson now is requesting "better dress" in its newspaper and other advertisements.

Before other of the more exclusive night clubs follow suit they will wait to see what effect the Flame Room's ads have on the public. It's the first time that local cabaret habitues ever have been called to task for the way they clothe themselves.

Song Plugger Wins Six Year Old Court Fight

Albany, N. Y., Dec. 27.

The six-year fight of Fred Hughes, song plugger employed by Waterson, Berlin & Snyder Co., of New York, to collect compensation insurance for an accident while broadcasting in the studio of the Kansas City "Star," has ended in victory for the singer. The Court of Appeals, the court of highest jurisdiction in New York State, has affirmed an award made for a permanent injury. The Appellate Division, Third Department, had previously upheld the award. Case was carried to the Court of Appeals by the United States Fidelity & Guranty Co., insurance carrier for Waterson, Berlin & Snyder Co.

The fight started over a release for $104 which Hughes had executed in the offices of the Travelers' Insurance Co., carrier for the Kansas City "Star," delayed a compensation award to Hughes for more than five years and delayed payment for more than a year longer.

Drop Radio Stock Co.

London, Dec. 18.

Repertory play company established a year ago by the British Broadcasting Corporation for the production of its radio plays has been broken up.

Unit consisted of nine stock players.

Idea is to expand the broadcasting of plays and broaden the circle of artistes.

OSBORNE EXTENDED

Will Osborne's engagement at Warner's Beacon, N. Y., was extended two more weeks (Jan. 2-9) which gives Osborne seven weeks at that house.

It's reported when Osborne leaves Warners will put the house back on a straight sound policy.

Just for New Year's

Galveston, Dec. 27.

Rum Macolo's Hollywood right club, dark since last summer, opened briefly Dec. 27 through New Year's Eve.

Closing again immediately until next summer.

Carnivals Dead, Won't Lie Down

Chicago, Dec. 20.

Twenty-five years ago chumps were walking about carnival lots demanding their money back. The biz was new then and a novelty, with the word "carnival" supposedly meaning fun. Within five years all the chumps realized they were mistaken and began giving the carnys the runaround.

Carnival business is the only branch of the show world that, though dead, has persisted in existing. Once a thriving racket, employing around 10,000 people, it has shrunk and disappeared, until today probably less than 1,000 find work in that field. Only the fair dates now keep the remains moving about the country. As the fairs are likewise going into the limbo, another year or so and Henry Ford will likely begin buying stray bits of carnival paraphernalia for his Dearborn museum.

Old Rides

Same rides that wowed 'em back in 1905 are still being lugged around the country whenever transportation can be raised. Most are the original rides. When the natives see them they laugh and go the other way. The same goes for the ball game, knock down joints and all the other things once carnival.

Taking of the natives in the old days was another high spot in the carnival field. It got so, on the fixed joints, that anyone who could see and had two hands could put a gaff wheel on and make himself money. For awhile it was easy picking. In the end it has become the toughest of rackets, because everybody who knew where they sold wheels and had a keyster had a carnival.

Today you can't get a native to go against a carnival wheel. A few carnys are trouping around the sticks sans gaff joints, but that doesn't mean the gooseberries are not frisked or the local sheriffs short changed.

The Gypsy in Them

Carny gang claim they can't help this chiseling. They say it's in the blood and if they can't run gaff joints they have to do something to keep from growing stale.

A big outfit this year in Pittsburgh, tried to bring back the good old days, with some 50 joints along its midway. After the first day the joints were sloughed, the papers had carried headlines, and it was all over.

This same experience goes for the other troupes who still cling to the idea carnivals will come back.

Many of the fairs have stopped booking carnivals in as attractions, figuring the grief hardly pays. To offset this some carny owner borrowed money and bought a few dates. They proved flops.

The answer to the carnival field is anyone's guess.

PUBLIX HOUSE MGRS. SWITCHED IN NEW SETUP

Los Angeles, Dec. 27.

Instead of a wholesale letout in the Publix Pacific Coast division, through lease of houses to Fox-West Coast, majority of the managers and others have already been taken care of through transfers.

In one case there is a promotion, for Stanley Brown, United Artists theatre manager here. He leaves Jan. 2 for Omaha to become district manager for Publix in Nebraska.

Bob Blair left Friday (26) for New Orleans as city manager there, with J. R. Fraser, of the Paramount, Portland, also sent to that key as assistant manager of the Saenger theatre.

A. W. Baker, manager Paramount, Seattle, goes to the Texas theatre, San Antonio, while Zack Friedman, assistant manager under Baker, goes to New York for further assignment.

John C. Smith, Paramount manager in San Francisco, is being transferred to the World, Omaha, and Bob Hicks manager of the California, S. F., is going to the Newman, Kansas City.

INDIE STAGE BURNS

San Francisco, Dec. 27.

Coliseum theatre, big neighborhood picture house, was partially destroyed by fire last week by a blaze that originated on the stage. House was undergoing repairs at the time and some workman is believed to have left a cigarette.

Damage was confined to stage and estimated at close to $5,000.

BARNES MARRIES

Phoenix, Ariz., Dec. 27.

Al G. Barnes, circus magnate, and Mrs. Margaret Goldsborough, wealthy Denver widow, were married here Dec. 24.



EDGAR BERGEN

CHRISTINA GRAVER and "CHARLIE McCARTHY going over their lines with director, ARTHUR HURLEY before a "take" on "DONKEY BUSINESS."

"DONKEY BUSINESS" is BERGEN'S third of a series of Vitaphone shorts for Warner Brothers.

Opening January 3 on the Orpheum intact show.

Direction—R-K-O, WEBER-SIMON AGENCY; Locw, JACK MANDEL

New Pa. Venture

Reading, Pa., Dec. 27.

An amusement enterprise, covering eight acres of land at Ephrata, prosperous tobacco growing town 18 miles southwest of Reading, is planned for next season. Louis J. Burns, Philadelphia, and W. F. Mackin and Harvey S. Zimmerman, of Lancaster, Pa., have bought the property.

Louis G. Kendig, Lancaster, is attorney for a company to be organized to operate the plant, which is to include an indoor golf course, skating rink, theatre, dance pavilion and other features. A large swimming pool will be constructed. The cost has not yet been estimated.

Ringling May Be Angel Of Odum in Carnival

Chicago, Dec. 27.

John Ringling may step into the carnival field as the money man for Dan Odum, former general manager of Hagenbeck-Wallace circus, who is now in Deland, Fla., trying to close a deal to take over the Johnny J. Jones carnival, following the death of Jones on Christmas Day. Ringling was a close personal friend of Jones.

SHOWTIME IN MEXICO JUST ONE BIG LOAF

By D. L. GRAHAME

Mexico City, Dec. 22.

Going to a show in Mexico is always fun for everybody. Especially those whose mother tongue is English.

You are advised by the incessant ringing of a bell, which sounds as though some guy was leaning against an apartment house call announcer, that the show is about to start. You find the lobby filled with customers. Entering, you are pounced upon by a flock of "specs," each trying to sell you the "best seat in the house." It is impossible to buy good seats at the box office in this land, even as on Broadway. The management turns these billets over to the "specs," who are tolerated by the law which, however, allows them to charge only 25% over the face value.

Must wait for the doors to open. Mexican shows never start on time. Going to the theatre teaches you Mexico is a land of leisure. When you get inside another wait. As you inspect the curtain, covered with ads, including those of undertakers, you are advised as to the progress of time toward the start of the show by the ringing of a series of bells like the dinner bell of the old-fashioned boarding houses.

Several funny things, chief certain male customers standing before their seats and blandly inspecting the audience. Now and then a woman stands up, Continental European fashion, and scans the customers through opera glasses. Candy butchers peddling marsh mallows made in Los Angeles, each box with a prize, and sweetmeat that looks like cedar shingles and taste like ice cream cones.

The Prompter

When the curtain is hoisted, the first thing you see is the prompter's box. The prompter is indispensable in all theatres in this country—legit and variety. His job is active, for the actors play as many as five different and involved shows a day. When enthusiasm runs away with the prompter and his whispers and arms become too evident, he is put back into bounds by hisses from the crowd.

Mexican audiences are highly sensitive. If they are peeved by a noise in the house they hiss. The guardians of bawling babes are frequently hissed out of the theatre and this reception is also accorded actors below par.

But, when things please the customers they know how to applaud with their hands as well as by mouth. A player who does something that especially tickles is given the "diana"—a few bars played by the orchestra from the spirited music of "El Jarabe Tapatio," the national dance. Even though all the players' thoughts and hopes may be for the dressing room he or she must respond to the encore demanded by the "diana."

Show folks are about the hardest working people in this Republic. They average three shows a day—hard and involved pieces that call for much rehearsing—and five and even six on Sundays and holidays. The actor's day starts at 2:30 p. m. Sundays and finishes a little after 1 a. m. Monday, with but a few minutes of rest between the numerous performances, each different.

Leopard Kills Boy in Texas; Owner on Trial

Dallas, Dec. 27.

Unique case in Texas is one involving Capt. Charles Howard, former circusman, charged with negligent homicide because his trained leopard fatally clawed a four-year-old boy at Littlefield, small town near here.

Leopard sprang on the boy in a drug store, scalping him and fracturing his skull. The trainer will be tried in January.

Howard had been barn-storming the tanks with the leopard in an advertising stunt.

The Chicago Front

By Dan Goldberg

Chicago, Dec. 20.

Nothing has happened theatrically in Chicago during 1930. The town was constantly in the public eye and the page one headlines around the country because of the persistent target practice between the various mobs.

Gangland topped its own records when it hoisted $18,000 worth of jewels from Mayor Thompson's frau and made the racket situation look like a musical comedy.

January

Genevieve Harris of the "Post" had 840 in "Variety's" mid-year box score....Oriental was worrying B. & K....Edgar Benson was up before the Musicians' Union charged with owing its members $7,000. Benson was once the town's orchestral kingpin....Loew was reported figuring on invading Chicago....Somebody said backstage racketeers trying to shake down actors were really harmless. Pauline Fredericks' show, "The Queen Was In the Parlour," was a flop....Actors at the St. Regis Hotel were eating pigeons.

February

Martin Beck reported liquidating to live permanently in Europe....Carrell Agency evaporated and presented the office furniture to its manager....Zack Terrell got $12,000 salary to manage Sells-Floto, but Ringling omitted the %....Already observed Chicago's epidemic of lead poisoning wasn't making the 1933 Fair so easy to handle.

March

Sam Thall, R-K-O, was getting in his annual propaganda for an all-year rate to the Coast..."Strictly Dishonorable" was accused of hoisting a cheap cast on Chicago....Club Algiers was bombed one night and padlocked the next....A "Variety" reviewer discovered that Gene Castle's "Land o' Lee" was a "distinct plug for the Illinois Central Railroad."

April

Local indie neighborhood houses started opening charge accounts for patrons....Mandel's, loop dept. store, installed talker equipment and broke its weekly sales record....Police started their fight against Bootleg sheet music....Last of the Pan time blew when Nan Elliott closed the local office.

May

Censors suddenly got tough, bringing on an epidemic of "pinks."...Seven exchange managers start studying the law....Lou Clayton of "Three Schnozzolos" got sued for $5,000 by Lou Simon, with the judge voting for the Schnozzle.

June

Actors and agents started finding their life work in the cleaning and dyeing business....Club entertainers and agents started hot battle....Palace, one of two remaining straight vaude spots in the U. S., went vaudfilm....Warners and R-K-O blew into town looking for a fight with B. & K....Those futile zoning meetings got under way....Tom Maloy, operators' union chief, got a banquet and $25,000 as he sailed for Europe.

July

Robbins Bros. circus cut to 10 cars....Hunter Endurance fliers (remember?) at the Palace for five grand, died standing up....For the first time in 98 years the loop had but one legit show....Last minute rush for divorces as season ends....Baseball was in the midst of one of its greatest seasons.

August

R-K-O managers held their convention here and wondered what they're going to do for next year....Fanchon & Marco gave hope for seven weeks of family time in the midwest....Paddy Harmon, who built the gigantic Stadium, died broke....Jimmy Coston went to work for Warner Bros....Amos 'n' Andy signed for five more years of air for $1,000,000....Hazel Flynn and Art Sheckan, local critics, contributed couple of skits to "Three's a Crowd."

September

B. & K. thought of its advertising costs and kicked the out of McVickers....Air races grossed $800,000....Regal inaugurated showing nights just to keep the agents out of crap games....Epidemic of re-christening among neighborhood houses, with short names for marquee lights in demand....Chautauqua finished its worst season....Decatur "Herald" editorial calls "Variety" and show business unromantic.

October

N.B.C.'s new plenty million dollar plant reopened with the niftiest bunch of hostesses that ever pleased an eye....Pettijohn came to town once more to patch up zoning scheme....Chicago went wide open, going for everything, in spite of the dailies insisting reform movement is on....Some 80 lay-off musicians organize a band on commonwealth and gather $0.70 apiece for first and only week....Opera opened and off 30%....Double features epidemic....Slate-Lake went all-sound.

November

For the first time a Chicago critic failed to lead the picture box score....Paul Whiteman came to town for the first time in years and clicked heavy....Ringling announces the Hagenback and Sparks shows were to be dropped....Chicago cashiers wondering which one is going to get a gun in their ribs next....College Inn reopened and began plans to bring back the wise mob....Double features start flopping after six weeks....George Brown came to town.

December

Salvation Army grabs off best corners.

Cyclorama's Egg

Dallas, Dec. 27.

"Battle of Gettysburg," cyclorama which went bankrupt during the state fair here in October, is headed for auctioneer to liquidate a $17,000 debt for construction labor.

Painting has been offered to other fairs, but no takers so far.

Obituary

JOHNNY J. JONES

Johnny J. Jones, 56, owner of the Johnny J. Jones Shows (Carnival), died at Deland, Fla., Dec. 25. Mr. Jones's sudden death was attributed to heart trouble.

Jones was a coal miner in early life at DuBois, Pa. His rise in carnival operation was rapid and an acknowledged leader with all the larger fair dates being played by Jones the last few years.

A widow and small son survive.

JULIAN WINTER

Julian Winter, 42, actor, who had been playing the part of the Health Commissioner in "Inspector General" in its preliminary dates, committed suicide Dec. 23 by hurling his 250 pounds through the window of the living room of the eighth-floor apartment at 205 West 57th street, New York. Death was instantaneous.

Winter had been suffering from a nervous ailment. He had appeared for rehearsals for the New York opening of the show but became too ill to appear in the Broadway premiere. At home he had complained of being sick and as a call had been placed by Mrs. Winter for a doctor the actor dashed to the window and had made the fatal leap as his father, Leo Winterfield, tried to hold him.

Among other shows in which he had played were "The Vagabond King," "Loud Speaker," and "My Princess."

His wife and father survive.

CHARLES NELSON

Charles Nelson, 66, veteran clown of Christy Bros. Circus, died last week in Houston, Tex., of heart attack while entertaining group of friends in a restaurant near outfit's winter quarters.

Nelson, one time friend of P. T. Barnum, had worked with nearly every big circus in the country. For past 13 years he had been with Christy Bros.

John Gordon, 91, father of Jimmy Aloz of R-K-O, died Dec. 26 at his home in Hampden, Mass.

"The New York Clipper"

By Al Greason

"Variety" still gets mail addressed to "The Clipper," although its existence has lapsed for half a dozen years now. Only recently a professor of journalism from a mid-west college opened correspondence in pursuit of facts of the publication's career. Just a couple of echoes of the important place the old "Clipper" occupied in its epoch.

An epoch, by the way, when American life was rather simpler, especially in the newspaper world. When it was at its peak publishing a journal was a moderately leisurely business. Until the opening of this century you could lift a Sunday newspaper with one hand and nobody had so far thought of eight pages of colored strip cartoons.

"The New York Clipper" started modestly in 1853 as a six-page magazine, made up of scrap-book anecdotes, a series story or two, and a haphazard collection of essays, nearly all the matter touching on some phase of sports. The paper was all set by hand, of course, and illustrated in the crude woodcuts of the era, the illustrations mostly having to do with biographical tid-bits.

Probably there is available nowhere else than in the "Clipper" file a more faithful picture of the man-about-town phase of New York during the mauve decade, and the two eras preceding and following that particular slice of time.

Skimming through these ancient volumes, it comes as a surprise to note that the "Clipper's" genesis is so profoundly antiquated that it makes casual reference to the Slave Trade with an indulgent complacence such as we modern take toward prohibition. As it happens, the reference to the Slave Trade occurs in a brief biographical sketch of the Siamese Twins incidental to the reminiscences of one Dr. Judd, old time showman, who had managed the American tour of Ole Bull, the great Norwegian violinist.

"After I finished traveling with Ole Bull," relates the venerable doctor, "I was engaged by P. T. Barnum to go out with the renowned Siamese Twins. A man named Zimmerman attempted to exhibit the twins when they first came to the U. S., but the venture was not a success, and he turned them over to Barnum.

Broke When Slaves Freed

"The twins did not receive much for their services. It all went to a Capt. Coffin, owner of a trading ship who brought them to this country. He had secured them by some trivial contact with the King of Siam.

"After the twins had been in this country for a while, their eyes began to open, and they learned they could not be held as slaves nor by any contract this Capt. Coffin might claim to have. They left Barnum and went into business for themselves; quickly made a fortune, settled down in Kentucky and went into the slave trade."

The doctor continues the sketch to record that when Lincoln freed the slaves the twins lost their entire fortune, but recouped by another tour of exhibition and died in comfort on their own plantation in the Carolinas in the '70's.

During its more than three score years of active life, the "Clipper" devoted itself strictly to sporting news and the events of the theatre, but in its scope of keeping abreast of these activities it cast an interested eye in many directions. Its political opinions were genially non-partisan, but jollingly cynical, having to do mostly with the current price of votes in Indiana in a close presidential campaign that was news to the "Clipper," because it distracted public attention from the theatre and sports arena.

But its credo of editorial democracy was unflinching. A budding acrobat got the same editorial attention that Mary Anderson did, and its columns were open without equivocation to anybody, great or small, whose occupation or purpose made him or her eligible.

For years in its early days the paper was the only journal that gave any consideration to baseball. It was the "Clipper" that devised the box score of baseball games, and for years was the only authority on the game, professional or amateur.

Curved Ball a Marvel

League games were reported fully during the season and from November to the opening of the season in April it furnished columns of what is known as stove-league comment. "Clipper" saw the evolution of the curved ball, and in one place goes into a maze of explanatory discussion of this marvel. The journal saw the American pastime grow up from a rowdy corner lot riot of fisticuffs to an organized sport and, from first to last, stood for the best in fair play and sportsmanship.

It was in the front and center of the growing metropolis, its intimate touch with the theatre and club life of the town giving its printed word a peculiar tang and picturesqueness.

The publication was originally housed at 29 Ann street, New York, now the site of one of those sky-piercing temples of finance. Thence it moved to Nassau street. Later, for a long time it was an Center street, not far from what is now the Court center, and finally came to rest in its own building in 28th street, near 6th avenue, adjacent to the permanent menage of P. T. Barnum himself.

In these migrations it was obeying the impulse of the town itself, as it once observed in an editorial commemorating its 58th anniversary:

"The Clipper has watched the progress of amusement centers move gradually up from lower Broadway and the Bowery below Canal street up to Grand street, to Prince street, to Madison square, to Herald square and, finally, to Times square and Columbus Circle.

That stretch of time marked the winning of the American West, the waging of the Civil War, a period of epic happenings in the fast moving world, but "Clipper" confined itself with simple sincerity to the recording of the things that came within its appointed province.

As a reporter of sporting events, "The Clipper" held itself to fine standards of sportsmanship and the code of ethics it carried into the field ruled all its activities. With professional tricky professional politicians it had no patience and its aversion to trickery crops out everywhere. In its own field it rendered every patriotic service during the Rebellion, but it had only scorn for the profiteers of the day when profiteering reached some of its finest flowering in politics.

Wets and Drys of '80

"Habitual Drunkards," reads a headline during the dark days of '62. "This class of person are, we observe, exempt from the draft. This being the case, we beg leave to suggest that their opportunities for robbing the Treasury and their criminal criticism of our generals be put a stop to forthwith. A man, being all the time too drunk to fight, cannot, we should think, be in condition to fulfill the duties of civil office, or competent to call in question the doings of his superiors. We are sorry to observe, however, that wine bibbing critics and politicians do a little too much as they please."

An editorial that might almost have been penned in the heat of a debate over the 18th amendment.

The original "Clipper" form was a duplicate of the modern "tabloid," 12 by 17 inches. Its contents, printed on a hand press, was haphazard essays and anecdotes. The issue of April 26, 1856, catches the eye principally because it starts with a piece of fiction, entitled, "The Flight of Hell-Kettle," with the line under it "By Tyrone Power," who couldn't possibly be the Tyrone Power we know in 1930, writing fiction 73 years ago.

The next page is taken up with such scraps as a natural history essay on "The Instincts of the Spider," "How to Make a Balky Horse Draw" and "Answers to Correspondents." Page 3 is devoted to reports of regatta, pedestrian contests, cricket, "The ring," and a few jokes as fillers.

All of page 4 is taken up with the epic fight of Ben Caunt and Bendigo for 200 pounds and the championship of England, held way back in 1845 and published thus late as a historical record. The fight is described in detail, round by round, for all its 93 rounds, which occupied two and a quarter hours and ended in a draw.

Appropriately enough the following page has an illustrated article on the cestus, or fighting glove of metal, used by ancient gladiators, together with many illustrations, the whole carved, Gothic, with a reproduction in a woodcut of the human hood in padded boxing gloves. This literary effort closes the page with an article wild in word to worth reprinting today, outlining the various opening moves on each of the possible 36 throws of the dice at backgammon. "Backgammon," it is explained by the way, if you haven't been told so by your professional teacher at $10 an hour, means "little battle" and is Welsh in origin.

Last of the six pages is devoted to talks on various games, principal among them being chess and checkers. "The Clipper's" game department became a nation-wide authority and generations of card players brought their disagreements to the "Clipper" editor for settlement.

Frisco Wire News

Afterward circulation outran the hand press and, with the introduction of the mechanical flat bed printing press, the paper's form changed to a 25-inch column, seven columns to the 18-inch page. The earlier "Clipper" volumes (online themselves almost entirely to sports.

It is not until after the Civil War that the theatre plays an important part in the news, side by side with athletic events. Once the journal ventured in the new field, however, it progressed swiftly and soon was reporting current theatrical events in San Francisco, now an important spot on the theatrical map, by telegraph, a custom that continued for many years.

In its handling of sports affairs "Clipper" was constantly exposing fraud and trickery with a straightforward determination that must have won it many priceless enemies. It reported all penalties meted out to convicted crooks on the trotting circuits; was constantly unmasking phoney "records" that came from both outlaw and recognized race tracks in the American interior and generally policed athletic competition with a thoroughness and energy that undoubtedly did a vast service to American sportsmanship and sports promotion. "The Clipper" is forgotten now, but it probably did a social service to America in disciplining its playtime pursuits, far beyond that in other fields, of the religious and political leaders of the times, for whom, by the way, the "Clipper" had the utmost disregard.

"Racket" Old Time Slang

The paper was written in racy colloquial language and in its pages there appear many piquant words that still are current. "Racket" was a coinage of its time, as note the item some time in the '80's:

"Susan B. Anthony and Elizabeth Cady (woman's rights advocates—suffragettes had not yet come into being) have cancelled their lecture tours. Their own racket was overshadowed by the political turmoil" (last reference to the presidential campaign then being waged).

One typical expose of crooked sport competition was an account of a much advertised 100-yard sprint which attracted attention, due to the presence of one Blake. Blake came in second with the time clocked at 13½ seconds. "Clipper" was prompt to point out that Blake had frequently gone the distance in 12 and the contest was obviously fixed. Anyhow, "Clipper's" judgment was accepted by the umpire, who promptly called bets off.

Life in the last century had a flavor all its own and nearly every phase of it found reflection in the widely read pages of "The Clipper." Mark Twain's bon mots found circulation there; happenings at the gay resorts of Long Branch and the old Monmouth race track, where

The White Rats

(Continued from page 25)

was ordered, however, and went through to a loss. From that failure dates the undoing of the White Rats. Out of that strike arose the N. V. A., the phoney actors' organization that despite its phoniness became the ruination of the Rats.

Feared "Scab"

It was not difficult to form the N. V. A. during the Rats' trouble with the managers. A very large number of Rats were against the Mountford strike policy. They did not believe the time was opportune, but they remained with the Rats to avoid that heavily padded cry of "scab," ever present when trouble between actors and managers occurs. The Keith office, scenting the opportunity, in its customary sleek way, started an opposition actors' club, calling it the National Vaudeville Artists and promulgating as well as propagandizing it as a haven for variety artists dissatisfied with the White Rats. That presented the refuge for the discontents and many immediately joined.

After the strike's failure the Keith office per Albee made it mandatory upon acts playing for it to join the N. V. A. Those obliged to join in this manner, to procure stage work, or some of them, continued with the Rats and paid their dues for a time, but not openly.

This meant the slow death of the White Rats, although Mountford, through his understanding with Equity over the White Rats' A. F. of L. union charter, under which the Rats should have been paid a certain amount of the dues given to Equity by vaudevillians when in legit, tried to keep the order alive. Mountford was aided to an extent in this by Rats who had left vaudeville for musical comedy.

Fred Stone

Among these was Fred Stone, formerly of Montgomery and Stone, a team that had suffered like a thousand others through Keith's. Montgomery and Stone (with the late Dave Montgomery, Stone's partner) had been driven from vaudeville, with their exit made emphatic by Kohl & Castle of Chicago. Like many others also driven out of vaude by the managers who sought in this way to "discipline" variety artists in whole, Montgomery and Stone advanced rapidly in the musical comedy field, to become stars.

It was therefore a blow to all vaudeville and especially to those few faithful of the Rats, when Fred Stone accepted the presidency of the N. V. A. It still remains unexplained. The question, a daily rene-

leanty and gallantry gathered around the gaming tables of Daly's Pennsylvania Club. Saratoga boiled for its brief summer splurge, but Newport had not achieved nation-wide fame in the 80's, while Leadville, Colorado, was one of a thousand boom mining camps that sprouted overnight, lived their hectic day and dropped back to tank stations. "Clipper" glanced at had through its noisy variety theatre.

Resting quietly in its cabinet and belonging to the receding past the "Clipper" file for nearly 75 years is a panorama of American history from the inside looking out.



Equity

The subject of "Variety" again attempting to support or build up the Rats was never broached. If it had been "Variety" would have declined. This paper had had another experience meanwhile with Equity. In the 1919 strike by Equity against the legit managers, "Variety" had strongly supported Equity. It has refused even suggestions to the managers when requested, although the 1919 Equity strike could have been ended against Equity at any time before it wound up in Equity's favor.

After Equity had won, "Variety" received a glowing letter of appreciation from Equity. Within six months later Equity had "blacklisted" "Variety" and told its members, as had Mountford, "don't read or advertise in 'Variety'." Because "Variety" advocated Bill Lackaye for president of Equity instead of John Emerson, apparently, since there seemed no other reason. Although it was Mr. Emerson who later conferred and ended the feud between Equity and "Variety."

Guessing

That "Don't read and don't advertise in 'Variety'" slogan had been heard since 1908, from Klaw & Erlanger, the Shuberts, the White Rats and Equity, besides everyone else who wanted to start something with "Variety." It has been "Variety's" best circulation maker.

Exactly why any actors' organization that had the support of "Variety," voluntarily given and lived up to, would toss it away can only be explained by the leaders of actors' organization. Equity also stated in its own paper, a monthly which might have been a contributing cause there, although no actors' organization's house organ anywhere has ever amounted to anything, including "The Performers" of the V. A. F. in England. None could have better support than from an independent paper.

Mountford

In the record of the White Rats from its first days with its true value and great performers, they should not be forgotten the 23 years spent by Mountford in its behalf. However misguided some of the years were, he spent them and retired from the White Rats without a dollar. Mountford's honesty was never questioned, his judgment only, and that he passed up a bigger chance than anyone who has followed him successfully in other show divisions has ever gained. Mountford's misfortune. He deserved more than he received.

Nor should the great performers of the early 1900's ever be forgotten by vaudevillians. They were great, on and off, so great [illegible] are listed, for fear of overlooking some [illegible]

Geo. Fuller Golden

George M. Cohan said that [illegible] writer not even excepting [illegible] in the American stage [illegible] Cohan [illegible] Rutland [illegible] Golden was [illegible] the actors [illegible] And [illegible] [illegible] over [illegible] world.

Training Correspondents

"Variety" has around 40 foreign correspondents in about 30 nations, and 200 in the U. S.

In recent years the American correspondents have required none other than the rudimentary instructions, since they are newspapermen who have been abroad for years, mainly attached to news services. Their training to correspond for a show trade paper in America has not been so difficult. The trouble in building up a foreign news service for "Variety" was encountered with the natives who act for "Variety."

The domestic correspondents are merely told "Variety" wants show news only, occurring locally, of national interest. That covers the U. S. Foreign correspondents were advised "Variety" did not want the national news of their respective countries; only the interesting international news. That covers the world.

For the first six months after Abel Green had organized the foreign news service during his year in "Variety's" Paris office the cabled news was a 40% total loss. Advices were continued by mail on top of the useless cables, and, without losing a single foreign correspondent, "Variety" at this time is using 95% of all foreign news matter cabled in.

Some of the foreign correspondents cable but sparingly. They say cabling is unnecessary; that the news they can mail in as well will still be exclusive when "Variety" with it returns to their country. That indicates a dull trade paper press in those countries abroad, if they have their own trade papers, and also that the native daily press is not giving much attention to the trade news end of their own show business.

Funny Cables

Many of the early cables from the foreign newspaper men were funny as evidence of what the correspondents considered international show news. Many reported the simplest matters, such as a native cabaret performer making a local hit. One of the burn ups was at the 15c per word cable press rate detailing how a foreign star in a country foreign to him had had a narrow escape. It was not printed and the correspondent was advised by mail if the star had been killed it still could have been told within 100 cabled words, which he used to report a harmless accident.

Another correspondent with a 12c per word cable collect privilege sent a message over the wires to tell a fellow on the New York staff that a girl performer in his city sent him her regards. When Andree's remains were discovered near the North Pole one of "Variety's" foreign correspondents cabled in to say such a story had been received in his city, but it sounded like a fake.

"Variety's" Staffs

In "Variety's" New York office the news staff, including five women, numbers 18; in the Hollywood office the news staff, including two women, number 10; in the Chicago office are three, and in "Variety's" London office, four or more or less. Anyone would have to hang around that London office for a month to figure it out. The Chicago and London offices are the oldest, with the London office, except for a year or two during the war, having been established for around 20 years. There is also a Paris "Variety" office maintained by the paper, with a "Variety" representative only.

The foreign news papers of "Variety" always have been looked upon as part of the service of a general trade show paper. There is no possible income from abroad to stand off the expense of the foreign news and offices.

With the talkers coming into existence and "Variety's" belief the talker would make the film business international in fact, from both sides, as well as the native made talkers to come, the foreign service was expanded until at this time "Variety" correspondents outside of the U. S. are in the following cities:

Amsterdam (Holland).
Athens (Greece).
Balboa (C. Z.).
Belgrade (Jugoslavia).
Berlin (Germany).
Brussels (Belgium).
Bucharest (Roumania).
Budapest (Hungary).
Buenos Aires (Argentine).
Cairo (Egypt).
Calcutta (India).
Capetown (S. Africa).
Constantinople (Turkey).
Frankfurt (Germany).
Hague (Holland).
Havana (Cuba).
Honolulu (Hawaii).
Lisbon (Portugal).
London (England).
Madrid (Spain).
Milan (Italy).
Moscow (Russia).
Mexico City (Mexico).
Munich (Germany).
Ostend (Belgium).
Paris (France).
Prague (Czechoslovakia).
Rome (Italy).
Stockholm (Sweden).
Sydney (Australia).
Tokyo (Japan).
Vienna (Austria).
Warsaw (Poland).
Zurich (Switzerland).

CANADA

London.
Montreal.
Ottawa.
Quebec.
St. John.
Toronto.
Vancouver.

Leading Legit Producers

(Continued from page 44)

was a smash operetta of its day, while "Rose Marie" was the leader more latterly. That show made Hammerstein more than $2,500,000. Most of that money has gone into the office building and memorial theatre, Hammerstein's. He made a cropper this season with "Luana," but blamed it on the Theatre League as much as anything else.

He knows music and spends much time with his composers and authors. Last season he went to Hollywood and was prepared to stay there, only occasionally coming back to produce a show. But musicals in talking pictures passed out, so he is staying right on Broadway attending to his knitting.

Arthur Hopkins is among the most colorful of the managers. Taciturn and studious around his office, he is really an out of doors man. He has clicked off some ripping hits since operating the Plymouth. Hopkins was once in vaudeville as a producer. He dug up "On Trial," the dramatic novelty of its day. It was produced by Cohan and Harris, but that show put Hopkins into the legit. Hopkins goes in for the unusual in lighting and productions. Latter hardly elaborate but different. Hopkin's forte appears to be smart comedy but there is generally plenty of drama in his shows. When sold on a script there is no half way about it. Says little if the show flops but burns plenty inside. Persons of a literary trend see the value of the Hopkins plays, even those which do not land. Likes his golf, along with others.

Golden

John Golden is rated among the smartest of showmen. With Winchell Smith they put over hit after hit, at low cost, always. Golden is now on his own and from this season's start he will continue among the success makers. Golden made his mark prior to being a producer. He composed several great melodies. A stickler for finesse, he has presented some of the longest run shows in Broadway's history. "Lightnin'" for instance.

William Harris, Jr., is rather a solitary producer. He may be absent from Broadway for several seasons, suddenly popping up with a live one. He attained managerial caste with "East Is West" and "The Thirteenth Chair." Back this season after a lapse with "The Greeks Had a Word for It."

George Tyler has managed some of the most distinguished stars of the stage. He has handled great successes in his prime and can be expected to repeat. Revivals with all-star casts are one of his accomplishments. At present he is tied up with Erlanger's and was always affiliated with that office.

The Shuberts

The Shuberts were once about the most prolific of producers. They have been trying hard this season to land with imported plays, most of which promptly flopped. Musical shows were formerly their most important department, aside from buying and building theatres. Lately they have flopped with that type. Probably the system they use. It's vintage. One of their largest houses, the Winter Garden, is used for pictures and that tells their story in a way.

The Younger Ones

The younger group of younger producers are an interesting addition to the list—they are the men who figure to be important in the future of the legit stage. Laurence Schwab and Frank Mandel are among the cleverest of the young musical producers; Alex Aarons and Vinton Freedley are smart producers of musicals; Bobby Connolly and Arthur Swantrom equally as well rated. Brock Pemberton is a lone wolf who smashes through now and then. So does Jed Harris. Morris Green and Louis Gensler are the newest managerial team that is slated to be important, if they stick.

Max Gordon is among the livest of the new producers. He came through with a smash revue, "Three's a Crowd," this season and has one of the most active production schedules, in association with and backed by Erlanger's.

Erlanger's may again become the most productive of all managerial enterprises. It has jumped to the fore by financing a likely group of young producers who have already scored outstanding successes. Not only the backing counts in this outcome, Erlanger's giving its affiliated producers a free hand—not stepping in with opposed ideas as some others in the past. Erlanger's may be concerned in a score of attractions before the end of the season.

Another new producer is Herman Shumlin, who had to go against many obstacles, to emerge with the season's dramatic leader, "Grand Hotel."

W. A. Brady, Jr., and Dwight Deere Wiman looked like a crack production team among the younger managers. They put across several hits, musical and otherwise. "The Little Show" was a high scorer. The firm split recently, Wiman has gone ahead and clicked with "The Vinegar Tree."

Then the Theatre Guild, more or less among the younger generation of producers. It has done very well but not all of its shows are successes. By the subscription system anything they do is good for six weeks. At present, the Guild seems to be extending. Perhaps the Guild's outstanding success has been "Strange Interlude." It is an unique organization.

Lyric, Dayton, In Wheel Start

"20th Century Girls" is the first Mutual show in the Lyric, Dayton, Ohio, new corner on wheel, opening Dec. 22.

Freeman Bernstein Tells It All

By Freeman Bernstein

Newark, N. J., Dec. 20.

Editor "Variety":

I can't let the 25th Anniversary of "Variety" pass without at least trying once in those 25 years to ease my side into this lousy paper. For years you have ruined my reputation and I've grown used to it. I suppose my reputation has been ruined by this lousy "Variety" more often than any rep anyone ever had. I didn't know I had so many reputations to ruin until you started it.

My biggest mistake was made years ago, I think it was in 1909, when I had you down to the District Attorney's office. That was through my friend, Big Tim Sullivan, who was in on the Sullivan-Considine Circuit then and I was booking it. And when the District Attorney told me afterward that you said anything you printed against me you would like to prove, I just said to the D. A.: "Them 'Variety' guys are good fellows, let up on them," and he did.

But that's when I should have sent you away and saved at least one of my reps.

The rottenest thing you did was when I was living at the Hotel Plaza, on the cuff, and you printed that I sneaked in and out the back way. That was lousy because they caught me doing it. And you always said "Variety" is no tip off paper. That's the nuts to me.

Driven Out of Town

Just another case, because as they come to me, I burn, kid. And what you done to me with that one. It was when I was living in Mt. Vernon and you thought it was funny to say I had Mt. Vernon kidded. And your cheap alibi was no one but show people reads "Variety." Well, here's what they done to me in Mt. Vernon. First the butcher asked me to come across or be cut off, and the son of a gun cut me off, too, although I was way in to him. He must have tipped the grocer who done the same thing, and then someone told the bank and they foreclosed the mortgage.

I had stalled the bank anyway for 14 months on the interest, but you done it just the same, ruined my rep in Mt. Vernon. When the bank foreclosed I moved, but it was a rotten break.

So I hope you have a happy anniversary, like me, because when I mention "Variety," I spit. That's what I think of you, bum.

But I didn't get the worst of it all of the time. You remember when I gave you that $15 money order, taking it out of my upper left hand vest pocket? Well, I had over $50 in cash on me then and I just gypped you for what I should have paid.

In Berlin

But about a vest pocket. How you got hunk without knowing it. Again with that lousy paper and ruining another rep. When I was in Berlin that time and rolling easy through having an in on every track over there, you printed one of those rep ruiners. I didn't care about that because you never could hurt me with the people who knew me, but in that story you said I had had all of the jockeys around New York in my vest pocket.

Some mugg sent that story to the race track people in Berlin and they blew my racket. I had trouble getting out of the country too, and that was another rotten trick.

So you see I'm telling the rottenest tricks you done to me so if you print it and I know you won't, then all of the people will say, "Lay off that lousy Variety, look what it done to Freeman Bernstein!"

Freeman's Wish

I was going to start out nice in this letter and hope the next 25 years would be your toughest, but what's the use of wishing you dirty double crossers anything? You would cross me somehow. If I said I hoped the next 25 years would be your toughest, you would make that greatest. I know your work, kid.

I'm half way evens with you, though. You think by writing those panning stories about me you can make me buy a "Variety" every week, eh? Yeh? Well, I slip it to you there. Every week I'm planted in front of some newsstand and when a chump buys a "Variety," I follow him, give his arm a push and get half that lousy paper when it falls apart as it falls. Then I push another guy and get the other half. Some days I get two "Varietys" that way and then just to get you madder, I read only one. I ain't paid the full price for a "Variety" since you started to put on the slug.

I don't know what is going to happen to you in the next 25 years, but you have my worst wishes as you have had for the last 25 years. Of course I can't hope to see you in jail because I wouldn't go to a jail you was in, and there's no use wishing smallpox on you because I hear you have had it all your life. So I don't know just what to wish you, but anything you are wishing for yourself, I copper it. That's worse than a nance's curse and as you are as close to a nance as a "Variety" mugg could get and still keep it a secret, you know what I am thinking about you, always.

New Act Notice

As for myself I have no wishes. I'm Freeman Bernstein, the well known sport from coast to coast and sometimes in South America. You can wish anything you want to against me, kid, it just rolls off my knife.

And if you print this letter, you can say anything you want to about me at any time after, because the people will believe this letter written by Freeman Bernstein, but they don't believe what you print about me because they know "Variety" is lousy.

I wrote a New Act notice on you once, but didn't send it in. Here it is:

"VARIETY" (0)
Freak Act.
5 Mins.; Long Enough.
New York.

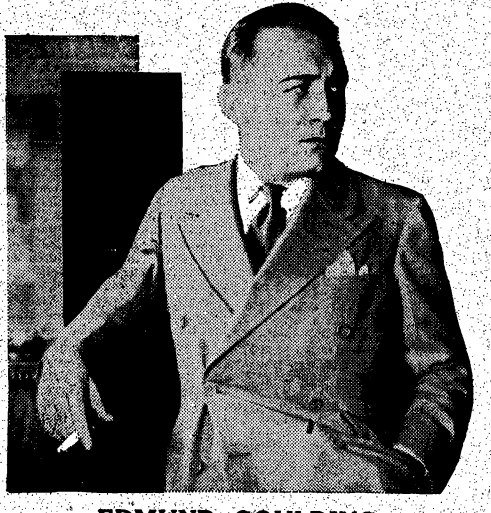
Not good even for small time.

Bern.

How do you like that signature, Kid? Nifty, eh, you crosser? You don't have to answer.

So long, lousy. Will write again in 1955.

Freeman Bernstein



EDMUND GOULDING

A prolific, showmanly writer-director, Edmund Goulding's reputation as a box-office picture artificer is now well established. Now in New York (for the first time in a year), following completion of "Reaching for the Moon" (Douglas Fairbanks) which he directed for United Artists, advance preview reports from the coast are most flattering.

As in "The Trespasser" and "The Devil's Holiday" Goulding both authored and mogged "Reaching for the Moon," including the dialog, continuity, etc.

Goulding's rep as a "money" or box-office technician embraces both the silent and dialog eras of the picture business, and dates notably, in talkers, from the time he wrote "The Broadway Melody."

Film Colony Plays

Cycle of Hollywood plays, started by "Once In a Lifetime," is being continued. Two more plays with the picture colony as their locale have been announced.

One of them, "The World's Greatest Lover," by S. K. Lauren (supposed to be Rudolph Valentino's life), has George Auerbach, a new producer, in back. Other is "The Woman in Red," which Gus Hill has taken.

So far one other Hollywood play has flopped. Piece was "Passion Preferred," by Crane Wilbur and Al Boasberg, which George Choos showed out of town but closed before Broadway.

(Reprinted From "Variety" of Sept. 16, 1923)

A SMALL TIMER'S DIARY

By Fred Allen

Aug. 31, Battle Creek, Mich.—Finished packing tonight. Got everything in the grips but my big shoes and my nose putty. Sorry I bought the bungalow now, it don't look as though it will stand up till next summer without I starch the four walls. Not a lock in the joint. I'll put New-Skin on the front door when we leave. Wife glad to get back to Chi tomorrow. Heard Revere House has changed hands. Hope it has changed linen. Off tomorrow.

Sept. 1.—Tough trip on train. Wife sore, left sweatclothes at cottage with bathing suits. Argued about act. She wants to put toe dance before my rope spinning. Ain't got a day booked. A wife is like a dancing mat, you can't get any where if you get one. Forgot to wire reservation. Hope we get in Revere okay.

Sept. 2.—Revere filled up. Tent show laying off there. Great Omar Company I think it's called. Hotel owner is holding their center pole for board. Tried to talk wife into getting room on south side. Nothing doing. She's against the South on account of Delmar and the civil war. She thinks the Grant Hotel is run by the General. Finally got room out North. Don't know how far North, got off the El before running into Peary. Got to see the agent first thing in the morning. Panic nearly on. Every time the wife takes a deep breath the grouch-bag slaps her on the chest. If she'll wear it between her shoulder blades it will save me the trouble of patting her on the back.

Sept. 3.—Saw the agent, he just got back from N. Y. Nose looks like a Stop Light. He spent two weeks with his pet act, the Dancing Abramsons. Said he didn't enjoy it, they rehearsed all the time he was there. Lucky he didn't visit the Australian Wood Choppers. Said he was glad to see us but you can't believe agents. Wants to see us tomorrow. Will get us an opening. Hope he does. I need a new street suit. The cloth in my pants is as thin as a 6-day bicycle rider's tights on Saturday night.

Sept. 4.—Came down to the loop early. It's a sleeper jump from the room. If I have to start walking it I'll only see the wife every other day. Met Wilbur De Rouge, top-mounter with the Arabian Nights. They haven't worked since the last World's Fair. He lost his shoes in a municipal bath. Has a great idea. He wears white stockings with black spats. Looks like sport shoes. Waited all morning for Wilbur to get breakfast. He steals phone slugs and uses them in the Automat. Saw the agent. Wants to see me tomorrow, important.

Sept. 5.—Sick all morning. Got my own breakfast. Room so dark put Lux in saucer instead of corn flakers. Didn't notice mistake until I drank my coffee. Wife said I looked like a plugger after an encore of "I'm Forever Blowing Bubbles." Room too dark. Should move unless we can rent it to a photographer during the day for developing. Too sick to see the agent. Wife wanted to phone him, reverse charges. She's ignorant. Actors stand all reverses.

Sept. 6.—Everything looks great. We open Saturday at the Mildew. The agent says we've got to take coffee and cakes to show the act. It will be mostly cake. The sugar we're getting won't sweeten a damiack.

Sept. 7.—Today is Thurs. Two days to rehearse the act. Rome wasn't billed in a day but Gloversville was played in two. Plenty of time, we'll routine it tonight. Don't know whether to open with the parodies or the new song I wrote. Thought of a great line after the wife's toe dance. I can hop out and say "You've got to have strong feet to do that." Then right into that wow about jumping out of the window. "She told me her husband was doing 60 days." I'll ask for two and a quarter. We can't miss.

Sept. 8.—Rehearsed all day. Open tomorrow. I'll ask for two and a half. It looks great. We open with my new song: "It's high time when we left the Low time" with the patter. Then right into the scarecrow dance, 16 bars "Way down yonder in the corn field." Then the wife's toe dance and hand stands with the music "Ten baby fingers and ten baby toes." I follow with the Will Rogers imitation and the nip up. We finish with the parodies, "Ireland must be Heaven" from "Shuffle Along," "Yes, We have no bananas" from the California Orange Packers, "Waiting for the evening males" by the Y. W. C. A. All surefires.

Sept. 9.—It looks as though we're all set. The agent caught the fourth show. They have to send the theatre out to the cleaner's. The office is going to start us Monday. They didn't ask me the salary. I'm asking three hundred. Tomorrow I get contracts. Looks like a great season.

Sept. 10.—Today was Sunday, went to church. It's a good thing the agent knows what I do. From the knees of my pants he'd think I was a ventriloquist. We leave town in the morning. Seven one-nighters to break the jump to the Grind, St. Louis. I had to shade the salary a little. Taking a hundred and a quarter. It's all in one pocket, though, like a sailor's tobacco. We open in Canville tomorrow.

Sept. 11, Canville, Ill.—Big hit here. Manager great guy. Only two at night. Helped manager tack new cushions on orchestra chairs all afternoon. He wants us back next season; he's going to fix the balcony. Stopped the show, put the lights out on us. Manager said electricity bills have been too big lately. Great date.

Sept. 12, Snalesburg, Ill.—Manager here all wet. Has a black eye. Tried to close a quartet last Friday. Should stick to canning single women. He told the wife we were terrible. I told him he's so yellow his mother must have been frightened by a taxicab. If he had a blackboard outside the theatre he'd have a good filling station. Every one-horse town is the same. Even the blacksmiths get wise to themselves.

Sept. 13, Gloomington, Ill.—Two acts here. We're still next to closing. Didn't see the other act work. The guy must have been a magician. My cane and towel disappeared after rehearsal. These jumps are awful. Before we left Chi the agent said to get "Conkey's One to Fill." He meant "Around the World in 80 Days," by Clara Phillips. The manager here owns the joint in Scentralia we play tomorrow. After he seen the act he said there was an epidemic of smallpox there, and perhaps we should skip the date. We're going to get vaccinated and open. All the chances ain't taken on punchboards. Wowed them here.

Sept 14.—No smallpox here. That guy was kidding us. Maybe he didn't want to pay the jack. It can't be the act. Don't know where we go tomorrow. The wife always sleeps with the contracts for the next day under her pillow. Last night she dreamed she was breaking in a paper tearing act, and when I woke up the contract was in a million pieces. I'll wire the office. Asked the stage manager where the acts generally go from here, and he said the poorhouse. Them guys hate performers.

Sept. 15, Cannibal, Mo.—Nearly missed the matinee on account of the wife tearing up the contract. If I'd a-knowed we played here I could have rode over with Charlie Ahearn. He was on the bill yesterday. He does a bicycle act, and makes all these jumps on his props. The manager of this house used to own a hotel. He wouldn't let a man and woman act in the theatre unless they had baggage. Had to make a speech tonight. Some one kept applaudling all through the wife's single. I bawled them out proper. The manager came back after and said not to feel sore. No one was trying to crab the act by applauding. Some woman was spanking a kid.

Sept. 16, Rattrap, Mo.—Only one more day of this circuit. It should be called the "Daylight Saving Time." I ain't seen daylight since we opened in Canville. The other act here is "Sawing a Woman in Two." I don't know where they got the two; they work in full stage. The finish of the act is great. After the dame is sawed in half, one half sings Mr. Gallagher and the other half sings Mr. Shean. The dame in the act is a German. She was born in Hamburg. If the saw ever slips she'll die the same way.

Sept. 17, E. St. Louis.—Got here this morning at five bells. Went right to the theatre. The night watchman let us in, and said we rehearsed second. A guy was there at three o'clock waiting to rehearse "Ain't We Got Fun." A guy with popular songs in these towns should have a lantern. Today was Sunday. I never seen so many rubber collars in my life. One yokel had a spare collar under his arm. He was away for a week-end. St. Louis tomorrow. Got to get the cornet and violin part out and dirty them up so the leader won't know the difference. The piano and drum music is filthy.

Sept. 18, St. Louis.—Opened at the Grind here today, a full week. Now I can send the laundery out. I've worn my collars on two sides already. Seen a sign advertising Triangle Collars. If they have three sides I'll buy plenty. Four shows here, but it's a full week to leave the grips on the floor. We've been picking them up so much the handles are red hot.

Sept. 19.—Had a good laugh last night. Came down to the dressing room after the last show, and the missus was packing up. I thought we was canned, but it was just force of habit. We played so many one-nighters she forgot we was here all week. Today is booking day. If we are penciled in I hope there is a shortage of erasers in Chicago. The wife has been chinning with the dame in the closing act. They invited us over to the room after the show for chilli. We've been eating in restaurants since the wife left the can opener in East St. Louis.

Sept. 20.—Pretty tired today. Stayed up till six gongs talking shop with Delahanty and Mame. He's all right, but she's a gym prop. She thinks the Belasco theatre is the house of David. He married her on the Orpheum time; he could have done better for Pan. She blabbed all night what they played and what they had. She looks like a dame I used to know whose father was put out of the Actor's Home. They caught him playing chess with loaded bishops. The wife thinks she is the rat's roquefort. We're moving over to their hotel tomorrow. She'll have my old lady's head so big I'll have to buy her hammocks for hair nets.

Sept. 21.—The new hotel is swell. The rooms is named after the states. I tried to laugh when we looked at Rhode Island, but my cheeks hit up against the walls. The wife said we should take Maine on account of the Bath. The Delahantys came in to see us tonight. I had a Variety. That dame is poison, always beefin'. She said they had just finished Elinor Glyn's three weeks. I never heard of any V. M. P. A. houses of Glyn's except Astoria. The wife started talking about her operation by Dr. Thorex. This dame stops her with a crack about one of her sisters catching the flu from one of the Barrymores. Nothing for next week yet, wired the agent tonight.

Sept. 22.—Was talking to the dancing act on the bill. Told him we didn't have nothin' booked. He said if we wanted to go east, he could fix us the Low time, if we would take three shows a day. The wife says, "How do we take them, before or after meals." The guy thought she was kiddin and looked at me, but I didn't crack. He looks pretty tough. I went in his dressing room and seen his wife reading stories to their kid out of the Whiz Bang. He started telling about the finish of their act. The kid is getting so big they only get two bows draggin it out. I told him they should have given the kid more coffee when it was young. A friend of mine did that and the kid had a beard when it started kindergarten. He got a soft job later, bouncer with Singer's Midgets. This guy is going to try the coffee it's easier than putting the wings back. No news from the agent. Most of them yeggs is so busy they want you to send the commission in silver so they can shake it out of the envelope without unfolding the letter.

Sept. 23.—Got a letter from the agent. Contracts for the American and Lincoln next week to show again. From the salary it must be one day in each joint, but the contracts says three. The letter says the bookers want to see the act. Them guys is a riot. They'll want Gabriel to play the Academy before they okey Judgment day. Delahanty and Mame got the Palace, Chi, next week. He's been drinking heavy. I told him that gin will ruin his stomach. He says you won't notice it from out front. His eye's can't be none to good either. He signed contracts for the Palace at a cut without squawkin.

Sept. 24.—Closed here tonight. When the manager paid us off I asked him if he wanted a picture. He said no he'd remember the act alright. Seen that tough dancer locking his trunks. He don't use no baggage man, he blasts his stuff from town to town. We leave at midnight. Didn't tip the stage hands. The wife took the grips and I went out through the front of the house. Couldn't get a sleeper. All the uppers were gone. A Scotch band is making the same jump.

Sept. 25.—Back in Chi. Got in Revere okey. The clerk is booking acts now. We'll be all set after we open tonight. No matinees. I hung around the theatre all morning. Most of the acts is try-outs. One guy with a dog act unpacked; he hadn't worked in so long that the dogs didn't remember him. When he unlocked the cages three Airdales bit him. There was another thin guy with a violin. The baggage man says, "How many pieces have you got." The egg says, "Two Stars and Stripes Forever," and "Mighty Lak a Rose." I bet he thinks "four in a bar" means the horsemen having a drink. We're the only regular act on the bill. They'll all be in tonight. It's like taking gumdrops from Jackie Coogan.

Sept. 26.—The audience is tough here. We didn't get a bow either show last night. Saw the agent today. We got a break. The bookers wasn't in. They'll be out tonight. The wife was all broke up, someone razzed her in the toe dance. While I was doing the rope stuff a guy yelled out "You'd better get back on the wagon, the kids is stealing your milk." I guess that's why they call this the Lincoln on account of the pennies they throw.

Sept. 27.—Flopped again. Seen the agent, no one caught the show, big managers' meeting. An act came in from Montreal, they were all down to the train. We've got to take the American. Everybody will be out there, there's good beer in that neighborhood. What a dump this is. Some day an ice cream wagon will back up here and throw the theatre in with the rock salt. We nearly lost the salary, the wife left the money laying on the make-up shelf and the property man thought it was a tip.

Sept. 28, American, Chi.—Well, I guess it's all off. It's just the breaks. The manager canned us after the first show. You can't please everybody. Heinz makes 57 kinds of pickles. The funny part of it is I used to know the manager. He was a female impersonator. The last time I played on the bill with him he said he was quitting show business to become a milliner. I told him at least he could trim a sailor. He got pretty sore so I guess he's even now. He's lucky I didn't kill him. I can lick any guy who beads his mustache. The next time he sees me he better have one hand ready to pull off his wig, it will be his finish.

Sept. 29.—Seen the agent today. The office is off of us. There's no demand for comedy acts, only a shortage of mindreaders. The wife want to go east, she has friends in Grand Rapids. Went up to get the money for the one show at the American. Here to go back later. The guy who is good at fractions was out. Seen Diamond, if we can grab a tab, I'll be satisfied. He's copped a lot of houses from the Worst in Vaudeville. He got the seven houses we played the following week.

Sept. 30.—It looks like a great season. We open with a Tab Monday, 60 net, double. A bird in the hand saves the price of a cage. No fares and baggage. I'm doing Irish. I never done Irish, but Jolson never seen Alabama. Rehearse tomorrow. The wife says I should join the Elks in case we get stranded.

Production Best Where?

(Continued from page 1)

and literary center for all producing people to closely watch, and contact.

12. Likelihood evils surrounding previews here would not exist in New York and more cosmopolitan population would mean better testing for new product.

13. Accessibility to Europe and saving on foreign transportation.

14. Better radio outlet for star or other ballyhoo purposes.

15. Less tourist curiosity as annoyance to producers.

Climate, Etc.

Added to this, some impartial observers claim that better and more extensive results are obtainable in east through climate that does not produce as much sluggishness as here.

It is claimed that New York could never support mass production because of locations for one thing. Some averages place location work ahead of interiors, yet actual figures reveal that only around 10% of all production is outside the studios.

New York has city, suburb, mountain, river, sea, western (in New Jersey where Bill Hart made many of his horse operas), woods, resort, beach and other locations demanded. It lacks desert and tropical locations obtained here, but has Florida and Cuba, it is pointed out.

With location work down to a minimum, the California sun does not figure as importantly as before. Advancement technically makes it possible to shoot exteriors without the bright sunshine formerly needed.

Uncertainty of rain and losses through that is found as an important New York disadvantage when all are reduced down so far as locations are concerned. Claim that in New York location companies would have to go too far to "get away from things" is generally exaggerated when it is considered that with California's recent fast growth it is now necessary to go farther here than a trifling few years back.

Proximity of technical equipment and other production necessities here is held as an important advantage, claim being studios can get "things done quicker here."

Among unquestioned advantages are cheaper labor, lumber and other materials, saving through necessity for as much heating as would be required east and salaries of supernumeraries, including extras.

Cost of property in New York and space needed for sufficient studio room, expense of construction and freighting of equipment from here, plus loss through vacating Hollywood studios, leads the Coast defenders into believing a general production exodus east will never occur.

$100,000,000 In Realty

One insider, claiming plans recently discussed for erection of a gigantic studio near San Francisco holds that a change in background for location shots might mean a valuable change for the industry after many years of the west.

Gross value of studio properties out here is estimated at anywhere between $50,000,000 and $100,000,000 with Fox and Paramount leading.

Of valuation between 50 and 70% is based on land and construction balance on equipment. Net loss of Hollywood through move east would be on construction, including sound stages, plus any deficits incurred through sale or leases of property.

It is doubtful whether the picture industry would want to take a gamble at the present time in face of conditions and business.

That may add a toe-hold to the Coast's hold on production.

The Bankers

The eastern banker influence should not be discounted by the bunch out here. Bankers know nothing but money and statement. It's their first reasoning that if the studio were nearer Broadway and the home office, the huge waste the bankers now believe occurs in the production of films in Hollywood studios would be saved through the close contact; that the million dollar talking headaches in preparation could be shaved down to at least $500,000 before starting; that the "artistic temperament" thing, long distance brought back so it could be kept commercial by commercial minds right on top of it all of the time.

And the higher-ups of the film industry believe all of this just at present. They believe also if Hollywood is in reality a land of enchantment, the picture people have had and will have had plenty of time to get rid of their holdings before the move occurs, if it does occur.

Leading Film Names, 1930

(Continued from page 5)

sive, explains Sutherland's standing.

John Cromwell (Par) shows with "Street of Chance," a popular meller, and a big money-getter for what it cost Par, "For the Defense," another of William Powell's strongest; also "The Texan" (Gary Cooper) and "Seven Days' Leave" (co-directed).

Rowland V. Lee (Par), already accounted for.

This inter-relationship of the various ratings, depending on either the success of the picture, or the standing of its star, is obvious throughout. There are exceptions, however.

Best "Money Pictures"

The Big Six in 1930's "money pictures" which follows in alphabetical sequence might almost be rated relatively as alphabetized, excepting that it is difficult to compute their production cost and distribution overhead as against the grosses, without getting into too many local arguments.

The Big Six among "money pictures" of the year gives Metro four, Fox one, and Paramount one:

"Anna Christie" (Metro).
"Blushing Brides" (Metro).
"Caught Short" (Metro).
"Common Clay" Fox).
"Divorcee" (Metro).
"Love Parade" (Par).

Metro and Par should monopolize the Big Six among the "money" productions in view of their superior releasing channels, excepting that Fox's "Common Clay," an outstanding smash of 1930, lifted itself head and shoulders above its competition and commanded attention. "Clay's" extraordinary holdover weeks, doing bigger biz on its second and third weeks (such as grossing almost a half million dollars at the Roxy, New York, alone) force it into the Big Six rating.

"Caught Short" had the Marie Dressler-Polly Moran team; "Anna Christie," Greta Garbo; "Blushing Brides," Joan Crawford; "Common Clay," Constance Bennett; "Divorcee," Norma Shearer and Chevalier in "Love Parade."

It is to be noted that of the Big Six among the pictures, only one Chevalier, and there, too, Jeannette MacDonald figured importantly) was a male starring proposition.

Returning to the Big Six among the femmes, a recounting of what each turned out this year, by picture title alone, will tell the story:

Norma Shearer Leads

Norma Shearer tops easily with "Divorcee" and "Let Us Be Gay," both smashes.

Greta Garbo with "Anna Christie" and "Romance," the latter not so big, but because of the natural Garbo draw, an important element.

Clara Bow. Her "True to the Navy," "Love Among the Millionaires" and "Her Wedding Night," singly and in bulk, edified plenty of customers, and Bow still has a draw, but not as brilliantly as in the past.

Ruth Chatterton, somewhat of a dark horse as a femme name, figures in this spot when you consider her two strong Paramounts—"Sarah and Son" and "Anybody's Woman," plus her "Lady of Scandal" (from "The High Road," stage play), which she did on loan for Metro.

Joan Crawford's "Our Blushing Brides" was tremendous, and "Montana Moon," while no outstander, didn't come out in the red fortified by the Crawford rep.

Marie Dressler's inclusion as the sixth big femme draw may precipitate some discussion as is technically co-star (in "Min and Bill"), but figured on the principle of a "money" proposition her bulked contributions in the course of this past year unquestionably rates her importantly, her "Caught Short" is an individual outstander, while as sub-support to such stars as Shearer and Garbo in "Let Us Be Gay" and "Anna Christie," plus the recent "Min and Bill" (with Wallace Beery) and the immediately forthcoming "Reducing" (with Polly Moran) shows up Miss Dressler as a prolific performer.

The sole 1930 individual outanders like Miss Bennett, Ann arding, Gloria Swanson, Helen elvetrees, et al, cannot take rank ove this sextet's box office grosses.

Men

Among the males, the whyfors of e following sequence are equally vious.

Maurice Chevalier is the smash ale draw in pictures. His "Love rade," combined with "The Big ond" and the healthy trade done a quite weak "Playboy of Paris" ot forgetting his international arket values, no small element th a Chevalier), gives him the ace lling.

George Bancroft, considering the ldover release of "The Mighty," as the 1930 output of "Ladies Love utes" and "Derelict," rates the uee spot for male money. Bancroft led last year (1929).

William Powell, for three strong money makers in "Street of Chance," "For the Defense" and "Benson Murder Case," all relatively inexpensive to make and all good gross getters.

Jack Oakie, with "The Social Lion" and "The Sap From Syracuse," plus his contribution to "Let's Go Native" (all-star), rates importantly for solo draw.

Ramon Novarro still rates big as one of the few romantic stars left, getting heavy flapper and above-par femme draw. His "In Gay Madrid" and "Call of the Flesh," for all their intrinsic shortcomings, evidenced the strong stellar pull by the heavy trade it did. Then, too, Novarro, like Chevalier, figures above the average for the international market.

Ronald Colman, for his "Raffles," but still doing heavy holdover grosses on "Bulldog Drummond" and "Condemned," which is terrific, in the British market especially.

It will be noted from the masculine rating that there is a diminution of masculine s. a. Richard Barthelmess, like Colman, had only one outstanding entry—"Dawn Patrol"—but the quality of the picture was as much of a draw as Barthelmess. Then, too, Douglas Fairbanks, Jr., in some localities, was given the premier billing.

There is an increasing tendency to create new names, stars and personalities, with one or two outstanding performances in dialog sufficient to cause studios to tear up old contract and issue more favorable terms.

Outdrawing Stars

All through the year there have been instances of featured players outdrawing established stars. People like Dressler, Beery, Edmund Lowe, Harding, Bennett, Twelvetrees, Boyd, et al, are examples.

The Chaplins, Pickfords, Fairbanks, Talmadges and even the more recently established Gilberts and Hainses find themselves not rating in 1930 through paucity of product.

A studio-by-studio survey:

Metro

Shearer, Garbo, Crawford, Novarro are all accounted for.

Buster Keaton becoming too stereotyped and mechanical. The "fresh" William Haines' vogue affected by Jack Oakie. Marion Davies spotty. Lawrence Tibbett and Grace Moore as operatic stars negatively impressing. John Gilbert slipping.

Metro

STARS

NORMA SHEARER
GRETA GARBO
JOAN CRAWFORD
RAMON NOVARRO
MARION DAVIES
WILLIAM HAINES
BUSTER KEATON
LAWRENCE TIBBETT
JOHN GILBERT
GRACE MOORE

FEATURES

Wallace Beery
Marie Dressler
Robert Montgomery
Conrad Nagel
John Mack Brown
Polly Moran
Anita Page
Lewis Stone
Kay Johnson
Leila Hyams
Reginald Denny
Racquel Torres
Cliff Edwards
Ernest Torrence
Adolphe Menjou
William Bakewell
Hedda Hopper
John Miljan
Ernest Torrence
Edward Nugent
Gus Shy
Dorothy Jordan
Julia Faye
Joan Marsh
Harry Carey
Lester Vail
Edwina Booth
Duncan Renaldo

FOREIGN

Ernesto Vilches
Conchita Montenegro
Jose Crespo
Nora Gregor
Juan de Landa
Arnold Korff
Andre Luguet
Paul Morgan
Theo Shall
Andre Marcel
Mona Goya
Julio Pena
Maria Tubau
Georges Mauloy
Rafael Rivelles

More fortunate in featured players. Marie Dressler, Wallace Beery, Robert Montgomery, all mean something. Conrad Nagel (you wouldn't suspect it by the manner in which he is farmed out) ditto as a Metro contract player. M-G-M probably does all right by itself on the loaning proposition with Nagel. Ditto on Lewis Stone, Leila Hyams, Hedda Hopper and Kay Johnson (until recently dropped); all jobbed around quite a bit on loan.

Metro's sub-alignment of featured players continues well with the roster showing John Mack Brown, Polly Moran, Anita Page, Raquel Torres, Ernest Torrence, Cliff Edwards, Adolphe Menjou, William Bakewell, et al. Torres and Menjou also on foreigns, and valuable in that alone, along with the other foreigners under contract.

Paramount

Par is bullish on males, among stars and featured players alike. Also takes in Harold Lloyd, as an outside producer-star, distributing through Par; Chevalier, Oakie, Bancroft, Gary Cooper, Powell; with the featured male contingent including Clive Brook, Fredric March, Skeets Gallagher and Paul Lukas.

In the femme line, Bow, Nancy Carroll, Chatterton, among the stars; also Mary Brian, Claudette Colbert, Mitzi Green (juvenile), Kay Francis, Marlene Dietrich, among the long roster of sub-features.

Par's contracted stock companies of players, which includes only three foreigners, numbers 49. Metro has 53, but 15 of these are foreign satellites now in Hollywood, whereas Par does its foreign production chiefly in Joinville (Paris). Par's normal domestic roster exceeds Metro's, therefore, but this becomes necessary through the east and west coast studios.

The Fay Wray-Richard Arlen team has been mild. Charles (Buddy) Rogers has commenced easing off. Nancy Carroll proved a different Nancy in "Laughter."

Of the featured group, Colbert-March have been most outstanding. But in Dietrich, Par has its strongest "comer." Mary Brian continues a saccharine standby. Paul Lukas they're trying to build up into a sophisticated "lady's man." Regis Toomey a comer. Leon Errol and Charles Ruggles, comedy standbys, and in demand. Others are subplayers.

Fox

Fox isn't strong on star personalities, yet this studio, as have others, during the year, has seen stardom forced on its featured players by the theatres. This was particularly true of El Brendel and Warner Baxter.

Theatres all over the country figured these two names as draws. Despite any studio contractural agreements to the contrary, the houses billed them as stars, figuring on getting a play through their name values which were considered above the picture.

Paramount

STARS

MAURICE CHEVALIER
GEORGE BANCROFT
CLARA BOW
RUTH CHATTERTON
WILLIAM POWELL
JACK OAKIE
FOUR MARX BROTHERS
GARY COOPER
NANCY CARROLL
HAROLD LLOYD
CHARLES ROGERS
RICHARD ARLEN

FEATURED

Clive Brook
Claudette Colbert
Mitzi Green
Kay Francis
Charles Ruggles
Fredric March
Mary Brian
Paul Lukas
Skeets Gallagher
Stuart Erwin
Fay Wray
Phillips Holmes
Jean Arthur
June Collyer
Regis Toomey
Marlene Dietrich
Cyril Maude
Leon Errol
Ina Claire
Eugene Pallette
Ginger Rogers
Frances Dee
Stanley Fields
Miriam Hopkins
Carol Lombard
Marcia Manners
Juliette Compton
Guy Oliver
Norman Foster
Martin Burton
Frank Morgan
June MacCloy
Charles Starrett

FOREIGN

Ramon Pareda
Rosita Moreno
Barry Norton

Fox

STAR

WILL ROGERS

FEATURED

Warner Baxter
Edmund Lowe
Jeannette MacDonald
Victor McLaglen
El Brendel
Charles Farrell
Fifi Dorsay
Janet Gaynor
Lois Moran
George O'Brien
Maureen O'Sullivan
Robert Ames
Marjorie White
Robert Edeson
Frank Albertson
John Garrick
John Wayne
Marguerite Churchill
Warren Hymer
Joyce Compton
Louise Huntington
Jane Keith
Cecilia Loftus
Luana Alcaniz
Joan Castle
Roxanne Curtis
Althea Henly
Nancy Kelly
Elizabeth Keating
Helen Keating
Dixie Lee
Frances McCoy
Jillian Sand
Goodee Montgomery
J. M. Kerrigan
Spencer Tracy
Michael Bartlett
Humphrey Bogart
Robert Burns
Richard Keene
Nat Pendleton
David Rollins
John Swor
Lee Tracy
C. Henry Gordon
William Holden
George Lewis
Juan Torena

The split of Janet Gaynor and Charles Farrell took somewhat away from the name draw of this combination. In pictures, each singly, the two fell below their draw ratings as a team. McLaglen and Lowe failed to be sensational during the year, though listed as a valuable combination.

Warner

Only two personalities on the Warner list are billed for star honors, both males, George Arliss and John Barrymore. The featured list at this studio also is scarce on the femme angle, although two of Warners' biggest general money making pictures must be credited in a measure to the pulling power of Winnie Lightner. As the year opened Winnie's "Gold Diggers of Broadway" was still bringing in money and she has added to this with "Life of the Party."

WARNER BROS.

STARS

GEORGE ARLISS
JOHN BARRYMORE

FEATURED

Joe E. Brown
Olsen and Johnson
Winnie Lightner
Marion Nixon
Ben Lyon
Grant Withers
Noah Beery
Leon Janney
Claudia Dell
Evelyn Knapp
Jack Whiting
Irene Delroy
Helen Chandler
John Halliday
Joan Blondell
Marian Marsh
Barbara Weeks
Edward Morgan

Joe E. Brown, listed as a Warner featured player, gets to the top of the list in this grouping only through pictures he appeared in at First National, such as "Top Speed." Grosses were sufficient to virtually guarantee the comic star billing for next year.

Olsen and Johnson clicked in "Sailor Behave," but rating for this vaude team is premature yet as their second picture, "50 Million Frenchmen," has yet not been released.

First National

Richard Barthelmess gets to the top of the First National star rating without opposition. Much of his pull for the year can be credited to "Dawn Patrol," although Douglas Fairbanks, Jr., in second spot in this picture, produced audience reaction that will have him elevated from the featured to the star ranks on next year's program. Barthelmess' other picture for the year, "Son of the Gods," was not so hot at the box office, but whatever draw it held can be checked up to his name.

First National

STARS

RICHARD BARTHELMESS
DOROTHY MACKAILL
MARILYN MILLER
OTIS SKINNER

FEATURED

Douglas Fairbanks, Jr.
Loretta Young
Louise Fazenda
Walter Huston
Fred Kohler
James Rennie
Bernice Claire
Lila Lee
Laura Lee
Walter Pidgeon
Sidney Blackmer
Dorothy Peterson
Ona Munson

Dorothy Mackaill gets into second rating, although in the middle of the year the studio let her get away. Brought back, she will be top-billed next year.

Another featured player at this studio who proved she called for bigger than featured parts was Loretta Young, who is scheduled for stardom spots on the coming program.

Universal

Universal, due to its new policy of fewer but bigger pictures, didn't get under way until late in the year.

Mary Nolan takes the honors here in the star rating with good business reported from "Outside the Law" and "Shanghai Lady." The three other stars only got under

UNIVERSAL

STARS

MARY NOLAN
JOHN BOLES
LUPE VELEZ
GENEVIEVE TOBIN

FEATURED

Charles Murray and George Sidney
Lew Ayres
Slim Summerville
Kane Richmond
Marion Shockley
Sidney Fox

FOREIGN

Lupita Tovar
Celia Montalvar
Olga Tschevhova

with one each, John Boles with "Captain of the Guard," Lupe Velez with "The Cat Creeps," and Genevieve Tobin with "A Lady Surrenders."

In the featured list Charles Murray and George Sidney go to the top with their "Cohens and Kellys" features and their short product.

Although appearing in one of the outstanding big grossers of the year, "Western Front," Lew Ayres comes in second, with the promise that this player may be a significant draw in the future. While popularity for "Western Front" cannot be credited to this actor's presence for it was a picture that didn't depend on a name, the impetus given Ayres in this picture gives him a rating, the effect of which is now being felt, as for example, in "Doorway to Hell," for which he was borrowed by Warners.

Slim Summerville who had been going along in pictures as a more or less negligible personality also came to the fore in "Western Front" and Universal realized that in this comic there was a spot in featured billing and perhaps later stardom. His shorts are getting a big plug and likewise are proving anything but disappointing at the box office.

None of the others on the Universal feature list have had sufficient spots yet to give a slant on their drawing power.

Radio

A curiosity and publicity angle can be credited for taking Amos 'n' Andy to the top of the Radio star list. The tremendous pull this blackface team had when "Check and Double Check" was released simultaneously in almost all the keys is one of the outstanding fea-

tures of the film year. Here was a condition perhaps that had never previously been experienced in the theatre, yet it is doubtful if a second picture with these two in it would have anywhere near the popularity, it was strictly a freak.

Bebe Daniels rates second with Richard Dix third. Miss Daniels was still grossing from "Rio Rita" at the beginning of the year and added to this were the far less spectacular business from "Dixiana," "Lawful Larceny" and "Alias French Gertie."

Pictures given Dix could hardly be considered of the type that should be accompanied by star billing. Neither of his two, "Lovin' the Ladies" or "Shooting Straight," proved anything but mediocre.

Wheeler and Woolsey are head and shoulders above any other featured draw on the Radio lot. Much of the draw of the Radio musicals that would otherwise have suffered from the turn against musicals can be ascribed to the comedy of this pair. Proof of this was seen in "Half Shot at Sunrise," where, as in previous pictures, they carried with them Dorothy Lee. All three are now slated for stardom on future product.

Betty Compson proved she was still a draw, not only in pictures on her own lot but also on loans to other companies. Ned Sparks, who has a pull of his own, slipped down in the rating because of the studio's reluctance to put him in films after the first half year.

RADIO

STARS

AMOS 'N' ANDY.
BEBE DANIELS.
RICHARD DIX.

FEATURED

Wheeler and Woolsey.
Dorothy Lee.
Betty Compson.
Jack Mulhall.
Sue Carol.
Lowell Sherman.
Louis Wolheim.
Ned Sparks.
Roberta Gale.
Ivan Lebedeff.
Arthur Lake.
Everett Marshall.
Irene Dunne.
Hugh Trevor.
Ralf Harolde.
Joseph Cawthorn.
Ken Murray.
Rita LeRoy
Edna May Oliver.
Leni Stengel.

Pathe

With only seven persons on its combined star and feature list, Pathe has Ann Harding and Constance Bennett at least two of the current biggest draws.

Strangely neither of these was starred until late in the year, and, as was the experience of other companies, the boosting came first from the theatres where sagacious managers sensed the pull of these two.

Bill Boyd, the lone male star, was off the lot most of the year. The two for his own company, "Beyond Victory" and "Painted Desert," are not yet released.

Eddie Quillan and Helen Twelvetrees run neck and neck for top feature honors, and both are slated for stardom. Quillan had two fairly good grossers late in the year, "Night Work" and "Big Money."

PATHE

STARS

ANN HARDING.
CONSTANCE BENNETT.
BILL BOYD.

FEATURED

Eddie Quillan.
Helen Twelvetrees.
Robert Armstrong.
Russell Gleason.

Helen Twelvetrees' home lot releases were "Swing High," which coming on the far end of the musical regime, didn't do so well. "Her Man" did better. These should build this young player's popularity.

Most of Robert Armstrong's work for the year was done at studios other than his own lot.

United Artists

Anomalous condition exists at United Artists, where the three names, traditional to the "picture business, go to the bottom of the list because of no pictures during the year. These are Mary Pickford, Douglas Fairbanks, and Charles Chaplin. Chaplin's "City Lights" is scheduled for first of the year release.

Al Jolson, who topped the UA list last year, is also down on the list because of his long "Big Boy," his last, for Warners.

Top honors on the UA list go to Gloria Swanson and Ronald Colman, both "silent" favorites. Miss Swanson gets there for grosses still coming in from "The Trespasser" during the early part of the year and "What a Widow."

Ronald Colman still proved a heavy draw at the box office with "Condemned" and his early year release and "Raffles," plus over-hangings from "Bulldog Drummond."

Norma Talmadge, one of the outstanding of former day stars, proved disappointing with her two starts, "New York Nights" and "Du Barry."

Eddie Cantor, Fannie Brice and Lillian Gish had one each to their credit during the year, but none proved sensational excepting Eddie Cantor's "Whoopee."

Heading the featured list is Chester Morris, although all of his work of the year was under other studios banners.

Walter Huston for his "Abraham Lincoln" (and "Bad Man," on loan to First National) is a close second.

Columbia

Columbia has no star list. At the top of this studio's feature grouping is Jack Holt, who has been the most consistent b.o. name on the lot.

Ralph Graves is now off the list, engaged as a writer for Metro, and can be considered for honors in some of the pictures in which he appeared with Holt. Particularly in "Submarine," that was grossing heavy at the year's opening, as also "Flight."

Holt had also "The Squealer" to his credit.

Barbara Stanwyck, with the outstanding "Ladies of Leisure," is the top femme on this lot, with Dorothy Revier and Evelyn Brent consistent deliverers, both on the Columbia and on outside lots.

Remaining on the Columbia list are Richard Cromwell and Constance Cummings. Former is in his first big picture, "Tol'able David."

Tiffany

Tiffany has no players under contract but draws its people from the other studios on a picture-to-picture basis.

Booking agents started formulating plans to book the picture theatres in September, '20.

UNITED ARTISTS

STARS

GLORIA SWANSON.
RONALD COLMAN.
NORMA TALMADGE.
EDDIE CANTOR.
AL JOLSON.
LILLIAN GISH.
FANNIE BRICE.
HARRY RICHMAN.
MARY PICKFORD.
DOUGLAS FAIRBANKS.
CHARLES CHAPLIN.

FEATURED

Chester Morris.
Walter Huston.
Joan Bennett.
Una Merkel.

COLUMBIA

FEATURED

Jack Holt.
Evelyn Brent.
Barbara Stanwyck.
Dorothy Revier.
Joan Peers.
Richard Cromwell.



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PARAMOUNT, NEW YORK, DEC. 26

Hook, Line and Sinker

(Continued from page 19)

ing a smash release and will tickle most in those spots where the price is least.

Very much a matter of punning through an anemic story which, if it weren't for the dialog, could tally as an old-fashioned picture. That's about what it is, with sound. Farfetched plot has been loosely put together with inapt dialog, poor cutting, and direction which has failed to fully realize upon its two main comics. When a third comedian can make a house sit up and take notice every time he hits the screen, with Wheeler and Woolsey in the same corral, and the interloper only doing a bit at that, there's something radically wrong. It doesn't help either of the lead funny men.

Comic in question is Hugh Herbert. Far from an indifferent performer himself, Herbert is really a funny guy. That goes here even though he never speaks more than one line on any of his spasmodic appearances. This comedian knows pantomime and can talk if so assigned.

Both Wheeler and Woolsey are too experienced to hold any brief for their efforts in this one. Dorothy Lee is no help and cannot show to advantage with the experienced Jobyna Howland on one side and Natalie Moorehead on the other. These round out the femme contingent. About to be starred by Radio, Miss Lee is due for some studying, and cameramen best keep the angle above the knees.

Story rambles along aimlessly, having the Wheeler-Woolsey combo as a couple of insurance agents who start running a dilapidated hotel inherited by the girl. Opening footage is awkward and the succeeding reels never fully recover. A phone call to a newspaper makes the hostelry a society sensation and two sets of crooks join the clientele, the objective being the hotel safe. Ends in a gun battle across the lobby as the unsuspecting comics wander between the bullets wondering what it's all about until the cops arrive. Woolsey lands Miss Howland, as the girl's mother; Wheeler gets Miss Lee, and the mother's lawyer (Ralf Harolde) turns out to be behind all the villainy.

Harolde has now been playing heavies for Radio since "Dixiana," and has yet to equal his early footage in that picture. Perhaps, because of a lack of opportunity. George Marion has not much more to do than Herbert but, at least, is working minus a dialect. It's not a heavy production. Camera and sound work okay.

Just poor deluxe house fare. Especially if the policy is straight pictures. But it's one of the features which will enhance the importance of its vaudeville to R-K-O. Film will get by on a combination bill, but it's not an optimistic full-week entry. It provides the spot for the Wheeler and Woolsey prestige to be put to the test.

Mayfair theatre has a selection of drab shorts around it, inexcusable in lieu of the holiday week with the new program coming in the day before Christmas to take advantage of the post Yuletide trade. *Sid.*

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THE N. Y. "TELEGRAM"
Dec. 21

BRITTON MUSICIANS STOP PALACE SHOW

Wild Goings-On Resemble Madness in Beholders' Eyes

And perhaps, as far as Saturday night's patrons were concerned, even this average would not have been reached were it not for the mad antics of Frank and Milt Britton's Entertainers. You may remember these musicians as the Brown Derby Band. But even if you do, you'll not recognize them in their present state of mind.

What they intend to do, is go one step farther in insane goings-on than Clayton, Jackson and Durante—and apply the result to an "orchestra act." Before they're through, they're gone several steps farther than the famed trio. They lay "orchestra acts" lower than low, by breaking scores of instruments, falling into all sections of the pit and convincing you they have escaped from Matteawan. *Bro Washer.*

"MORNING TELEGRAM"
Monday, Dec. 22, 1930

"The act of Frank and Milt Britton, with an orchestra of ten pieces has not been seen around New York in some time. The present offering is by far the best they have ever done. There is no comparison with the 'Brown Derby' act that they did several seasons back. This new act is hokum to the Nth degree—buffoonery—rough and tumble—but it is cleverly conceived and the audience could not get enough. The Clayton, Jackson & Durante nuttery is exceeded in this dizzy whirlwind of nonsense."

NEW YORK AMERICAN, DEC. 21, 1930

BRITTONS BIG HIT AT PALACE!

New Act Highly Amusing; Frisco Comedy Pleases

With Joe Frisco, Ramon and Rosita, Nan Halperin and Tom Patricola on the same bill, something may be expected of the show at the Palace Theatre. But it is the unexpected which carries the bill far above ordinary expectations. For in this new show is a new act, and, without hesitation, without exaggeration, it can be said that this new piece is the most sensational debut act the year has seen at the Palace—and 1930 is almost out.

Practically unheard of, Frank and Milt Britton bring their entertainers into what is bound to become fame in an act that is wilder than anything Clayton, Jackson and Durante, or other such groups have ever done; that is quite as musical as some of the best musical acts, that shows as much versatility as any group performing today. It is all one long mad spell of fun which ends in a riotous frenzy, with the audience wondering amid its applause how these boys left the walls of the theatre standing. Of all the mad and merry acts, this is the best.

Sid Gans.

"VARIETY"
Wednesday, Dec. 24, 1930

"The Brittons sessions of disorderly conduct was scheduled No. 4 and stopped the proceedings for the time being, and pretty nearly for the performance. This group of banksmen probably tops the civilized world for violence of technique and versatility of antics.

Versatility is a mild word in this connection, but this gang of hoodlums have everything, not the least being a magnificent set of teeth by one of the Brittons capable of rending a wooden violin to pieces with sound effects like the collapse of the attic."

"EVENING GRAPHIC"

Today's Star

For today we call your attention to the Britton Entertainers, headed by Frank & Milt. They are playing a week at the Palace. Putting it very mildly, the act can be compared with one of those recent riots up around Union Square. The basis of the act is a band, and each member of it has a different way of interrupting and hindering the work of his fellow bandsmen.

Before the middle of the act, the air is full of flying violin cases, violin bows and anything else that happens to be within reach.

For an opening the boys have a screen short showing the entire company trying to get in one taxicab bound for the Palace. The whole thing is an extraordinary entertainment, and followers of vaudeville should see the act at least once.

The Britton Entertainers are a band of musical clowns who break instruments over each other's heads and appear to get immense enjoyment in the process. The enjoyment is reflected in the audience, too. The Sunday crowd out front gave them a headline ovation, and the boys certainly earned it. *Bob Grannis.*

BILLBOARD," DEC. 27, 1930

"Frank and Milt Britton, entertainers, successors to the 'Brown Derby' Band act, scored an unrelenting show-stop with a new and hokier version of their musically intersticed comedy. The act has a novel opening and there are few deviations from the original character of unorthodox comedy throughout. The Brittons are among the pioneers of the latest broke era, and this act represents the highest point in their achievements along this line."

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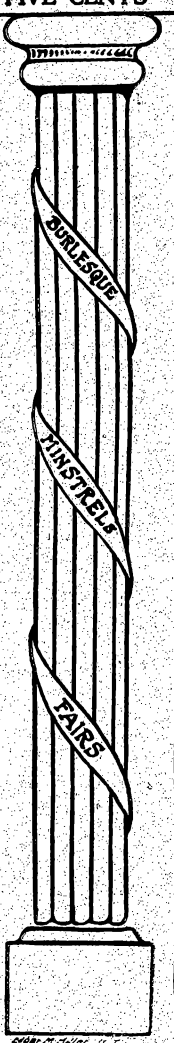
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ACTON DAVIES ON VAUDEVILLE

VARIETY

FIRST YEAR, NO. 1 DECEMBER 16, 1905 PRICE, FIVE CENTS





The First

VARIETY

This cover and the succeeding 15 pages are a reproduction of the first issue of VARIETY on Dec. 16, 1905, in 16 pages.

On the cover in this space were several type lines, listing stories. Otherwise the copy is wholly reproduced herewith.

Of the first staff of VARIETY there remain at present attached to the paper, O. M. Samuel, correspondent for 25 years at New Orleans, 'Skigie' (Sid Silverman, then 7), and its publisher.

What I Don't Know About Vaudeville.

By ACTON DAVIES.

"Vaudeville—a place where a great many bad actors go before they die." I don't know that this definition of this word has found its way into any of the dictionaries as yet, but it certainly ought to. In the first place, I should never have been asked to write about vaudeville because, for one thing, I know very little about it nowadays, and for another I have got a grudge against it. Vaudeville has robbed me of too many happy hours in the variety theatres to ever expect a boom from me. I feel quite sure that I am not the only dramatic critic who is free to confess that there was once a time a good variety show was the spice of his life. And why not? What could be more restful and soothing to a man tired out by reviewing a long series of "new and original American plays," from more or less foreign sources, than to find a quiet afternoon's intellectual fun in watching the performance of first-class acrobats, erudite dogs, or listening to the dulcet strains of a first-class serio-comic. Nowadays if a dramatic critic goes to a vaudeville performance he finds the greater part of the headlines are made up of dramatic extinct volcanoes, names which in many instances have outlived their usefulness and cleverness on the legitimate boards and now distended out of all proportion to their worth are starred at the head of the performance. Some of them have been fortunate enough to secure these short plays; in that case they may be pardoned, but even then it's altogether too much like work for a critic to sit down and enjoy their performance. I don't think I exaggerate the case at all when I say that there are hundreds of true lovers of variety show who are kept away from the performances by the number of plays which are now infected into the bill.

Again, it takes a highly clever actor to adapt himself to the new environment of a vaudeville. Between him and the legitimate variety performers there is a wide gulf fixed—one of those gulfs which no suspension bridge can ever span. The actor, in nearly every instance, regards his dip into vaudeville as a vast condescension on his part, and looks down on the legitimate variety actor as a being belonging to an essentially lower orbit, a being of a distinctly cruder grade. The variety man meanwhile detests the interloping actor with all his soul. The fact that the star of the moment draws just about three times as big a salary as he does is enough to madden him, but there are usually abundant other reasons as well.

I have yet to meet an actor even among those few who have really scored big hits in vaudeville who have a good word to say for it. Of course, they nearly always preface their denunciations with a request that they must not be quoted—probably because they might want to return to vaudeville some day—but that doesn't lessen the force of their roasts in the least. Even so high salaried a vaudeville star as Miss Lillian Russell looked as elated as a child just out of school when I met her in the foyer of one of the Broadway playhouses on Monday night. I was astonished to see her there, as I thought she was still drawing in three thousand dollars a week for singing four songs twice a day, so when I asked her, "What does this mean. Are you no longer a Proctoress?" she replied: "Thank heavens, no. Little Lillian has packed her little dinner pail away in lavender and is going to be a lady again until next March." From which remark I gathered that even in Miss Russell's exceptional case all that vaudevilles is not Valenciennes.

The whole method of the variety stage is so different to that of the regular boards that I cannot see why the average actor should ever expect that he could score in it. Tabloid drama or comedy may be all very well in its way for those who like it, but it needs an exceptionally strong and magnetic actor to hold a variety audience for eighteen or twenty minutes, the length of the average "turn." In a legitimate play this same actor would have secured important scenes strung through three or four acts. In vaudeville if he doesn't hit out straight from the shoulder at once he is lost. The variety performer has been brought to this line of work and scores accordingly: it is his business to do and to do quickly almost everything which an actor on the regular stage is taught and schooled to avoid. To my mind there is infinitely more charms and originality displayed among the variety actresses today than there is among the actors. I could name at least a score of variety performers who have gone into legitimate musical work in the last few years, but if you asked me at a moment's notice to name the actors and actresses who have established themselves as permanent successes in vaudeville I am sure that I could count them off easily on the fingers of one hand. And here's another thing against vaudeville from my point of view. Variety actors may transfer to the regular stage and then return to vaudeville and prove just as clever as ever, but I have yet to see a single actor who having played in vaudeville for any length of time returns to his stage as good an artist as when he left it. Almost invariably the vaudeville rapid-fire methods of accentuation and playing for points tell against him when he reappears in a legitimate drama.

That actors and actresses by their wholesale rushing into vaudeville have hurt their financial standing with the theatrical managers is undoubtedly true. One of the biggest managers in this country, who usually had from one hundred and fifty to two hundred actors on his salary list, whether they were playing or not, said to me: "The actors are simply cutting their own throats by rushing into this vaudeville business. It's true that they draw a very large salary for a few weeks, but how long does it last? And then thrown down and out in most cases. Take my own experience, for instance. This year outside of the few really important artists I have no actors under contract. I merely engage them for the run of a play, and thereby save myself a great deal of money. If the actors don't stand by the manager why should I stand by them? They don't hesitate to rush into vaudeville for a few extra hundred dollars and cheapen their market value to me, but if they have any following at all they draw their clientele along with them, leaving a yawning space in my balcony or gallery, as the case may be. And once having seen an actor for fifty cents it is against human nature to expect that anyone is going to cheerfully pay $1.50 or $2.00 to see him again. It would be foolish for me not to admit that vaudeville has hit many of the regular theatres hard during the past two or three years, because it has. Its cheap prices and the big attractions it frequently offers that have seriously affected our receipts, particularly in the upper portions of the house, so for the future I am going to make it a rule not to employ actors who have figured in vaudeville unless I discover that I cannot possibly get along without them."

Talk with any of the theatrical managers and you will find that their views of the subject are very much along these lines.

A good variety show is one of the finest tonics in the world, but vaudeville when for the most part it consists of fallen stars in mediocre wishy washy one-act plays is one of the finest producers of mental dyspepsia that I know of.

HOBBIES OF VAUDEVILLE MANAGERS.

While the average vaudeville manager never strays very far from one or the other of the houses under his direction, he invariably has some hobby or fad in which he seeks recreation and surcease from worry.

Oscar Hammerstein steals away from the cares of the Victoria Theatre to write orchestral scores which are really played by real orchestras other than his own.

F. F. Proctor spends his brief periods at rest in his automobile. He belongs to the Larchmont Yacht Club, but leaves yacht racing to his son, F. F. Proctor, Jr.

B. F. Keith quiets tired nerves by using the long distance telephone. This acts like soothing syrup. At the head of his bed is a long distance 'phone and when he feels insomnia hovering in the vicinity of his couch, he calls up Philadelphia and gets the statement of receipts from his million-dollar house.

Percy Williams finds relaxation and pleasure in writing lurid melodramas which he sends on the road under an alias—beg pardon, I mean a nom de plume—and incidentally makes money with them.

J. J. Murdock, head of the Western Booking Association, goes in for amateur photography. He acquired this fad in a peculiar way. His wife (the Girl with the Auburn Hair) had been a camera fiend of long standing and likewise the butt of her husband's humor on the subject. One day when they were ascending Mt. Lowe, in Los Angeles, California, she persuaded Mr. Murdock to press the button. The pictures came out finely and Mr. Murdock was doomed from the moment he looked upon the prints. The next day he bought a ten dollar camera. It worked. The day after he gave the ten dollar camera to his sister-in-law and bought a better one for thirty-five. The third day the maid at the theatre had the ten dollar camera, sister had the thirty-five and J. J. was pressing the button on a sixty-five dollar article.

George Castle runs trotting horses and flees from vaudeville worries to smoke peacefully on a Mississippi stern-wheeler.

E. F. Albee, of the Keith forces, amuses himself drawing up elaborate plans for new theatres.

Tony Pastor, the veteran of them all, finds his respite from business cares in running Elmhurst in the way it should go. Mr. Pastor is the only man in the variety business who takes an active, personal interest in the Actors' Fund. His right hand man, Harry Sanderson, finds entertainment in running the fire department of the Jersey suburb where he resides.

Hurtig and Seamon seek relaxation in building up a summer colony for vaudeville actors in Arverne.

M. Meyerfield, Jr., head of the Orpheum circuit, seeks relaxation and rest in traveling and is especially fond of ocean voyages, while Mr. Beck, his right bower, takes infinite comfort, when his day's or rather night's work is done, in "roasting" the actors. There is nothing, from their ancestors to their acts that escapes his rapid-fire, vivid criticism. Then in the morning he goes down to the office and books them all over again.

DID HE QUIT OR WAS HE FIRED?

Billy Van, the minstrel man, who does his monologue in white face now, did not appear at Proctor's Twenty-third Street after last Monday, although booked for the week. At the theatre the information was that Van did not "make good" so was dropped after the evening performance.

Along Broadway it has been said that being dissatisfied with his position on the bill "Billy" quit. It is a matter of record that Van was number two on the programme.

There is nothing further. You may accept either version.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING COMPANY,
Knickerbocker Theatre Building,
New York City.

SUBSCRIPTION RATES.

Annual $2
Foreign 3
Six and three months in proportion.
Single copies five cents.
Variety will be mailed to a permanent address or as per route, as desired.

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First Year. No. 1.

VARIETY in its initial issue desires to announce the policy governing the paper.

We want you to read it. It will be interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

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This paper is for variety and variety only in the broadest sense that term implies.

Is honesty the best policy? VARIETY will give the answer in its fifty-first number.

The recent reversal of a lower court decision by the Appellate Term of the Supreme Court in this city where the question as to an artist's right of recovery under what is known as a "Sunday" contract was involved is an important question. The Appellate Term in its findings said that the artist could not recover, having contracted to give an illegal performance, thereby nullifying the contract in its entirety.

The Supreme Court is popularly supposed to dispense good law, so that decision may be accepted as final in so far as the strict interpretation of the law is concerned. But the wording of the contract which the court had before it must also be considered.

If the contract mentioning Sunday by name or date read in the usual form, as it is supposed it must have, there was no distinction made as to what kind of a performance the artist was to participate in. On the theory that if a performance is allowed by the law or police on Sunday, it is a legal performance, and therefore the artist is not committing an illegal act in taking part, the agreement to take part in that performance would be legal provided the artist insisted that "Sacred Concert" be inserted in his contract.

Another and more plausible way of getting around the question, however, and one which would protect both the artist and manager, would be for the contract to read the full agreed price for the week (6 days), with a memorandum or separate agreement wherein the artist agreed in consideration of the payment of the price contracted for, he would give his services, without charge, to the manager on a certain Sunday in such manner as the manager may direct.

Under such an agreement, the manager would not be obliged to pay the artist the contract price until he fulfilled the Sunday date. The two agreements could not be classed as one, and the validity of either would not be affected.

Dave Robinson, the hustling manager of the Alhambra, did good work this week for his house and in behalf of Smaun Sing Hpoo, "the Little Black Man," who is playing there. After each performance, Mr. Robinson caused the little fellow to be placed in the window of the box office, which he hardly fitted. The theatre emptying at the time caused a congestion in the lobby and street, well advertising the bill for the week.

The Sunday night vaudeville performance at the Casino may be seen for $1 hereafter, commencing to-morrow night, instead of the regular theatre price as heretofore charged for these performances. B. A. Myers, the booking agent, was insistent upon this point, and finally induced the Schuberts to see the advantage of a popular scale.

Paul Durand, formerly in the office of the Marinelli agency, is no longer connected there. Mr. Durand left an aching void, always having had the details of the business at his finger tips.

Nicholas E. Kaufman, who was appointed executive for the Artisen Loge for this country upon Willy Zimmerman leaving for a tour, left for Europe last week. A new executive now reigns.

A report has it that James H. Moore cleared $165,000 net (not "nit") at his Temple Theatre in Detroit last season. It seems too much to be true.

B. A. Myers expects soon to have in full blast a Connecticut circuit. On Monday night the first of the chain at Hartford (Hartford Opera House) will open under his management in opposition to Poli's in that city.

Thompson & Dundy provide each foreign act brought over with return tickets on the understanding they shall work no other place while here. The majority do not have occasion for the return part of the transportation.

Richard Pitrot, who has made a very long stay on the other side, is expected back in a couple of months or less. Charles Bornhaupt, who is also over there, will sail for home about Jan. 4.

Nanon Jacques, a vocalist who has made infrequent appearances in the vaudevilles, announces that she will head a new act around February that will be a startler. It is understood that Henry W. Savage made an extremely advantageous offer to Miss Jacques for a three years' contract. Nanon's father insisting upon accompanying his daughter during her travels spoiled her prospects in that direction.

A story goes about James T. Powers that while booked to play the Amphion, was asked to cancel the engagement. Powers replied, "No, sir. I have given my word and I wouldn't break it for $10,000."

Notwithstanding previous reports, William Morris will not book exclusively for W. T. Grover's houses after January 1. Mr. Grover running three acts at his New Imperial (old Montauk) in Brooklyn before the stock company commences work caused the sparks to fly off the edge of the negotiations.

One of the burning questions of the minute is: "Did Martin Beck stop in Texas on his way from New Orleans to San Francisco?" There has recently been established in Texas the Majestic Circuit, controlled by the Interstate Amusement Company. These ten-cent houses would give the performer a number of additional weeks down South if his salary was small enough to enable him to take the headline salary of the lesser places and terms might be advantageously arranged. The probabilities are, however, that the Orpheum people will not bother with the lesser fry, though the ten-cent house is becoming more or less of a feature in the West and Southwest, and, as McIntyre and Heath have it, he "did not even hesitate."

The Chicago managers like to travel. Martin Beck is probably back in Chicago after a trip over the Orpheum Circuit, and Mr. Middleton has just returned from a ten-day trip to French Lick Springs. Early in January George Castle will start on a three weeks' trip to California, and John Murdock will go somewhere sometime when he is a little less busy with office affairs than he is at present. His current trips are as far as Schlessinger & Mayer's for planked whitefish.

Alfred Meers, the English wire walker, met up with a new word the other day. He used it in an advertisement and then casually mentioned the expression to a friend. "What does 'mot' mean?" he asked in a broad accent. It was explained that it meant a clever saying. "That can't be the word then," he declared. "It's one that means a silly fellow. It's spelled m-u-t-t." When it was broken to him that a mutt was slang for a small yellow dog with a scandal in his family, Meers changed his advertisement to read "a chump in vaudeville," and he got the change in just in time to save himself from being classed with the other dog acts.

PROCTOR'S EXTRAORDINARY DEMAND.

F. F. Proctor, the vaudeville manager with a circuit embracing Albany and Troy, has caused quite a stir among artists through his demand that his contracts be lived up to according to the Proctor construction; which is without any regard to the rights of the artists in the matter.

Were the artists in this country properly organized, an indignation meeting would have been held ere this. As it is the members of the International Artisten Loge of Germany, who are now playing over here, have had a conference on the subject and the matter has gone to the German head in Berlin.

The trouble arose over Sunday performances. In New York city the Proctor houses have Sunday performances. Performances on this day are not permitted in the up-the-State houses. Artists who were booked for the week at Albany and Troy were notified, after contracts were signed, that they would be expected to play one of the New York, theatres of the circuit designated by the Proctor management on the Sunday following the closing up the State.

The artists objected strongly. Not alone was it not so mentioned in the contract, but Mr. Proctor generously offered only one fare to each act. It was pointed out that their services on a Sunday in New York city were of value and no provision had been made for that in the Proctor demand. Some were willing to play New York the Sunday preceding their opening at Albany or Troy, but not following.

They were given the alternative of acceding or being cancelled over the circuit. Paul Sandor, a foreign animal act, was notified after contracts were signed, to play Albany three days, Troy three days and New York Sunday night. Mr. Sandor replied tartly to Mr. Proctor, saying he had not contracted to play "by the day," and unless his contract was fulfilled, he would institute suit under it. He was told to play as originally agreed.

Nicholas E. Kaufman, the new executive of the Artisten Loge in this country, left for Germany last Saturday, and will present what the members here consider a gross imposition, in strong language, to the home body for its action.

Fynes and Proctor Part.

The important item of the week's gossip has been the probable plans of J. Austin Fynes, who resigned his position as general manager for F. F. Proctor two weeks ago. Mr. Fynes said at that time that he would shortly announce his future plans, but he is not yet ready to make any statement.

This much may be definitely stated. His new connection will include both dramatic and variety performances. Mr. Fynes' wide knowledge of plays and players will doubtless be turned to good advantage in the formation of stock companies. It is a fact that the stock companies of the Proctor houses were never better administered than when Mr. Fynes gave the matter his personal attention, and it is to be anticipated that the new announcement will be along the lines of a stock company with a variety bill preceding the performance, in accordance with what is generally known as the "Chicago plan." Of this matter Mr. Fynes refuses to speak, contenting himself with the statement to intimates that he will shortly have interesting announcements to make.

Mr. Fynes' departure from Proctor's was not much of a surprise to his intimate friends, for it has been to them no secret that for more than a year past the relations between Mr. Proctor and Mr. Fynes over the matter of policy were somewhat strained.

Mr. Proctor, upon his return from his Western trip, something more than a year ago, decided that bigger bills and a more important stock company would work to his advantage. Mr. Fynes was not in harmony with the idea of $1,000 leading men and women and $3,500 variety bills, and as his arrangement with Mr. Proctor called for a percentage of the net yearly profits, he apparently considered that he had some reason to demand consideration in the matter.

Matters appeared to have culminated recently, for Mr. Fynes has amicably retired. As his contract had not actually expired, it is to be presumed that he gave up the position because the new project appealed to him more strongly, and it is not unlikely that by next week an announcement of importance will be made.

Mr. Fynes, through his long newspaper career as a dramatic writer, is one of the best posted men in the theatrical business, and this knowledge will be put to good use.

As to the much discussed question: "Who will be his successor?" this newspaper is in a position to state with absolute accuracy that there will be none. Mr. Proctor himself made that statement early last week to several of his acquaintances, and strengthened his declaration by officially repeating it to all his resident managers at the first "council meeting" held by them after Mr. Fynes' retirement. The resident managers were told by their employer that each of them would hereafter be held strictly responsible for the success or failure of his house; that the position of general manager had been abolished, and that the duties and responsibilities formerly "passed up" to the "G. M." would hereafter be performed by the "G. O. M." himself.

This announcement was received with sedate, almost mournful, silence by at least two of the resident managers who may be said to have "had hopes." It is no secret that Mr. George Edward Graham, late of Albany, had for some time dreamed of an ultimate elevation to Mr. Fynes' post, although that dream never seemed to have inspired Mr. Graham's employer. It has been whispered, since Mr. Proctor's emphatic announcement of his intentions, that Mr. Graham is again seen in the company of politicians of high standing, and that if he can eventually "land" a government job with a good salary and easy working hours he will "grab it quick."

The other and perhaps more natural aspirant for the vacant chair was—and possibly though hopelessly still is—Mark A. Luescher. His boom, prior to Mr. Proctor's declaration, had been skilfully engineered in the newspapers and in general theatrical circles. Mr. Luescher is young, shrewd and energetic. He is the only Proctor employee permitted to have outside interests ("Le Domino Rouge," for example), while still working for Mr. Proctor. Those who know his restless ambition predict that he will find it more profitable to go into business on his own account than to remain in a subordinate position at Proctor's. That he was bitterly disappointed by Mr. Proctor's action is conceded by his intimates.

"SHEP" FRIEDMAN AND "BILL" LEWIS.

Sheppard S. Friedman is well and favorably known as a newspaper man. William H. Lewis has some similar fame.

At one time in the not long distant past, when Mr. Friedman recognized "Bill" as his "boss," while on the staff of a daily newspaper of this city, throughout which at present the Lewis family predominates, "Shep" was given a hurry assignment to cover a murder story.

The assignment happened just in the midst of a serious argument between Mr. Friedman and his superior, relative to a raise of $5 weekly, to which Mr. Lewis, as the superior, strenuously objected.

Friedman went out on the assignment, however, subject to a future adjustment of the money proposition. While on the way, some friends insisted that he dine with them. The dinner extended to such a late hour that it was useless for "Shep" to report back to the office, the paper having gone to press, so under the circumstances, he decided rather than to be "fired" as a delinquent, he would "quit" without notice.

Wandering around Broadway for two or three days without hearing anything, he finally met "Bill," who said: "What's the matter?" "Oh, you know," Mr. Friedman replied, expecting to get a toasting for not reporting back on the assignment. "Well," answered Mr. Lewis, "if that $5 is all that's keeping you away, you had better come back to work."

TOO MUCH OF A GOOD THING.

The evaporation of Hurtig & Seamon's Music Hall in Harlem, following the opening of Williams' Alhambra around the corner, hasn't occurred up to date. And when it is further said that the Music Hall is now actually drawing more patronage than at this time one year ago, before the Alhambra was its opposition, an explanation will be demanded by the predicting wiseacres who fell decidedly short.

The logical explanation is simple and harks back to the day of the Circle as a vaudeville house. When Percy Williams conducted that composite theatre at the lower entrance to the Park, it was the strongest opposition Hurtig & Seamon had, although situated some four miles further downtown.

The business of the Music Hall was affected to an appreciable extent by it, but this firm has not the capacity to compete with larger houses or more expensive bills. Also saddled with the added disadvantage of being an "upstairs" house, it was freely opinionated that the doom of the Hall would be sealed upon the entrance of the Alhambra into the field.

Meanwhile Williams secured the Colonial, discontinuing the Circle for vaudeville, trusting thereby to divert the latters' clientele intact to the new venture. It was found necessary, however, to build up a patronage for the new house, as most of the former Harlem patrons of the Circle commenced to circulate, dropping in anywhere that promised a good show—having been educated to recognize one—with the assistance of the Subway.

The underground mode of rapid transit whirls your Harlemite downtown in no time, and he was "downtown." All vaudeville houses between Fourteenth and One Hundred and Twenty-fifth streets were easy of access and often visited.

Presently the "sameness" of most of the shows in town began to pall. A bill at the Colonial one week would be found in its entirety at the Alhambra two weeks hence, while the bills at Hammerstein's and Proctor's Twenty-third and Fifty-eighth street houses always had a familiar sound. The tangle became so involved that it seemed as though a portion of every show you had seen was playing at some house. The starting point of an act could not be conveniently located, and even so, that discovery was clouded by the multiplicity of other acts in conjunction which had already been dodged for five or six weeks.

The matter became complex, and how to see a vaudeville show above Fourteenth street that was new or at least seemed so was quite a serious question. This condition tended to restrict the vaudeville going public to its own localities. Consequently a bill promising some variety, if not novelty, was sought.

In the Harlem section the rebound was in favor of Hurtig & Seamon's. The realization came that a show there did not contain names that had been continuously flaunted in the newspapers and on the bill boards for weeks.

It is a matter of booking alone. The Alhambra, Colonial, Proctor's Twenty-third and Fifty-eighth and Hammerstein's are booked through the office of William Morris. Without reflecting leastwise upon Mr. Morris or his manner of conducting business, the condition is apparent. Anxiety to furnish the best always gives the same often, and satiates rather than satisfies.

The Business of Song-Writing.

BY WILL D. COBB.

I am a song writer, with both hands raised. May I speak? Why is it that ever and anon some self-styled and erroneously-labeled "critic" dips his sarcastic Spencerian in the jealous jet of human unkindness and criticises a calling he wots not of? It is of him I would speak, for I am a song writer. I have rhymed "love" with "stove," "baby" with "lady," and have not been ashamed to take money for it. Of all the reviews, printed comments, or alleged "write-ups" on song writing in the magazines or the daily press, I have yet to read an article written by a man or woman who knows the song business. There are scores of writers to-day taking jealous jabs at the successful "songsmith," who would gurgle with glee at the merest prospect of having a song of their own composition accepted by one of the music publishers. I wrote "Good-Bye Dolly Gray," and received $6,000 for it; "Good-Bye Little Girl" netted me $7,500. A writer on one of the evening papers recently ridiculed the sameness of these two songs. I put that "sameness" in the second song because I wanted a sameness in the money I received.

One of my latest songs, "Good-Bye, Sweet Marie," has the same sameness, and so far the same sort of money in royalties is rolling in. Believe me when I tell you the song writer is the highest paid man for his writings in the world. The chances are open to all. The public wants songs and is willing to pay for them. Try to write one. No, I am not laughing. A baseball writer on a morning paper foolishly frittered away a column of valuable space recently endeavoring to burlesque popular songs and their authors. Indignantly mentioning the article to a fellow song writer a day or so later, I was amused to hear my confrere reply, "That's peculiar, for it was only yesterday he was seeking my assistance, seriously intending becoming a song writer himself."

The music publisher is pestered daily by writers of "higher class poetry" who, allured by the mirage of "paydirt," fall from their perch on high and offer him a few little things they have "just dashed off." One poet out of a hundred can write a popular song, but it has been shown and proven that song writers who write hits can nearly all write poetry. But why should they? If there were a great demand for cotton goods on the market and silk had gone entirely out of vogue, would you admire the exhibition of "gray matter" displayed by a manufacturer who kept his mills running for silk? How many writers, Mr. Critic, do you suppose would refrain from adopting a certain highly paid for style of writing if they could "make good?" I believe, and I believe that the public believes, the paper and magazine critics' caustic comments on successful song writers savor strongly of sour grapes.

"Skigle," the Youngest Critic in the World, Expresses His Opinion of the Bill at Hurtig & Seamon's. Likes Everything but the Ginger Ale.

("Skigle" is a boy, seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigle's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigle" says is taken down verbatim.)



"They had a dandy moving picture there. ('The Train Wreckers'; Hurtig & Seamon's, Sunday afternoon, December 11.) They put logs on the track and the girl took off a red dress and kept waving it until the train stopped and then all the people got off and shook her hand and then the train goes on and then the train robbers get sore and put the girl on the track and then go away on a hand-car and then the girl is picked up by the fireman, I guess, and then the engine starts after the robbers. They catch up and shoot them and all get killed. It was a peach picture all right, but it always takes so long before the moving pictures come.

"The first act was all right. (The Maxsmith Duo.) Two fellows stand on ladders without holding and tries to light a cigar. They try to get together and then cakewalk and then he takes off everything from the ladder except a stick and dances 'Yankee Doodle.' It was all right.

"I liked the last act. (Harper, Desmond and Bailey.) Two girls and a colored man. One in white (mulatto). They danced and sang but I forgot the songs they sang.

"The two children were all right. (The Two Pucks.) They came out in Scotch dresses and sang and danced. That's all I liked in the show.

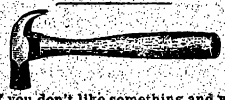
"I liked that fellow that talked about the Rough Riders and his horses. (Pete Baker.) I can't tell what he said, I forget and that's all I liked in the show. And I liked that other sketch of the Brooklyn Bridge. (Charles Sabine and company.) It's a good sketch. Three boys and a girl and a man. They hide behind barrels and then they hit the man in the eye. You see the houses on the other side in Brooklyn and there's a moon. Tommy has no home so they sleep on barrels.

"That other sketch was fair. (Billee Taylor, 'Wanted: A Stenographer.') One of the girls had a wig with blond hair and the fellow gets a watch with dynamite in it and tells the girl to run because when it is eleven o'clock the old man is going to get it. That's all I liked.

"Those musicians were good. (Waterbury Brothers and Tenney.) He comes in on a trunk with a sail on and takes two bottles for a looking glass (binoculars) and then he takes a sprinkler and then a blower and then he blows the trunk away. That colored fellow puts $2 up so high the short man can't reach it and then he says 'I win' because he can reach a higher note on his trombone than the other fellow can.

"That crazy sketch was all right but the girl hollered so loud. (Atlanta Spencer and company, 'Mr. and Mrs. Nagg.') I liked the whole show.

"I had some ginger ale during intermission and it was rotten."



If you don't like something and want to tell about it, send it here if you think it will interest others. Variety does not assume paternity for any opinions expressed in this column. Items will be printed (if not libelous) whether we agree with the statements or not. It is desired to make this the artists' forum.

Sir.—Permit me in congratulating you upon the idea of Variety, and while wishing you the greatest of success, to use your journal for advancing a proposition to the variety actors of America. Briefly it is that we organize ourselves into an order similar to the International Actors' Association of Europe, a body that has done more than everything else to give us a reputable standing in society and mutual protection for the good performer and the good manager. In short, it ensures what President Roosevelt terms "a square deal."

This society shall admit only performers of recognized merit and good character. There shall be regular assessments and initiation fee to insure a fund, and the best qualified members shall be elected to the executive offices.

Its operation would be manifold. For instance, if a performer has grievance against a manager, or vice versa, the matter is brought before the executive board. If they cannot bring about an agreement, it shall then go to a committee of members and managers, equal in number, whose decision shall be final. You can see, I hope, how this method would settle many cases amicably that, if brought to court, would cost greatly and arouse animosities that might never be overcome.

Furthermore, with a benefit fund, performers could be aided at times when a little help means a great deal. Survivors of deceased performers could be assisted—indeed, there is no end to the efficacy of such an order.

With its benefits the order must also have a penalizing plan to expel or punish members who violate contracts or otherwise act in a manner unbecoming to a society of ladies and gentlemen. These ideas are not experimental. They have been developed in the European society and the same can be done here.

Yours truly,
WILLY ZIMMERMANN.

Editor Variety.

Sir.—Why is it that the managers always howl for new acts and new faces and novelty, when it is right at hand if they would take the time to investigate? After being away from New York a year it would seem likely that upon returning with an entire change of act the manager would at least give consideration instead of that old gag. Why is it? Do you know?

J. ROYER WEST.

IN THE OLDEN DAYS

Reminiscences of the Early Days of Variety by the Veteran Manager and Professor, Nick, Norton.

NUMBER ONE.

NOTE.—There is probably no one now engaged in the vaudeville with the exception of Tony Pastor, who possesses as wide a knowledge of the variety business than Nick Norton, who gave up professional work to associate himself with the managerial end and who for several years has been a valued member of the Hyde & Behman forces. Mr. Norton has kindly consented to give some of his recollections for the benefit of Variety. The series will be continued in subsequent issues. A picture of Mr. Norton appears in the upper left hand corner of the title page.

"I guess all of us boys were attracted to the theatre," said Mr. Norton in his office in Hyde & Behman's Adams Street Theatre in Brooklyn the other afternoon. "I was intended for a printer and had been apprenticed to the Detroit Tribune. That was in 1859, and among the other 'devils' were three of the MacCelnnell boys, including Will MacConnell, who died the other day. Charles and Joseph. Joe died shortly after the war from a disease contracted in the army, but Charles is still alive and in the drug business. He was with Haverly in the days of the latter's startling success, but is practically out of theatricals now.

As there were but four matinees a year in those days, Christmas, New Years, the Fourth of July and Thanksgiving, it was easy enough to fill a job in the theatre as assistant flyman, and after a day in the office I would go over to the Metropolitan Theatre and put in an evening pulling on the ropes.

"It was not a variety house, but a stock, playing all of the stock stars who traveled about the country. After a while I got so that they would let me come downstairs and fill out in the farces used as afterpieces, and it was a natural result that I decided to become a specialist.

"The banjo was my first love, and for six months I strummed away under a local teacher. Then I decided that singing should be added to my accomplishments, and for three years my teacher labored with me. At the end of that time he gave up in disgust and advised me to try something in which I should not be called upon to sing.

"The first thing I saw was a trapeze act, and I decided that Fate had placed me on earth to become a trapeze performer, largely because a trapeze performer is not called upon to sing. I rigged up the swings in the flies over the paint frame and put in every minute I could on the bars. I was getting so that I could make the leaps very well when one morning I slipped and landed on the paint table.

"I landed on top of the sheet iron stove in the centre of the table used to keep the glue liquid. There was no fire in the stove, but the impact was sufficient to smash it and to add to my discomfiture I overturned the huge pans of paint. When I struggled to my feet Joseph's coat of many colors was a somber hued garment in comparison. I slipped out of the theatre unperceived and so escaped the scene painter's wrath, but that ended my aspiration toward aerial flights.

"Then came Silas D. Baldwin, who in the summer traveled with Robinson & Lake's Circus (the original of the famous John Robinson show, and from the wings I watched his juggling.

"That is what I want, I told myself. I do not have to sing and I stay on the floor.

"I began to practice, and from Henri Augoust (father of the famous Augoust family) I learned other tricks. The foreman of the printing office objected to my practicing with types and other furnishings of the shop, and before my time was out he informed me that he thought I never would make a good printer and that he had his doubts about the juggling, but thought I had better take chances with the latter.

"My chance came in '63 at a benefit to Tom Vance, a popular comedian, and brought a traveling engagement. A theatrical man by the name of McMurty came along with a band of Indians for the old Barnum Museum. He was ahead of his engagement and he and the proprietor of the theatre formed the scheme of taking the troupe through Michigan playing the fairs.

"In addition to McMurty and his Indians there was a man to act as doorkeeper and myself. We played in a tent through the day and in the evening at whatever corresponded to the town hall.

"The programme was a lengthy one, being opened by the Indians in a war dance. My juggling was the second number, and for the third feature there was another dance. I came on after this in light and heavy balancing, and after that there was a third dance.

"This gave me time to change to a Dutch costume, and in spite of what my teacher had told me I came out and sang 'Fighting Mit Siegel,' then a popular comic war song. A dance followed this, and then I came on in cork and sang. There was more dancing and I came on to do the 'Essence.'

"During the next dance McMurty (who sold tickets) relieved the doorkeeper, who blacked up and went on with me in a banjo specialty, and after another dance by the Indians, we two did an afterpiece, 'Stocks Up and Stocks Down,' which is still in use; being the one in which a chair turned down affords a safe or risky support, according to which end you sit upon.

"The tour of the troupe came to an abrupt close at Pontiac, Mich. The day performance had been concluded, and the tent was already at the railroad station. The Indians were to give a performance in the evening, however, in the Opera House.

"After supper, the Indians secured a supply of liquor somewhere, and, possibly with a view to preventing the performance, threw the benches out of the Opera House and wrecked the stage.

"I carried my box of traps down to the train, checked that and the canvas to Detroit, and so ended my first theatrical tour.

"For this I drew $15 a week and my board, and that was not such a small salary for those days at that. I remember paying John T. Kelly $35, in a later day, though I paid him $600 lately.

(To Be Continued.)

Shows of the Week

RE.—ROBERTS.

Variety gossip the past few weeks has been busy with the rumor that the secret of the quick changes made by R. A. Roberts, who opened at the Colonial week before last, and who is now playing at the Orpheum in Brooklyn, was a double. It was pointed out that Mr. Roberts not only masked the entire stage with black cloth, but was most exacting in his demand that not even the stage hands should be permitted to look on.

Mr. Roberts' changes are so remarkably complete that there was some ground for the suggestion, so far as those who were on the stage was concerned, but while Mr. Roberts' changes are far more elaborate than those done by Fregoli and other protean artists, there is no need of a dummy, nor would the employment of such a device serve, since the act is virtually a succession of monologues broken by changes to the character of an old hag which serves to save time.

The play recites the story of the events preceding Dick Turpin's ride to York and the attempt to capture him in a London tavern frequented by the highwayman. There is an entirely useless Yorkshire type brought in to show Mr. Roberts' proficiency in dialect work and to provide him with an opportunity for an elocutionary effort; a woman supposed to be in love with the highwayman, a Bow street "runner" and the hag already mentioned.

This latter is made the medium for some of the most nauseating business ever done in variety. Mr. Roberts argues that it is all a part of the character; wherein he errs. Unalloyed vulgarity is not essential to the depiction of a character. If Mr. Roberts believes the opposite to be the case he should cut the character out. Some of his performances left the audiences stunned and gasping.

The various monologues which go to make up the thirty-five minutes' offering are all too long and the speeches of both Turpin and the rural character could be cut with decided profit.

Mr. Roberts gives a performance remarkable alike for the rapidity and completeness of the changes and the nauseating qualities of his comedy. The elimination of the latter would leave him a great artist. He should get sense and realize that he is not now appealing to the type of English Music Hall audience to whom catarrhal comedy seems humorous. In cutting he should also cut about ten minutes of talk.

WILL WILLIAMS QUIT?

The rumor is current that next season Bert Williams, of Williams and Walker, will offer himself as a monologue entertainer. There is said to be some feeling between the two members of the team, and Williams is reported to feel that he would fare better alone. It was impossible to verify the story, but some such development may be looked for before the opening of next season.

ORPHEUM.

Minstrels are the long suit at the Orpheum Theater this week, where Weyburn's Minstrel Misses and the Crane Brothers in their "Mudtown Minstrels" are two of the attractions after R. A. Roberts, whose performance is recorded elsewhere. The Weyburn act is almost a parody of the well drilled performance which, a couple of years ago, scored a hit on the New York roof. Some of the girls still require to be personally conducted by the more experienced members, and there is a lack of the smart uniformity which usually marks the Weyburn acts. Also there is entirely too much of Bertie Herron. Having learned that she was funny she has ceased to possess humor and becomes merely tiresome. The act is rounding into shape and perhaps in a few more weeks will be right. It appears to have been put together too quickly. The Cranes need a little more new material to freshen the performance, but their funny idea of a minstrel show is something a man may laugh at without a sense of shame. It is clean and real fun, lacking only novelty. The Three Meers offer some capital wire walking, much of which is lost to sight in the comedy matter in which it is enveloped. Alfred Meers offers some really novel "catches" and proves himself a comedian. Both the comedy and wire tricks are entirely different from those shown the last time they were here. The Dalton Brothers, a trio of head and hand balancers, spoil many good tricks by a very inferior comedy parade. They would do better did they drop their comedy and offered their act as a straight performance. Alcide Capitaine showed some splendid tricks on the trapeze, but spoiled the effect by appearing to sulk when the audience did not show proper appreciation. The De Witts are out of place here. There is nothing to the act to commend it save Mr. De Witt's diminutive stature, and his repetition of the few eccentric wriggles (they cannot be called by any other name) become tiresome and almost offensive. Binns and Binns have one new seltzer siphon trick that is good. They have some other new work, but when the comedian sought to waken his foot with an alarm clock, the clock went on strike through sheer shame on Monday. It makes a good laughing act and their selections of musical number are well made, even though they do hold to the "Miserere." The Italian Trio sing operatic and classical selections very well and head off further encores with one of those Italian comic songs that suggest an epileptic fit. They get plenty of applause before that, and score a success well down on the bill. The moving pictures held a large share of the audience.

Alexander Steiner will leave for Europe in April to engage acts for the Roof Garden season for the places controlled by Louis Werba, of the New York and New Amsterdam roofs. He will remain abroad for some time.

HAMMERSTEIN'S.

Apart from Tod Sloan (see New Acts), the feature of the show at Hammerstein's this week is the fact that Arthur Dunn is not shot off his piano stool. The trap room space does not permit the working of this time honored trade mark, and, as Mr. Dunn appears to have lost the yellow mat used in his Paderewski imitation, he has left only his queer "pants" and his act. He made an impromptu hit Monday afternoon by sitting down upon a table which promptly collapsed. He should keep it in the act. He needs something new. Matthews and Ashley made one of the real hits of the bill with their Chinatown dream. The coachman would show to better advantage if he did not labor under the delusion that to stoop over when he walks is making a character bit out of his work. He would fare better did he work naturally. They have a lot of good parody material and make most of their hit with this. They have improved greatly of late. Capital hand and head balancing is shown by the Darros Brothers, who are recent arrivals. The head balancing upon the trapeze is quite the best thing of its sort shown here, and in their preliminary ground work they also show some good tricks. Bailey and Austin would do well to work on their act. The newcomer (Austin) does not work with sureness, and leaves the general impression of carelessness. It would seem that he is too certain of his success. Barrows and Lancaster still have "Tactics," which appears to have lost none of its old appeal. The new ingenue has a bad habit of talking at the audience instead of to the persons on the stage whom she is supposed to be addressing. The sketch moved briskly and earned several curtain calls. Mr. Lancaster plays with greater authority than he did, to the great benefit of the general effect. Genaro and Bailey had their dialogue amputated, which makes a variety act of their alleged sketch and, while it does not give them time to catch their breath until the end of their performance, the greater smartness of effect is worth the effort. Abd'el Kader and his three wives (two of whom are said to be his sisters-in-law) make their last appearance here before returning to Europe. The painting is scarcely good enough to make an act, but did well enough in the second place on the programme. Sailor and Barbaretto replaced Murphy and Francis, who decided that they were too good to open the show. The singers took the place and made a hit in spite of the handicap. Miss Barbaretto should be urged not to overwork her face. A little facial expression goes a long way and a lot becomes interminable. The girl with the eyes song is scarcely a fair exchange for the pajama girl. The act needs to be strengthened. Pictures, of course, and good ones.

At the request of Pitrot and Girard, Director Steiner, of the Berlin Wintergarden, has set back the time of Paul Conchas that he may accept contracts offered him in this country.

ALHAMBRA.

Possibly a political pull is exerted to keep the Alhambra open this week. Anyway, one may bet upon the red or the black, the same as at Monte Carlo. Le Domino Rouge is red and odd and Williams and Walker are black and even. Those sitting down front can appreciate the thoughtfulness of Le Domino Rouge. A near view of the lower part of her face makes one joyed that the upper half is shut from view. She is a clever dancer, but the impression is created that she is no raving beauty. She is said to be La Belle Dazie, better known abroad than here, though she is the pupil of a New York dancing master and was taken abroad with one of the Lederer shows. She is a capital toe dancer, and for those who like that sort of torture dance, she is very satisfactory. The mirrors she uses are an old story. They were first shown at Keith's theatre some eight years ago by Arnold Grazer, a California artist. They do not contribute to the effect of the dance, neither does the use of the Shetland ballet add much to the value of the act. The feature is really the mask. Williams and Walker—with more Walker than Williams—held the stage some forty minutes to do about ten minutes of real work—which is Williams' clever rendition of Nobody. The rest is a tiresome copy of the sort of act that was stale when Williams and Walker were new to New York. The last song is interminably drawn out and poorly done. However, they scored throughout. Reno and Richards have worked out the ball game idea and do well with it. It is all very foolish, but most of it is more than usually funny and they scored a hit of proportion. Van Biene plays the 'cello with a bow and much shaking of the head. Kubelik insured his hands; Van Biene his 'cello. This is well, for the 'cello is a magnificent instrument and Van Biene's bowing is no longer as strong as it should be. Still he plays with skill and musical appreciation and a programme of four short numbers was extended by three encores. A. O. Duncan was a strong hit on the early bill, Tuesday evening he had a joke based on an item in the evening papers and little of his material is of the hackneyed sort. Duncan is a comedian rather than a ventriloquist, but as a comedian he is far better than the average run of monologue people. Cecelia Weston does foul murder to Nora Bayes' nonsense song and does some other stunts in the song line. She is tiresome in the extreme because wholly lacking in cleverness. Stanley and Wilson replace Kelly and Kent. Dorris Wilson is replaced by an amateur who is a fine singer, but no actress. She should make up her hands better. They look like a washwoman's. The Eight Shetlands did three stunts. In their first song, something about a "band, band, band," they are so breathless that it sounds like a succession of damns. Smaun Sing Hpoo attracted much attention to the little he does and there was the Vitagraph.

Shows of the Week

PROCTOR'S FIFTY-EIGHTH STREET.

Paul Conchas and Adele Ritchie share the biggest and blackest type at the Fifty-eighth Street this week, but there are other pebbles on the shore—to say nothing of six or seven different distributions of gifts, from dolls for the girls at the Saturday matinee to smoking trays for the men Monday evening. Miss Ritchie's voice shows small damage from the recently announced paralysis of the vocal cords. It is at times more nasal than is approved by vocal authorities, but it is not a wreck. Miss Ritchie in her effort to convince her audience that she is not a condescending prima donna, rendering her selections in icy rigidity, goes to the other extreme and overacts. Her selections please and they are sung with excellent method. She is making good even for a large salary. Paul Conchas with his specialty more than pleased. He works to fine effect and with his capital comedy assistant makes appeal in both directions. Gillette's Dogs are as clever as ever, and the leaping dogs remain the real stars, though the pantomime draws the greater applause. Hines and Remington were a real hit with their old act freshened up with some new stuff. Earle Remington is bright, if not beautiful, and she keeps the act new, though she would confer a favor by sending the kindling wood song to a better land. Greene and Werner were explosive but good. The man appears to imagine that he can make up in volume what he lacks in quality of voice, and at times one wishes that he was further away. Greater restraint would give the act a finish it does not now possess. Eddie Girard and Jessie Gardner have changed their act about a little. Mr. Girard will never be able to get away from his Irish policeman and to some this character has become worse than tiresome, but he plays it with a finish that is rare. Mr. and Mrs. Jimmie Barry are showing their "Village Cut Up" for the first time here. The would-be-wise country youth who knows all of the actresses through the pictures in the Police Gazette gives Mr. Barry a chance, but there are some jokes in the act good only to those with an intimate knowledge of show life in the small towns. The rest please city audiences, and the routine is better than the last they had. Still in the line of improvement will Mr. Barry please cut out the cheap and silly street car encore? Edestus with his balancing shows steady improvement, but is unfortunate that he has not been abroad for a couple of years. As an imported act he could command a far better program place with the same work. Trovollo's new act has a real novelty in its dancing figure. The dummy is cleverly worked and the effect is one of reality. Old jokes and stale songs hurt an ambitious offering. There were also motion pictures.

"Special announcement." Robert Grau has not had a company out for more than a week. He must be contemplating an extra large company next time.

TONY PASTOR'S.

Plenty of good acts are to be found at Pastor's this week, the top line attraction being De Witt Burns and Torrance in a pretty little act suggestive of "Babes in Toyland," but scarcely to be called a steal. It pleased much and deserved success. The extra attraction, Nan Engleton, will be found recorded in the New Act department. Jeannette Dupree, who has cut loose from burlesque companies, offers a singing specialty. Her choice of songs could be improved upon, for she takes water at the last and after having sung the praises of beer, lauds the more plebeian fluid—principally for cooking purposes. In between she sings "Jusqu'a la" from ancient days. It gives her a good song; much better than the others she sings, but with better songs and a trifle more refinement of method Miss Dupree could make a hit of size and length. A sketch of the sort Marie Stuart plays might prove effective if she can forget the Australian Burlesquers and similar offenses. Kine and Gotthold sadly need a new sketch. This one they have has been pretty well worked out. It still seems to please, but a Pastor audience is famous for its loyalty to favorites. Reidy and Currier are in good voice and have a splendid selection of songs. The act is a good one and they profit by not trying to make a sketch out of a singing act. Newell and Niblo do good work on the xylophones and better playing on saxaphones, specializing these two instruments. Incidentally they do not play an overture on the xylophones, preferring to make up a medley of various bits. In truth they are friends of humanity. Harry B. Lester fared well with some imitations and winds up the first section of the programme. The lesser acts are less successful. Nibbe and Bordeau show a skit which is a hash of dialect. Mr. Nibbe would do better to stick to one character instead of showing how many types he could play if he had time. It suggests a one man opera without a change of costume. The Paragon Trio offer some dancing of a sort and some talk that might as well be forgotten. Le Clair and West are an accident rather than an act. Frank Elmo narrowly escapes having a good act. He is a trifle too fond of mechanical magic, and there is a lack of cohesion. No matter how much the young woman who assists him desires to sing, she should not be permitted to. Even were she a better singer, a solo is out of place in a magical specialty. Kitty Hart is notable rather for her enunciation than her singing. You can actually tell what she is singing about. There are pictures at both ends of the bill. Mike Bernard should be given a solo. He is really one of the permanent attractions.

Geo. M. Cohan is supposed to have written Tod Sloan's monologue. If he did, he isn't bragging about it.

DEWEY.

Changes have come on the burlesque stage in the past few years. A couple of years ago a show played without obscenity and with very little vulgarity would be the talk of the season. Now the shows are pretty fairly decent, and the Tiger Lilies at the Dewey this week offer a crude brand of farce and split skirts instead of full tights and slapstick comedy. The first part, "The Disputed Check," is a condensation of a farce called "Two Jolly Rovers" (though Dan Gracey says he wrote it) and the afterpiece recalls "The Strategists," "A Hot Old Time" and numerous other offerings. The humor of the latter—such as it is—lies in the pranks of a young male person who in turn makes up as his own father and the parent of his fiancee. It is a somewhat crude effort but pleases. The chorus is not smart working, though both the stage manager and the musical director appear to have been hard at work upon the troupe. The costuming is very poorly done. In the olio the three La Maze Brothers calmly steal the billing of Rice and Prevost and come as close to "Bumpty Bumps" as the limited ability of the comedian will permit. They should cut it out. They could make appeal with their double table work and a more honest hit would be to their credit. There is some small proportion of acrobatic work that is good. Ada Burnett was well liked in songs. She has a compelling style and as a single act is better than when she and Dan Gracey did a sketch. Gracey confines himself to playing comedy leads in the farces, and he, too, profits by the change. The Musical Bells fall just short of being a big act. If they will work on their act they will be able to get important money. The ragtime playing shows skill and some appreciation of phrasing. They should work along this line to the exclusion of the hand bells which they use for an opener. This set of bells is in poor tune. Their concertina work was the worst thing they did. The Clarence Sisters waste valuable time with a song. There is some skipping rope and step dances which serve better but if they were really imported from Australia, as the programme would lead us to believe, it was a waste of steamer tickets. We have equally poor artists here. Zara and Stetson do some very good baton juggling, but have evidently had to cut down their act. It is as well, for a little of this sort of thing is a whole act and a lot of the same sort is a nuisance. Howell and Emerson do such good dancing that it is a pity that they have to spoil it with a lot of talking. It works out a pretty fair olio. The farces might be improved and there is plenty of room for better showing in the costumes of the chorus. There is not one single dress that will pass as good. There was a large attendance, and it is evident that with a better class of shows the Dewey is doing a much better business.

CORKS REDIVIVUS.

He was a trifle threadbare and as he stood in the doorway peering into the cafe, one might have supposed him to be some beggar debating the expedient of trying to "work" the room. The man's eye lit up and he advanced to a table with the air of one assured of a welcome. It was not the same old table, and Fritz, the fat, but human, waiter had gone to his earthly reward in the shape of an uptown all-night restaurant, but there was still some of the gang left and there were seidls, beaded with beery perspiration, on the table.

"Yes," explained the Human Corkscrew, "it's me over the home plate at last. I never did have no luck—until now," he added as the new waiter hove into the offing with a froth-topped cylinder of crystal. "It was me to the land where they fly the red, white and green flag, and it was me for the green.

"Say, down there where they manufacture 'greasers' and call them Mexicans they make you deliver the goods. If you have a three sheet with an earthquake and don't deliver a real earthquake, it's you for the jail for life or until they get tired of paying your board and take you out and shoot you. I had a three sheet of my garden of Eden at where I do a contortion act to a real Eve. Just because Eve wore a pirate suit they pinched me. It she'd been the real thing they'd have pinched me anyway. It was me in a dobe jail for two years. I just got back. When I saw the town—it was like a seidl in Sahara.

"It was me for the real papers and the first thing to hit the eye is the color line. After that sojourn with the plain gulpers I never want to see a brunette again—never again, even if it does mean a lost week. It's not a color line for me—just a horrible memory of a land where the military uniform is a pair of pants and a sword. They all of them have the sword, even the low privates.

"All the same it must gall to see some chap who might be a waiter if it wasn't for the variety stage copping the money that ought to go to us if it wasn't for the coons and the dramatic headliners. It must kinder hurt to see the black type goin' to the black man and the white man getting the yellow or mulatto end, but they seem to hit the bank roll for about all they need for crap money, while the chap with the white skin and the old act can go yell all he wants to.

"Williams and Walker pulled down $1,750 from Willie Hammerstein and $2,000 from Proctor. That's the answer. What's the question?" and Corks buried his face in the seidl of beer.

A peculiar happening of the opening night at the Hippodrome was the vicious rush from the wings of a bulldog at one of Miss Marquis' ponies during her performance. The pony struck the dog with his hoof, and then trotted around the ring with the dog after it, snapping and snarling.

Shows of the Week

HOW IT HAPPENED.

The atmosphere had a moody oppression as I slowly walked up the street. There were doubts as to my reception. The Head of the House opened the door, and in a questioning voice said:

"Do we eat?"

"Sure," says I, "I'm working now."

"Really," says she, "when did the fit come on?"

"Don't get smart," I says, sore as the devil, for I had tried hard enough.

"I'm too hungry," says she. "What are you working at, the Subway?"

"Nope," says I, trying to smile, knowing I would start something: "Vaudeville."

"Vaudeville!" she shrieked; "vaudeville! have I got to go up against that again?"

"Not necessarily," says I, "you look good at home."

"When do you commence this agony?" she says, with the edge a little taken off.

"Right away," says I, "so get your bonnet."

"Me put a hat on," says she, "to see eight acts and some animals?"

"Why the animals?" says I. "Aren't the acts enough?"

"Well, anyway," says she, "the animals don't know any better."

"True enough, wishing we were all dumb," says I.

"Want to hear a secret?" says she suddenly.

"Any news?" says I, never falling.

"It will be to you," she says.

"All right," says I, "hand it over."

"You are going to quit that job," she says.

"Who passed that out?" says I.

"Just made up my mind to it," says she.

"Then you don't eat," says I.

"Rather that than vaudeville," she says.

"Very well," says I, "come on down to the office and I'll get discharged. Did you get that?" I says.

"I did," says she. "Who's the fireman, and how'll you manage it?"

"Money?" says she. "Have you money?"

"Have I money?" I says. "Why, we can eat our heads off."

"How about a dress now and then?" says she.

"Right," says I, "you can go the limit if I hold down this job."

"It's about time," says she. "There's been long waits between square meals since I met you."

"That's the talk," says I. "You should be in charge of a suicide factory."

"Come on," she says, "you will quit that job now."

"Perfectly willing and hope you starve to death," I says, getting my hat and starting downtown.

Just before reaching Times Square she says: "If I let you work will you promise?"

"What?" says I.

"No more waking me up to tell me about a funny finish for a sketch?"

"Easy," says I, "it isn't funny any more."

"Well, then," says she, "let's go to Hammerstein's."

HYDE & BEHMAN'S.

"Old Timers" were the feature of the bill. While this is a figure of speech only in so far as it relates to Maggie Cline, still Maggie was there. As she remarked to the drummer, pointing to a diamond breastpin she wore, "Do you know why I'm working this week? To save that."

"The Evergreen" will never grow old in the hearts of the "regulars" or in the singing of Irish songs. No woman can approach her in that line, and she retains that personality which "gets" the house from her entrance.

Lew Bloom and Jane Cooper in "A Picture From Life" are going very well indeed. Bloom has brightened up his talk and sketch, and it is now a laugh producer throughout.

Lew Hawkins as a monologist depends upon your state of mind. His parodies and songs are much preferred to anything else.

Richard (Dick) Golden presents "Old Jed Prouty in Boston." "Jed" anywhere would get lost without Golden. His character work as the "Down Easter" is the maintenance of the playlet, which has no action. Ninnett Barrett, of the company, made the most favorable impression as the French maid, speaking the foreign language familiarly. Katherine Kittleman enacted the role of a wife to Whiteman Mott's husband. Miss Kittleman did not look the part at all, her husband being very young, and it militated against their scenes together, hurting the effect.

Adamini and Taylor were changed from next to last to number two on the bill. The act is a singing one, called "The Wandering Minstrels," carrying a special drop, which requires the calcium. The setting should be changed, as Miss Taylor is unable to show to advantage under soft colored lights.

The Majestic Trio is composed of the regulation colored people, two men and a woman, singing not any too new songs nor overworking in the dancing department. The funny one of the bunch has helped himself to other persons' "stuff" in plenty.

The three De Koes show good head balancing, but use pads. It is customary nowadays to wear these head pads for this style of acrobatics, but the same work, if not better, was done over forty years ago without their assistance.

Coin's dogs in a pantomime made a favorable impression. The animals do not bark during the performance and the reason ascribed therefor is that the "kiyoodles" are told before each performance that they are going to give a pantomime.

Fred Hallen and Molly Fuller in a new sketch are reviewed in New Acts.

THE HIPPODROME.

Thompson & Dundy excelled themselves on Wednesday night, when an entire new production was given without a single feature imported from their own Luna Park at "the Island."

"The Society Circus" sounds much better than the circus itself, but the spectacular ending overbalances everything else. The wonderful stage management of these immense productions here cannot but excite intense admiration, and is really more to be accounted for in the success of the Hippodrome than the performance itself.

No place of amusement has a more expensive operation on its hands in contemplating something new than the Hippodrome. It was closed for several performances prior to the first night, which meant a large financial loss, in itself, to the management, but the means were justified in the result.

Sidney Rosenfeld wrote the book of "A Society Circus," which is intelligible. Manuel Klein wrote the music, having one particularly pretty number, and the scenery was painted by Arthur Voegtlin, but Edward P. Temple managed the stage—this was the real factor of success.

The variety part of the entertainment is found in a stranded circus being helped on to prosperity by the "tainted" money of a doubtful Duchess, who engages the performers to amuse her friends at a house party.

There are nine acts and although the programme makes bold to state that they "may be seen nowhere else," five of the numbers have played about town before—the Augoust Family, Marguerite and Hanley, Caicedo, Albert Crandall and the O'Meers Sisters.

Miss Marquis and her ponies have been showing here some time. The Powell sisters in posings on horses while slowly moving is not sensational in any degree, and a poor act of its kind. The Heras Family, ground acrobats, is no more new than their acrobatic work, while the four Marnos, another ground acrobatic quartet, depend upon a seesaw board to make the throws. This was first done over here by the Joscarrys incidentally, but the Marnos depend altogether upon it. Claire Heliot and her lions have the stage to themselves. The act resembles Agie's, with a few more animals. Whereas Agie must punch the brutes to have them growl, Miss Heliot must punch very hard to induce the opening of their eyes so the meat dangling in front will be seen.

A very funny burlesque of this is given in the jungle scene, together with a good-looking lot of monkeys, led by the four Rianos, who are lost among the crowd.

Marceline and Frank Slivers Oakley, the clowns, have little opportunity and do not take advantage of that little. Slivers makes an entrance in a boat, and the idea is so obviously taken from "Fantana" that it declines to be humorous.

Those having the "Hipritis" fever will go many times, no doubt, but to the others who consider once sufficient, that will do.

HURTIG & SEAMON'S.

Bessie Clayton headed the bill which had strong opposition at the Alhambra, and in Geo. M. Cohan ("Little Johnny Jones") at the Harlem Opera House.

Miss Clayton consumed six minutes, dancing actually about three and one-half. Barring no one, she is the most marvellous American toe dancer. She opens with a song, which is excused through maximum time required. Miss Clayton gives indication of pain while on her toes, relaxing into a smile only with an effort. The audience could not get enough.

Mark Sullivan should be called an imitator rather than a monologist. He does Lew Dockstader, Willis P. Sweatnam, James Thornton, James T. Power and James McIntyre. Mr. Sullivan has a flexibility and control of voice which allows of a faithful reproduction of the tones of all, excepting Thornton. The others are all equally good. Upon his diverging into stories and recitations, he drops somewhat. "Anthony's Speech" should be cut. It is too evidently burlesque, and the imitations should be used to finish with.

John and Bertha Gleason, with Fred Houlihan at the piano, have an act that would go better if the Gleasons could discover how to go through it without singing. Neither has a voice. Each must know it. Houlihan is not a star performer on the piano. He happily fills in, however, and if the applause of the audience is appreciated each time given, Mr. Houlihan should acknowledge by rising, not retaining his seat on the stool as though it were his due.

Ray Cox is a young lady of considerable height, with an erroneous idea that the time wasted in giving imitations of soubrettes singing coon songs is well spent. It is a mistake. Miss Cox is far too clever in her delineations of the darkey to allow this to prevail, and should devote all her time to the main subject. Although badly placed on the bill, she scored largely.

The three Rio Brothers appeared in ring acrobatics, but whether the "originals" or not is undecided. There have been so many "original Rios."

Charles and Edna Harris were the first to appear. Harris is of the old team and it is judged that Edna, his present partner, must be the daughter. She is a very young girl who sings one song. Even that one is to be regretted. Miss Harris is absolutely without a suspicion of a voice. Her father, if he is that, should try some other make-up and change, just for novelty if nothing else, and also be prevented from parading the fact that the girl is not his wife. His remark that "I am no robber of cradles" is entirely uncalled for.

The orchestra at this house, led by Joe Ali, is repeatedly drowning out the music or singing of acts on the stage lately. Known as one of the best vaudeville orchestras in the city, more care should be exercised before that reputation is lost.

Wilfred Clarke in "No More Trouble" and Metcalf, Paddock and Al. Edwards in a musical act will be found reviewed in the Department of New Acts.

Shows of the Week

KEITH'S UNION SQUARE.

Wednesday afternoon the stereopticon did not open the show. Always go Wednesday afternoon. But To-To did, which is almost as cruel. How the act ever reached vaudeville is a larger mystery than the one advertised regarding the "gold brick."

Josephine Cohan was the headliner in her latest sketch, "Friday, the 13th," which four well known persons of varied talents assisted in making up. All fell down together.

Fred Niblo had a monologue which the audience liked. Niblo's method is to be commended, for you get over the old ones quickly through his rapid delivery.

Paul Barnes is another monologist. With a good voice and rather pleasant manner, it is to be devoutly wished that he never takes a partner again. All his stuff is good—so good that he should cut the songs.

Cook and Sylvia in a singing and dancing turn show fairly. The girl works, while Cook parts his hair in the middle. Mullen and Corell have some acrobatic work which is not equal to the comedy of the act.

Edward Mollenhauer is 80 years old and founded the first conservatory of music in this country, according to the programme. There is a conservatory bearing that name in Harlem. Perhaps that's it. And perhaps the management here had the idea that by engaging him all the acquaintances he has formed in the past eighty years would pack the house ten hours a day to hear Mr. Mollenhauer play his own compositions on the violin. Perhaps they have. But if so they did not get in early.

Harry Pilcer is a young man who sings and dances without much apparent experience. He has a good enough voice to take a girl partner, and clean up in the singing department for his style of act. His imitation of Geo. Nelson giving an imitation of Geo. Cohan is an awful reflection upon Mr. Nelson.

The three Madcaps and the Imperial Japanese troupe were among the many, while McKissick and Shadney, a colored team, made a hit to those in front by the woman wearing a wig. She also wore forty-three different colors in her dress. A change displayed a costume costing possibly $4.50.

Will Rogers placed the large end of a lasso wherever he liked and Parros Brothers did some hand balancing.

Mayme Remington and her pickaninnies were there. Whenever you go to the opening of a new vaudeville theatre you always find Mayme. The managers believe her a mascot, and she is always trying. May fail now and then, but continually getting out something new—excepting the "picks."

It is reported that Joe Hart, Carrie De Mar, Fred Hallen and Molly Fuller will soon join hands in a specially prepared sketch. Whether the name will again be Hallen and Hart, Hart and Hallen or something to be decided upon is not known.

COLONIAL.

Wherever Clayton White and Marie Stuart are located there you will find laughs, and in "Paris" this week there is no exception. Mr. White played the dual role in his best vein on Monday afternoon. Exclamations of "he's good" were frequent.

Miss Stuart gave her usual excellent performance, and Nellie D'Arcy as the wife interpreted the part in an intelligent manner.

Fanny Rice, her cabinet and a drop, monogramed "F. R.," were among the fortunate ones. The miniature figures pleased. An imitation of Albert Chevalier has been added, but the "baby" hit still remains the best. Miss Rice should nurse her voice. It sounds strained.

Geo. W. Day as a monologist does not seem to realize the difference between Oshkosh, Wis., and New York city. He is still talking about Rockefeller and "tainted money." His "family" talk does not send the audience into convulsions either. If Mr. Day will attempt to convey the idea he believes there is some humor, at least, in the patter, those in front may be induced to share it.

Watson, Hutchings and Edwards in "The Vaudeville Exchange" manage to have their names printed on the program twice. "And Company" is added to the title, but as the "Co." seems to be only a monkey, that invites invidious comparison. A new act or sketch is due, and it can't be accepted that Harry Watson is a real funny man until that has been accomplished. Ed. Edwards plays a critic in an almost human manner.

Chas Guyer and Nellie O'Neill are doing their "rough-house" dancing to the unmistakable delight of the public. The violent exercise is having a peculiar result on the couple. While Miss O'Neill is growing somewhat stouter, Guyer is losing. But Nellie's added avoirdupois does not appear at the extremes.

Louise Gunning is back again singing Scotch songs in a similar dress. Miss Gunning presents a very pretty picture on the stage.

The Outlaw Trio are on the bill, while Lawson and Namon in trick bicycle riding and bag punching opened it.

A review of the Military Octette will be found in the Department of New Acts.

Nella Bergen, having been thoroughly initiated into the mysteries of vaudeville, is enjoying it immensely, she says. The first week she played in the continuous she was at a complete loss to understand just why the usual agent's commission should be deducted from her weekly stipend—inasmuch as Manager H. B. Harris signed all her contracts for the first few weeks. Miss Bergen was completely innocent of the aforesaid clause, and refused to accept the money until Manager Harris came to her rescue. The singer is full-fledged now in all the intricate details of vaudeville contracts.

PROCTOR'S TWENTY-THIRD ST.

The bill is well put together, and ran through easily. The most noticeable thing in connection with it was one song, which was first parodied, then sung straight, and finally blown at you through the end of a horn in three different acts. One was ready to believe before leaving that this music publisher, whoever he is, has secured a corner.

Hayman and Franklin opened the show in what undoubtedly is presumed to be a sketch, as it is called "A Matrimonial Agency." As a matter of fact it is nothing more or less than a conversation, and more particularly "nothing."

The man attempts a Hebrew character, forgetting the dialect in the talk, and recalling it in the parodies, where it is lost. If there is any ability here, it will never be discovered in the present offering. The woman overdresses, and what is needed is revision, even if some money must be paid to secure it.

Chassino, in shadowgraphs, did many intricate figures with both hands and feet. It would be a pleasant act to sit through were it not that "Mr." Chassino needs to be cleanly shaven.

Emma Carus was number three on the programme, which speaks better for it than anything else could. Miss Carus sang five songs. She is growing careless of her voice, but does not strike the deep contralto as often as formerly. Two of her selections were good; the others indifferent. She is developing coon singing to a high degree.

"Colonel" Gaston Bordeverry shot away numberless cartridges and impressed the house as a remarkable shooter. Technically any sharpshooter can do as well. The undressing, which is the sensation of the act, is accomplished through aiming at bull-eyes placed on the woman's dress where it is to be released. The woman herself, Miss Leonie DeLausanne, is a very slim target, wearing a bow in the back of her dress to indicate where standing.

The three Keatons do a burlesque on the "Colonel." The "kid" (Buster) seems to be impromptu in several different ways, and if this be so he will grow to be a headliner alone, provided the boy remains in this division.

Mr. and Mrs. Sidney Drew gave "The Yellow Dragon," which is somewhat familiar, but was very peaceful in a desert of acts and comedy.

The sketch is good, both give a finished performance and are carrying a capable company.

Avery and Hart, two real coons of different hues, are following the footsteps of Williams and Walker, if they haven't passed them. Too much time is consumed arriving at the point, but otherwise they kill time agreeably.

Paul Sandor, a ventriloquist dog trainer, has an excellent act, introducing the dogs dressed to represent a menagerie. He is a good ventriloquist, and the act, as it now stands, is a delight for children.

THE OFFICE BOY AND THE AGENTS.

Having occasion to drop in an agent's office one day this week I was informed by the Office Boy he had "just stepped out." The Boy further informed me he would be back shortly, and politely asked me to be seated.

We were alone and after a few minutes the Boy attempting sociability said:

"Looking for a date?"

"No," I replied. "Just wanted to see the agent personally."

"Ain't you in the biz?" he inquired.

Receiving a negative reply, the Boy looked me over and said: "Well say, then, you've got a hand-shake coming to yourself, all right. This business has got everything skinned a mile I ever seen. And an agent. Nothing to it. It's soft. Know this feller well? No? You ought to. He's peaches. What gets me anyway is how the performers stand for some of these fellers.

"This one's got more people conned than anybody I was ever up against before. Why, I used to work in an office downtown and when anybody come in we were making money out of or expected to, if we didn't get busy and be polite it was the fire for us.

"But some of these agents. Fine. Wish I could do it. Treat their customers just like hogs. The only live ones to them are the managers.

"Gee, say, you won't believe this, but it goes. When I first started working for this feller he didn't have a chair in his outside office. Let all the people stand up while waiting, until someone tipped him off he was going to get a roast for it.

"But that's not a marker. Why one day he told me to tell two headliners he couldn't see them as he was busy with a manager, and they should come again after they made a special trip down to see him. And who do you suppose he had in the inside room? A shine $40 a week sister act. Neither one of the girls had a license to work outside a laundry either at that. If I ever tell this lobster what I think of him, he'll either fire me or raise my salary. I don't care which.

"It's got me going. I'm commencing to think I'm the only human person on earth. They get away with it, too, that's where I'm stopped. But this business will get right some day, and these fourflushers will have to go back to work again. They'll be mighty glad then to get an act to notice them. You can stick a pin in that.

"Are you going? He'll be right in. Say, don't tell I was knocking."

Jeanette Lowrie has blossomed out as a finished monologist, and is hot on the trail of the male contingent in this line of work. She has a smart new idea to present in the vaudeville houses and will make her debut without Mr. Seabrooke in the act Xmas week at Hurtig & Seamon's. She will also add a song and dance to her "turn."

To-morrow night at the New York will mark the debut here of Amy Ricard, in vaudeville.

AT THE AMPHION.

Anna Laughlin, comedienne, late of "The Wizard of Oz," must have spent most of her time at the Amphion over in Brooklyn this week in wrinkling her cherubic countenance into angry frowns and murmuring through clenched teeth, "Curses on 't."

And not without cause. For, although she was featured in the biggest and blackest type of the printer's case, she was made to follow Leila McIntyre. The latter is almost unhonored and unsung in the billing, but she easily carried off the lion's share of popularity.

Miss McIntyre is the heavy end of the team of Hyams and McIntyre. They did a sketch called "Two Hundred Wives." The name doesn't matter. No more does Hyams. But Miss McIntyre has an opportunity for quiet and effective comedy and a couple of "baby songs." 'Twas these same "baby songs" that did the damage to Miss Laughlin's reception.

Miss McIntyre's child impersonation was as delightful and polished as was the literary creation of "Emmy Lou." One song called "Shame" got encore after encore.

Miss Laughlin's baby songs, coming after this, and separated only by an acrobatic turn and the intermission, made something of an anti-climax. Miss Laughlin appeared first in her "Wizard of Oz" bib and tucker, then blossomed out in long skirts. Her "baby song" did not catch the audience as well as it might have, for the reason already explained, but the graceful dance with which she closed her turn won her an enthusiastic recall.

With these two exceptions, and perhaps Snyder and Buckley, the musical comedy team, who are Brooklyn boys and local favorites, the bill ran very much to mediocrity. John Birch, who attempted to play half a dozen characters at once by the simple process of changing his hat, fell considerably below that classification.

Matthews and Harris had their farcical sketch, "Adam the Second." The act has material that could be made to go if it were in better hands. The woman of the team might be able to give a good burlesque of an amateur ingenue's first appearance. She could make it true to life without half trying.

Cartmel and Harris did an artistic dancing and singing specialty. Both members were dressed in excellent taste and their dancing was good enough to win a hearty encore. They led the bill, too, from the early end.

Caron and Farnum, the comedy acrobatic pair, did some fairly interesting tumbling and worked the slapstick pretty steadily, but much may be forgiven them in consideration of their courage in keeping to their own act and not grabbing off the stunts of Rice and Prevost, which of late has become widely popular with comedy acrobatic teams.

Mosher, Houghton and Mosher, with their comedy cycling specialty completed the bill.

Reggie Vanderbilt was observed around the Colonial last Monday afternoon. A Vanderbilt going into vaudeville. There must have been something very attractive about the bill there.

KEENEY'S

Sadie Martinot heads the procession at Keeney's Theatre, Brooklyn, this week. She is party of the first part in a pale and wobbly twenty-minute farce called "Wedded by Wire," which insistently reminds one of the sort of dramatic entertainment usually written by young high school students and produced at benefits for the basketball team. The trouble is that all the action of the sketch has happened before the audience is introduced to the principals. The result is that Miss Martinot and George D. Parker, in the persons of the reunited lovers, are engaged most of the time in telling each other who they are, what led to the present situation and other items of extraneous interest. This is designed as a delicate and artistic method of letting the audience know what the proceedings are all about. This end is accomplished, but only at the expense of a great deal of crude and tiresome dialogue. Charles F. Gotthold and George D. Parker are jointly responsible for the sketch.

Miss Martinot deserves better things. As the young widow in her present vehicle she makes a decidedly attractive figure, and were not the handicap so hopelessly heavy she might pull the act through.

Frank Bush was among those present with a batch of stories, most of them new, but a few, alas, lamentably old. In the latter class that hapless tale about the restaurant stew in which the oyster ate the crackers was heartlessly paraded. The funny thing about this last mentioned gag is that the audience laughed uproariously at it.

The Dixie Serenaders were an even half dozen negro singers whose voices blended well.

The novelty act of Rawson and June, consisting of boomerang throwing and archery stunts, caught the house. Miss June aforetime was something of an acrobatic and contortionist, but now her figure approaches the voluptuous, and spear throwing at a mark is about the only exercise it permits. She wore tights, however, very acceptably. The Rawson end of the combination did some remarkable manipulation of the Australian weapon, making it skim about the balcony railings and return to the stage.

Smirl and Kessner presented "The Bell Boy and the Maid," as the programme had it. The act is a combination of dancing and gymnastics, and was acceptably done.

Singer's Monkeys and Dogs had some new tricks, the novelties being a Chinese laundry scene by two monkeys and a bicycle stunt by a third. Tascott, billed as "The Champion Coon Shouter," and Wood and Ray completed the bill.

BESSIE McCOY COMING IN.

Bessie McCoy, formerly of the McCoy sisters, and more lately prominent at the Hippodrome, is having an elaborate act composed of herself and six girls put together. About $2,500 spent on costumes is expected to create the best dressed group in the business. Six weeks will be booked through M. S. Bentham, who worked out the idea, and then Bessie will return to the cast of the Hippodrome show, when it opens in Chicago some time during February.

American Variety Theatres.

NEW YORK CITY.

Hippodrome—Thompson & Dundy.
Proctor's 23d—Chas. E. Graham.
Proctor's 53d—M. E. Robinson.
Alhambra—Dave Robinson.
Colonial—Wm. Massaud.
Hammerstein's—Wm. Hammerstein.
Tony Pastor's—H. S. Sanderson.
Keith's—E. F. Rogers.
Atlantic Garden—W. Kramer's Sons.
Palace—Freeman Bernstein.
Family—Al. Onken.
Dewey—Geo. Kraus.
Gotham—
London—J. H. Curtin.
Miner's 8th—E. D. Miner.
Miner's Bowery—E. D. Miner.
Circle—Lew Parker.
Huber's—J. H. Anderson.
Hurtig & Seamon—Ben Hurtig.

BROOKLYN.

Imperial—W. T. Grover.
Amphion—W. T. Grover.
Orpheum—F. F. Williams.
Gotham—Ed. Girard.
Hyde & Behman—Nick Norton.
Star—Archie Ellis.
Gaiety—Jas. Clarke.
Unique—F. B. Carr.
Alcazar—F. L. Pixley.
Nassau—F. F. Fleck.
Keeney's—Frank A. Keeney.
Garden—Ed. F. Keeley.

ARKANSAS.

Hot Springs:—Majestic, T. R. MacMeechen.

CALIFORNIA.

San Francisco:—Orpheum, M. Meyerfield, Jr., John Morrissey; Chutes; Fischer's, C. Fischer.
Los Angeles:—Orpheum; Unique, Hentz & Zallee; Casino, A. J. Morganstein; Cineograph, J. A. Browne; Empire, Billy Banks.
Oakland:—Bell, Ed. Homan; Novelty, Tony Lubelski; Empire, E. N. Carlson.
Sacramento:—Acme, Chas. Goddard.
San Diego:—Pickwick, Palmer & Fulkerson.
San Jose:—Victory, Sam Harris.

COLORADO.

Denver:—Orpheum, Crystal, G. Ira Adams; Novelty, H. Lubelski.
Colorado Springs:—Empire, Chas. Alphin.
Pueblo:—Earl, Geo. W. Morris; Rookery, Jack Martin.

CONNECTICUT.

New Haven:—Poli's, S. Z. Poli, P. Alonzo.
Hartford:—Poli's, Louis C. Kilby.
Waterbury:—Jacque's, Jean Jacque.

DELAWARE.

Wilmington:—Garrick, Wm. L. Dockstader.

DISTRICT OF COLUMBIA.

Washington:—Chase's, Miss H. Winnifred DeWitt; Lyceum, Eugene Kernan.

GEORGIA.

Atlanta:—Star, J. B. Thompson.

ILLINOIS.

Chicago:—Olympic, Abe Jacobs; Haymarket, W. W. Freeman; Folly, John A. Fennessy; Trocadero, Harry H. Hedges; Euson, Sid. J. Euson; Howard, M. Magnus.
Springfield:—Gaiety, Smith & Burton.
Peoria:—Main St., J. C. Cutler; Weast's, Chas. Bartson.
Galesburg:—Bijou, F. E. Payden.
Decatur:—Bijou, A. Sigfried.
Joliet:—Grand, Louis Goldberg.
Quincy:—Bijou, Patrick & McConnell.

INDIANA.

Indianapolis:—Grand Opera House, Shafer Ziegler; Empire, Chas. Zimmermann.
Terre Haute:—Lyric, Barydt & Hoefler.
Frankfort:—Crystal, Chas. Welch.
Kokomo:—Crystal, W. E. Finley.
Fort Wayne:—Masonic Temple, F. E. Stonder.
Evansville:—Bijou, Geo. Sellinger.
Richmond:—New Phillips, O. G. Murray.
Logansport:—Crystal, W. T. Randall.
Muncie:—Star, R. H. Osgoodby.

IOWA.

Des Moines:—Bijou, Fred Buchanan.
Mirror, W. A. Gourley.
Keokuk:—La Salle, D. E. Reeves.
Burlington:—Garrick, Vic. Hugo.
Cedar Rapids:—People's, Vic. Hugo.
Davenport:—Elite, H. A. Sodini.
Dubuque:—Bijou, Jake Rosenthal.
Waterloo:—Electric, E. H. Johnson.
Council Bluffs:—Gem, Winchester & Smith.

KANSAS.

Leavenworth:—People, J. H. Dempsey.
Wichita:—Crystal, Olsen Bros.
Topeka:—Novelty, A. H. Haglan; Star.

KENTUCKY.

Louisville:—Buckingham, Whallen Bros.; Hopkins, Wm. Reichman.

LOUISIANA.

New Orleans:—Orpheum; Greenwald, Henry Greenwald.

MARYLAND.

Baltimore:—Maryland, Jos. L. Kernan; Monumental, Jos. L. Kernan.

MASSACHUSETTS.

Boston:—Keith's, B. F. Keith; Howard, Carl D. Lothrop; Palace, Chas. H. Waldron; Columbia, Harry N. Farren; Lyceum, G. H. Batcheller; Austin & Stone's Museum, A. B. White.
Springfield:—Poli's, J. C. Criddle.
Lowell:—People's, H. A. Woodward; Lowell Opera House, Fay Bros. & Hosford; Boston.
Worcester:—Park, A. T. Wilton; Poli's, Chas. W. Fonda; Palace.
Holyoke:—Empire, T. F. Murray.
Fall River:—Bijou, C. E. Cook; Casto, Al. Haynes; Nickelodeon.
Lynn:—Auditorium, Harry Katzes; Gem, C. W. Sheafe.
New Bedford:—Hathaway's, T. B. Bayles.
Lawrence:—Colonial, Al. Haynes; Casino, W. L. Gallagher.
North Adams:—Richmond, Wm. P. Meade.

MICHIGAN.

Detroit:—Temple, James H. Moore; Avenue, Drew & Campbell; Crystal, J. J. Nash.
Jackson:—Bijou, W. S. Butterfield.
Grand Rapids:—Grand Opera House, Churchill & Davis.
Saginaw:—Jeffers, Sam Marks.
Bay City:—Bijou, J. D. Pilmore.
Lansing:—Bijou, D. J. Robson.
Battle Creek:—Bijou, W. S. Butterfield.
Escanaba:—Ben's, B. Salinsky.
Muskegon:—Crystal, T. T. Brott.

MINNESOTA.

Minneapolis:—Orpheum; Lyceum, I. C. Spiers; Dewey, W. A. Singer; Unique, John Elliott.
St. Paul:—Orpheum, Chas. Ferok; Star, J. C. Van Roo; Empire, A. Weinholzer.
Duluth:—Bijou, Joe Maitland, Metropolitan, Wm. Longstreet.

MISSOURI.

Kansas City:—National, F. L. Flanders;

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Springfield:—Star, G. H. Olendorf.
St. Louis:—Columbia, Mr. Tate; Standard, Jas. Butler; Gaiety, O. T. Crawford; Globe, H. F. Hecker.
Joplin:—Lyric, C. E. Hodkins.

MONTANA.

Butte:—Family, Francis Nelsonia.

VIRGINIA.

Norfolk:—Bijou, Abb Smith; Acme, Wilkerson & Manzie; Auditorium, J. M. Barton; Manhattan, Crinnian Bros.

MAINE.

Portland:—Portland, J. H. Moore; Liberty, Grand, Star.

NEBRASKA.

Omaha:—Orpheum, Novelty; P. H. Maland.
Lincoln:—Lyric, H. M. Miller.

NEW HAMPSHIRE.

Manchester:—Park, John Stiles.

NEW JERSEY.

Newark:—Proctor's; Waldmann's, W. S. Clark.
Trenton:—Trent, Edw. Renton.
Jersey City:—Bon Ton, T. W. Dinkins.
Atlantic:—Young's Pier, Steel Pier.
Paterson:—Empire, M. Bruggeman; Family, Morris Simms; Bijou, J. A. Rowley.
Hoboken:—Empire, A. M. Bruggemann.

NEW YORK.

Buffalo:—Shea's, M. L. Shea; Lafayette, C. M. Bagg; Garden, Chas. McMahon; Linn's Museum.
Albany:—Proctor's, Howard Graham; Gaiety, H. B. Nichols.
Rochester:—Cook Opera House, W. B. McCallum; Corinthian, H. C. Jacobs.
Utica:—Orpheum, Walt Vincent; Dewey Music Hall, David Barry.
Troy:—Proctor's, W. H. Graham; Royal, Wm. H. Buck.
Elmira:—Rialto, F. W. McConnell.
Poughkeepsie:—Family, Vic D. Leavitt.
Schenectady:—Mohawk, Jos. Weber.
Syracuse:—Grand Opera House, C. H. Plummer.
Yonkers:—Doric, Henry Meyer.
Gloversville:—Family, J. B. Morris.

OHIO.

Cincinnati:—Columbia, M. C. Anderson; Standard, C. B. Arnold; People's, Jas. Fennessy.
Cleveland:—Keith's, H. A. Daniels; Lyric, E. R. Lang; Star, Drew & Campbell; Empire, Chas. W. Dinzinger.
Canton:—Palm Garden, C. W. Kelley.
Toledo:—Empire, Abe Shapiro; Arcade, H. H. Lamkin.
Arlon:—Unique, A. Phillion.
Portsmouth:—New Orpheum.
Dayton:—Odeon, Louis Wheeler & Curran; Park, G. K. Barrows.
Springfield:—Orpheum, Gus Sun.

OREGON.

Portland:—Baker's, G. L. Baker; Star, F. H. Errickson; Grand, J. H. Errickson; Liberty, Keating & Flood.
Danville:—Bijou, H. C. Engledrum.

PENNSYLVANIA.

Philadelphia:—Casino, Elias Koenig & Lederer; Bijou, Geo. W. Kife; Lyceum, John J. Jermon; Trocadero, Fred Wilson; Empire, W. B. Allen; Eleventh St. Opera, Frank Dumont; Bon Ton, Frank V. Dunn; Ninth and Arch Sts. Museum, C. A. Bradenburg; Keith's, H. T. Jordan.
Pittsburgh:—Grand Opera House, Harry Davis; Gaiety, Jas. E. Orr; Academy of Music, H. W. Williams, Jr.
Scranton:—Star, Alf. G. Harrington; Family, D. F. McCoy.
Pottsville:—Family, H. D'Esta.
York:—Parlor, Wm. B. Pyle.
Mahanoy City:—Family, E. F. McAtte.
Hazelton:—Family, H. J. Knoblauch.
Lancaster:—Family, Edw. Mozart.
Pottstown:—Family.
Reading:—Orpheum, Frank D. Hill; Bijou.
Shamokin:—Family, W. D. Nields.

RHODE ISLAND.

Providence:—Keith's, Chas. Lovenberg; Westminster, Geo. H. Batcheller.
Woonsocket:—Hub, Jas. W. Conklin.
Pawtucket:—New, J. W. Capron.

TENNESSEE.

Memphis:—Hopkin's, A. B. Morrison.

TEXAS.

Houston:—Majestic, C. C. Cunningham; Standard, Alvido & Lasserres.
Fort Worth:—Star, E. H. Dinwiddie.
Dallas:—Majestic, Nathan Pitsnect; Fair, Sidney Smith.
Waco:—Majestic, Will Hold.

UTAH.

Salt Lake City:—Lyric.

WEST VIRGINIA.

Wheeling:—Bijou, H. W. Rodgers.

WASHINGTON.

Seattle:—Orpheum, E. J. Donellan; Pantages, Alex Pantages; Seattle, John Cort; Central, Don C. Pooler; Star, M. G. Winstock.
Tacoma:—Savoy, C. York; Grand, Dean Worley, Crystal, Orpheum.

WISCONSIN.

Milwaukee:—Star, E. R. Trottman; Crystal, F. B. Winter; Grand, W. W. Gregg.
Beloit:—Family, Meacham & Flenkigen.
Janesville:—West Side, Clarence Burdick.
La Crosse:—Bijou, W. F. Gallagher.
Fond Du Lac:—Ideal, F. J. O'Brien.
Racine:—Bijou, F. J. O'Brien.
Madison:—Flon, Max Flon.
Superior:—(New).
Kenosha:—Bijou, S. J. O'Brien

CANADA.

Toronto:—Star, S. W. Stair.
Hamilton:—Star, T. G. Appleton.
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London:—Bennett's, C. W. Bennett.
Winnipeg, Manitoba, Canada:—Dominion, David Douglas.

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Chicago, Ill.—Post Office News Co., 178 Dearborn street.
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As an incentive to all, the story, article or item we consider the best received each week, judged on all points, will be printed with the full name of writer, who will receive from us FIVE DOLLARS for the PRIZE STORY.

LEW DOCKSTADER ATTACHED.

PHILADELPHIA, Pa., Dec. 15.—The box receipts and scenery of Lew Dockstader's Minstrel Company, which is playing at the Grand Opera House this week, were attached on Wednesday evening on a writ brought by Florian Pincus to satisfy a claim of $980 on an alleged breach of contract. A compromise was made, the terms of which were not made public, and the performance was given. In explaining the case a representative of the company stated that Pincus was acting manager for a Boy's Band which was engaged for the minstrel company, but upon inspection it was found that the band was incompetent and six weeks' notice was given prior to the opening of the season. Pincus claimed a breach of contract, although no contract was signed. It is claimed that Dockstader will institute a counter claim against Pincus for obtaining money under false pretenses.

NEW ACTS.

Variety will have each week a department called "New Acts," covering as the title implies, acts presented for the first time.

Every such act presented for the first time in New York will be reviewed and sufficient space allowed for a thorough digest.

Out of town correspondents will report specifically on any new act presented for the first time anywhere in their territory.

An act will be reviewed once only in this department. If produced out of town, and noticed at that time by our correspondent, it will appear in the department "Reviews of the Week" when in New York.

Variety will endeavor to give managers, agents and others interested a fair and safe line on all new acts.

TOD SLOAN.
MONOLOGUE.
HAMMERSTEIN'S.

It is as well that the racing has left this part of the country, else even the horses would have demanded admittance to Hammerstein's on Monday where Tod Sloan made his initial bow as a mo-nol-o-gist. As it was, the racing crowd left about the Metropole came out in force and laughed at his stories and the audience laughed at two or three. It was significant that the reception accorded the former jockey when he made his entrance was much more enthusiastic than his recall.

He offers a monologue (written by Geo. M. Cohan) of race track stuff and personal experiences much after the fashion of the pugilistic matter offered by James J. Corbett, with the difference that Corbett can command a fair salary as a monologue man without the ring attachment, while Sloan's offering is entirely dependent for such success as it makes upon the fact that it is recited by a famous jockey whom most vaudeville patrons have never seen.

His delivery is weak and uncertain and while, barring a first night nervousness, he carries himself with ease, he does not make a good impression. He wears evening clothes and for no reason at all tops his abbreviated person with a silk hat which he wears throughout the act, save when he takes his curtain bow. It is a very shiny hat, but he does not need it, especially in an interior set.

None of his stories carried much weight, and it is probable that after a single swinging over the New York circuit he will drop out unless he improves mightily the while. As his act stands he is valuable only because of the money he draws.

SOCIETY NOTE: Mr. James J. Corbett was among those present Monday afternoon.

FRED HALLEN AND MOLLY FULLER.
"A MORNING PLUNGE."
BY HERBERT HALL WINSLOW.
HYDE & BEHMAN'S.

The scene of this sketch, which had a "try-out" in Wilmington, is supposed to be the beach at Atlantic City, although from the drop, you imagine Coney Island, Long Branch or any favored seaside resort.

Mr. Winslow in the dialogue has not made it very distinct just what the plot is, but Rose Tracey (Molly Fuller) is evidently stopping at Young's Hotel, at the famous watering place, without a chaperone.

Feeling the necessity or the desire for a bath, she invents an invalid father in the figure of a rubber "dummy" placed in a chair to be wheeled to the beach for protection against one Reddy Merrick (Fred Hallen) who "made eyes" at her the evening before in the hotel parlors.

Reddy, who is an immensely popular author traveling under an incognito, follows to the beach, and converses with the dummy, which he readily discovers to be such, while Rose does a lightning change into a bathing suit. Molly Fuller in tights! It is a sight, and a pleasant one.

Rose learns during the absence of her admirer that he is the author she has raved over, and orders the figure of her father returned to the hotel. Reddy replaces the "dummy" in the chair and returns to the beach, where Rose confesses to the supposed figure that she loves the author, who discloses himself. In the midst of a fast descending curtain the couple are seen entwined after a thirty minutes' acquaintance.

The audience did not enthuse over the playlet. It is too long without sufficient action. Two songs are sung by Mr. Hallen, but the lyric writer has caused "Roses" to rhyme with "Tresses."

When it becomes necessary in a Winslow sketch to require Mr. Hallen to slap Miss Fuller twice upon her bare back to obtain laughs, need more be said?

MILITARY OCTETTE.
LASKY & ROLFE.
COLONIAL.

This is one of the most pretentious musical acts ever presented in vaudeville. Although the disguise is evident through the setting, the veneer is not so thin as that generally used.

The attention to details is worthy of comment, and while this is not the first week this act has been presented, it is important enough by reason of the novelty to receive attention in this column.

The scenes respectively show camps of Russian Hussars, English Fusileers and Union soldiers, laid in Siberia, India and the United States, and appropriately uniformed.

A feature of the act is called "The girl with the baton," who is Rose Stevens. She walks spectacularly down the front aisle, costumed as an English "Tommy," followed by the spot-light in a darkened house, taking her seat in the orchestra leader's chair.

The other members of the company, of which there are nine men and two girls (and the best "prop" elephants ever gotten up) play musical selections on cornets and trombones. There is the inevitable quartet, and "England's Foremost Cornetist," John S. Leick, but the programme is a notorious press agent.

The Misses Simmons and Vale play prominent parts and have an exaggerated idea of their own importance. When "marking time" it resembles a contortion turn, and they should also be coached how to walk properly.

The act is a great big hit, and sufficiently strong by itself without forcing the applause at the close by the playing of the national anthem, which leads some persons to stand up.

WILFRED CLARKE AND COMPANY.
"NO MORE TROUBLE."
HURTIG & SEAMON'S.

A farcical sketch, adapted from the French by Mr. Clarke, according to the programme. Rather slow at the beginning, but soon moves with a rush which is kept up to the finale. A real comedy playlet, with the farcical side always to the fore. Cleverly adapted and a substantial success. Several threads of plot are interlaced and entangled, involving too much space for a detailed description.

Clarke is the mainspring, and with his legitimate acting keeps the piece continually on the go. Theo. Carew ably assists, doing a fine piece of work as an inanimate person under the influence of a narcotic. Rather large of size, Miss Carew maintained a rigid attitude under what seemed extreme difficulty.

Archie Gillis and Miss E. McDe Mott (correct spelling) contributed their share. The farce is superior to Clarke's former offering, "In the Biograph."

METCALF, PADDOCK AND AL. EDWARDS.
MUSICAL ACT.
HURTIG & SEAMON'S.

Called a "High Class Musical Novelty," but a copy act of Waterbury Brothers and Tenney. Inferior in music and comedy to the originals. Edwards in black face is a more cultivated musician than comedian, and the other members of the act appear very amateurish. Customary instruments used with the addition of a 'cello, on which is played "Sweetest Story Ever Told," the "sure thing" of all 'cellists. "The Palms" is also a feature of Edwards' cornet. The brasses are blatant and not in harmony. Fairly applauded.

NAN ENGLETON AND COMPANY.
HOW THE WIDOW WAS WON.
TONY PASTOR'S

Nan Engleton, who used to be the junior half of the team of Anderson and Engleton, made offering of a sketch by an unknown author at Pastor's this week. The author is wise only in that he conceals his identity. A young widow is pursued by a masher who finally sends her a note that unless she receives him within a half hour he will force his way into her apartments. She has an admirer in the person of a youthful army Colonel ("U.S.A.," not Salvation). He brings in a pair of riding boots because the widow objects to the rum blossom at the end of his nose and riding has been advised as a cure. He is also wearing a pair of red flannel plasters inside of his shoes for the same reason. The widow seeks to keep him in the house to ward off the descent of her unknown admirer, while he seeks escape from the plasters. His writhings over the plasters lead her to believe that he is intoxicated, but in an interval she leaves the stage and he removes the plasters and hides them in the boots. These latter he hides behind the portieres, and she believing that the unknown has come to fulfill his threat, because she sees his boots, tells the Colonel of her persecutor, and after locking her in another room the valiant military man pretends to slay the intruder and so wins the widow. The sketch is utterly lacking in balance and probability, and was not particularly diverting at any time. Miss Engleton played with a sad lack of restraint, apparently imagining that the more noise she made the more successful she would be, in spite of her earlier experiences to the contrary. William L. Sheridan, her support, might have been a good actor, but the author did not permit him to exploit this fact. Miss Engleton will have to have a new act if she wishes to get ahead. This offering will never do.

ARTISTS.

Mail your personal notices or such items as you desire to see in print. If it resembles "news" in any form it will be printed. Write on one side of paper only, and try to have matter reach us not later than Thursday.

CORRESPONDENCE.

PHILADELPHIA, Pa.—KEITH'S.—Valerie Bergere is reviving "Carmen," a short version of Prosper Merimee's story and of episodes from the opera and play of the same name. Miss Bergere is a favorite here and while her latest effort proved interesting, it hardly deserves being called successful. Miss Bergere made good here in "Billy's Experiment" and "His Japanese Wife," which followed in vaudeville after her triumph in "Madam Butterfly," which was seen in the high-priced houses. In the new sketch Miss Bergere proved effective and gave the requisite light and shade to the stormy, passionate, winsome and forceful passages in the text, but she was better liked in her lighter characters.

Of the others, but one or two are new. Harry Le Clair presented a specialty founded on the same lines as his old one. His character of a "hag of the streets" was bad. Taylor Holmes got through with a monologue and some imitations, but failed miserably in his attempt to imitate George M. Cohan. There was an extra offering of blackface specialties, of which the Nichols Sisters carried off the honors. Clifford and Burke used a lot of Williams and Walker's stuff and mainly through the singing and dancing of Clifford, managed to do well. The Norcross Minstrel Troupe gave their idea of an old-time "first-part" act. There were several other acts on the bill, all of which have been seen here before.

CASINO.—The Trocadero Burlesquers are at the Casino, with the European weight juggler, Brinn, featured. Many of his tricks have been seen performed here, but he is claiming originality and was well received. The show is up to the average and opened to the best business of the season.

TROCADERO.—At the Trocadero Joe Oppenheimer has his "Fay Foster" company, with a big company and a number of entertaining specialties. Business has been big at this house all season and the Foster show has been getting its share.

BIJOU.—There has been but little change at the Bijou, where the "Cherry Blossoms" are holding forth, and the bill has not been changed any since seen at the Trocadero earlier in the season.

LYCEUM.—The "Bowery Burlesquers," who are entertaining at the Lyceum, are also making their second bid for favor this season. The Three Hickmans, in their musical specialty, carried off the honors.

BON-TON.—Dick and Alice McAvoy, in their sketch, "A Wife's Christmas," are about the only ones worthy of mention on the bill in the Bon-Ton.

BOSTON, MASS.—KEITH'S (B. F. Keith, Manager).—Foremost among the funmakers on this week's bill are the clever Elinore Sisters, Kate and May, late of "Mrs. Delany of Newport" company, whose absence of about four years inspired a rousing reception, and kept the audience convulsed with laughter. That inimitable monologist, James J. Morton, who, by the way, returns to the legitimate soon, with his ridiculous talk, song and recitation, is still a sure cure for the "blues." Ed. F. Reynard, the world famous ventriloquist comedian, with his wonderful mechanical figures, and Sam Watson, with his farm yard, a decided novelty in the way of an animal act, contribute pleasing entertainments. The surrounding show includes such favorites as O'Brien and Havel, in an acrobatic comedy skit, "Ticks and Clinks," with specialties. Tom and Clara are just as funny as ever. The three musical Johnsons, expert xylophone players; M. Alphonse Sylvano, a European equilibrist; Mr. and Mrs. Cal Stewart, in a laughable conversational sketch, "Uncle Josh on the Bowery;" Les Durands, Parisian street singers; John F. Clark, monologue; Louis Guertin, skillful novelty jumper; Morton Temple and Morton, knockabout vocalists and dancers, all have fine specialties and established themselves anew as prime favorites. Topping the bill, Mr. and Mrs. Gardner Crane present a delightful playlet, "A Yankee's Love for Dixie," which is well acted and worthy of individual mention. As usual the kinetograph shows a complete new list of comedy and interesting motion pictures, including "The Reception of Prince Louis of Battenberg in New York," which is a capital film. Crowded houses prevail.

HOWARD ATHENEUM (Carl O. Lothrop, Business Manager).—Charmion, queen of sensational aerialists, is the headline attraction on one of the best bills ever seen at this house. Of course, she throws out "personal" souvenirs as usual. Charmion is the strongest single drawing card the old Howard has ever known, but she is not the only "topnotcher" the excellent programme includes; Emil Hoch, Jane Elton & Co., in "Mlle Ricca," a bright comedietta; John D. Gilbert, monologist with songs and steps that are the "limit" for laugh creators; Leona Thurber and her Four Black Birds, Marvelous Frank and Little Bob, with their wonderful dog "Tip," Dolly Jardon, balladist; Delmore and Darrell, singers and dancers; Allaire and Lind, club jugglers; Connelly and Rowe, vocalists and pedalists; and Balancing Stevens; Anger and Hanley, dancers; Henella, magician, and the Howard-scope pictures scored in accordance. The burlesque entitled "The Winning Warblers" made a fine showing. This big company of pretty girls are all winners. Immense business.

COLUMBIA (Harry N. Farren, Manager).—"Simple Simon and Simon Simple," followed by "A Hot Time at Reilly's," are the musical absurdity offerings by the Reilly & Woods' Burlesque Co., which is bigger and better than ever. Pat Reilly as "Simple Simon" is excruciatingly funny. Surrounded by a galaxy of royal entertainers, the principals are very much in evidence when it comes to laugh making. An olio of exceptional merit is headlined by Frank Orth and Harry S. Fern, by special engagement producing their famous skit, "Sign That Book." Other acts of various ability include: Ira Kessner, pictured melodies; Kennedy and Evans, Celtic humorists; Reno and Daly, comedy acrobats; the dancing Revere Sisters, and the Golden Ballet, in three scenes, introducing Ada Corbett as Mephisto. A well balanced chorus of pretty girls make a feast of fun and music. There is always something doing with the "hook" when amateur night, every Friday, comes around; this feature is a big drawing card. Good company and business.

NOTES.—Sunday concerts, 10th inst., Eagles' benefit at Grand Opera House; all star bill at the Boston; Elks grand concert at the Tremont; benefit Kingston Dispensary at the Globe; offered the leading talent from all the visiting varieties and were well patronized. Season looks prosperous.

GEO. LESLIE HUTCHINSON.

BALTIMORE, MD.—MARYLAND (F. C. Schanberger, Manager.)—Week Dec. 11-16. A splendid bill to large houses. McMahon's Minstrel Maids and Watermelon Girls is a very attractive act. Also seen are the Chamberlains, lasso throwers and rope jugglers; Tyce and Jermon, in songs and stories; Waterbury Brothers and Tenney, in a comical musical act; the Auberts, European whirlwind dancers; McMahon and Chappelle, in "Twenty Minutes Before the Train Leaves;" La Vine Cimaron Trio and the Kinetograph, in new moving pictures. Next week: Gardner and Vincent, the Piccolo Midgets, Clifford and Burke, Taylor Holmes, Harry Howard's Ponies, O. K. Sato and Brothers Durant, Chevalier Albert L. Guille, late tenor of the Heinrich Grand Opera company and the Hollywood Mandolin Orchestra, entertain the audience before and after each performance in the Ratskeller.

MONUMENTAL (Joseph L. Keenan, Res. Manager), week Dec. 11-16.—Probably if not quite the best bill of the season is offered by Harry Martell's Brigadier Burlesquers featuring Edmond Hayes in "The Wise Guy," supported by an excellent company, to crowded houses. The olio consisted of the Three Kuhns, singers and musical artists; Frank K. McNish and Joe Whitehead, in an oldtime minstrel act; Lester and Moore, as the soubrette and the tramp; the Prentice Four, comedy acrobats; Beufort Sisters, singers and dancers, and Miss Blanche Murphy, vocalist. Next week: Whallen and Martell's Kentucky Entertainers (Empire

NOTES.—Manager Kernan now has a monopoly of the vaudeville business in this city, but the new Gaiety Theatre is rapidly nearing completion and Messrs. Weber and Scribner, of New York, will open on schedule time Feb. 5, 1906, playing the Columbia Amusement Company's attractions exclusively in this city. The resident manager is a prominent business man of Baltimore, whose name is to be kept secret until after the completion of the building. Mr. Eddie Edwards, formerly treasurer of Holliday Street Theatre, will be the treasurer and Mr. Tobe Jacobs the advertiser. The builders are now two weeks ahead of time, but the original date for the opening will hold good in order not to change all plans, bookings, etc. MILTON.

NEWARK, N. J.—Mediocrity makes up the Proctor bill for the current week. Every division of polite vaudeville seems represented. Joseph Hart and Carrie De Mar, two favorites at this place of amusement, are the headliners, but the laughs are not all reserved for the twain. They offer "The Other Fellow," an un-bizzare sketch of near-unfelicity. Ed. Gray, the alliterative tall tale teller told twenty-two thoughtless stories successfully. Dan Hiatt was amusing as a burlesque musician, but his wife's vocal efforts relegated the act to the ordinary effort.

The Carson Brothers, billed as acrobats, did not belie their profession, and Joe Reischen's dogs were exhibited as well-trained balancing animals. Tyce and Jermon told some jests of ancient vintage and sang songs. Francis Wood rolled hoops. Why? Charles Burke and Grace La Rue, with the assistance of a few colored comedians (?), presented what once was their comic "Silver Moon" sketch, and would you believe it they introduced a few new old jokes.

M. M. Theise's Casino Girls gave a featureless performance at Waldman's, the local wheel representative. The material handed out to the company by the arrangers of the show will never place the authors in any competition with any good burlesque composers. The aggregation in addition lacks ginger. The Columbia Theatre will not open its doors this week, on account of the poor business that usually troubles managers previous to holiday times. On Xmas afternoon A. H. Wood's "A Wife's Confession" will be put on for a week. The Empire was dark last week. David Belasco bought out the house in order to avoid playing a week of vaudeville offered by the so-called independent vaudeville combine. Fiske O'Hara, the newst Blaney star, will open in "Mr. Blarney of Ireland," at the Blaney Theatre on Xmas afternoon. Mr. O'Hara changed his name for the benefit of the Blaney clientele; it used to be William Fiske.

GORDON E. WHEELER.

LONDON, CANADA.—BENNETT'S (J. H. Alos, Manager).—This cozy vaudeville theatre is now well in its second year and meeting with well-merited success. Dec. 11-16—Mme. De Serris company, in famous bas-reliefs and living statuary, are pleasing large houses with their beautiful reproductions. Fiske and McDonough are going strong with their character sketch, "Good News;" La Fleur, sensational acrobat; Dutch Walton, musical monologist; Mitchell and Love, Wilson and Moran and Antrim and Peters round out a splendid bill. Coming Dec. 18-23—W. Woodford's educated animals; Monroe, Mack and Lawrence, James Walthour and company, Horse vs. Cyclist, Billy O'Day, Robbins and Trenman and others.

The amateur contests every Friday night are proving a great success.

FRITZ HOUSTON.

WASHINGTON, D. C.—CHASE (H. W De Witt, Manager.)—"The Hazzardous Globe," in which Wizard and Irene Stone do some sensational and nerve racking stunts, heads the bill at this house. Edward S. Kines and company presented an abbreviated drama. This form of play has become exceedingly popular with Chase's patrons. The sketch is entitled, "Tainted Money," and deals with Frenzied Finance, winding up with logical moral. Mr. Kines is assisted by Jas D. Walsh and Wm. Slater. They are both clever, but the sketch at the present time is in the rough and needs a great deal of polishing. The action drags in several places and the actors should pay more attention to minor details. Sidney Grant, in stories and songs, received three curtain calls, which demonstrates that he is an old favorite here. J. Warren Keane, a magician, offered good work. Arthur Borani and Annie Nevarro, eccentric acrobats, were excellent. Coakley and McBride, black face song and dance artists, gave a very acceptable performance. Signor Luigi dell'Oro played on a great accordion and "armonipede" very cleverly.

MAJESTIC (T. P. Sargent, Manager.)—The Fays opened a two weeks' engagement in a mixed exhibition of alleged spiritual phenomena telepathy, thaumaturgy and vaudeville. Mrs. Fay answers many questions pertaining to past, present and future events. The vaudeville features were presented by the Sisters Rappo, very clever dancers; Phil Staats, in a monologue, and Rostow, the Russian equilibrist.

KERNAN'S (Eugene Kernan, Manager.)—Whallen and Martell's clever burlesque company, "The Kentucky Belles," is the attraction this week. Messrs. Whallen and Martell have broken away from the old-time style of burlesque companies, and are offering the patrons a two-act musical farce entitled "Murphy's Mistake," written by Reid and Gilbert. During the performance several excellent specialties are introduced. They are surrounded with a bevy of chorus girls that outshine the choruses of many a first-class musical production. Miss Bello took the house by storm with "The Winding of the Yarn," Hendrix and Prescott, in song and dance; Gray and Grakan, musical team; The Century Comedy Four, and the Four Melvin Bros. completed one of the best bills ever seen in this house.

LAND ON 'EM.

NEW ORLEANS, LA.—ORPHEUM (Thomas Winston, Mgr.)—Martin Beck's premier attraction, the Orpheum Show, is holding forth at this popular playhouse for week of December 11. The bill includes Ye Colonial Septette, Merlan's dogs, Jules and Ella Garrison, Sisters and Brothers Ford, Edgar Bixley, Winona Winter and Campbell and Mack. The Colonial Septette have a very neat and cleverly conceived act. Merlan's dogs, by far the best canine act in the business, was generously applauded. Jules and Ella Garrison in their burletta entitled "An Ancient Roman," were also well received. Edgar Bixley was a hit as well as were Winona Winter, the Sisters and Brothers Ford and Campbell and Mack, who are still using their old bicycle act to good advantage. The "Animated Scenes" closed the bill. The Orpheum Show will pack them in this week. Julian Eltinge is the headliner for week of December 18.

GREENWALL THEATRE (Henry Greenwall, Mgr.)—Bob Manchester's "Vanity Fair" Co. opened Sunday, December 10, to S. R. O. at both performances. The company is headed by John Conley and Harry Ward as comedians and Dora Denton as soubrette. Conley and Ward are slapstick comedians, while Miss Denton has a voice that could be used to good service on a farm. Reed and Shaw were very clever in their gymnastic act and a Jap, who styles himself Tokio from Japan, was fairly good with a fan juggling and slack wire act. The girls seem to have been selected with a view as to their weight, not age. Week of December 17, Phil Sheridan's City Sports.

E. M. SAMUEL.

SYRACUSE, N. Y.—GRAND OPERA HOUSE (C. H. Plummer, Mgr.).—This city is one of the best show towns in the State, and is vaudeville wise through intermittent doses. The patronage at the Grand since the change of policy to variety has not been steady through the irregularity of the quality of the weekly bills. Syracuse demands good acts all the time, and will support them upon receipt.

This week: Hal Davis and Inez Macauley in "The Unexpected." Well liked, but why was not their latest offering "Pals" given instead? It is a much better and stronger sketch. A house in its vaudeville infancy should have the best, whether the worst has been seen before in town or not. Lee Harrison told some stories which Syracusians thought funny, and made a hit with his songs. Delmore and Lee, best aerial act ever here. Macart's animals well liked. Dixon, Bowers and Dixon fair. Delmar Sisters neatly dressed and good dancers. Anderson and Giles (colored), too much horse-play. Barr and Evans made no impression. Next week: Girard and Gardner, Keeler's wonderful Jap Troupe, Basque Quartette, Grattan and White, Reiff Bros.

NOTE.—Jule Delmar, the Keith representative at the Grand, is becoming very popular. SAM FREEMAN.

LOUISVILLE, Ky. — HOPKINS' (Wm Reichmann, Res. Mgr.)—Hart's Boston Novelty Co., with Valerie Bergere & Co. as the headliner, was the offering. Fair show and attendance. This week's bill headed by eight Bedouin Arabs and comprising Ryan & Richfield, Kelly & Violette, Four Emperors of Music, Dan Quinlan and Keller Mack, The Be-Anos, Redford and Winchester, and the Kinodrome forms a diversified and well balanced bill, drawing crowded houses.

Special mention must be made of Kelly and Violette, who are the distinct hit of this attractive bill.

Next: Hopkins' Trans-Oceanic Star Specialty Co., with Kitamura's Japs, Callahan and Mack, Watson and Morrisey, Alf Grant, Harry and Kate Jackson and others.

BUCKINGHAM (Whallen Bros., Mgrs.).—May Howard and her Extravaganza Co., with "The Girl in Blue" as an extra attraction, is turning people away from this popular playhouse this week. The show is up to the standard in every respect and should prove a record breaker. Edward Morris is principal comedian and the olio names the following well-known people: Russell and Locke, Musical Craigs, La Velle and Grant in addition to a series of art pictures and the aforementioned "Girl in Blue." Last week Sam Devere's Own Show played to poor houses. County fair. Next: Star Show Girls.

Notes.—Roma's Aerial Wrestlers, who were brought over to this country from England under direction of Marinelli, will close a special six weeks' engagement over the Empire Circuit at Cincinnati on December 16 and will shortly be seen in New York City.

The Three Graces have been engaged as a vaudeville feature with Anna Eva Fay. ARTHUR STUART.

WATERBURY, Conn.—JACQUES (J. W. Fitzpatrick, Res. Mgr.).—The bill the current week is an unusually strong one for this house. Headed by the Musical Colbys, every act on the bill pleased and in most instances jumped into instant favor. Ned Nye was a close second to the headliners, with his Seven American Girls, a new act now on its second week. The act is bound to make good. Smith and Campbell presented a rapid fire talking act, which went well. Hayes and Carew also scored with their act, "The Lady and the Slavey." Their after bit, called "Jockey Johnnie O'Neil," scored instantly. The others on the bill were Spilk, Roman ring expert; Rae and Brosche, Smith and McGloin and the Electrograph.

NOTES.—There is considerable speculation as to the outcome of the estate of the late Jean Jacques. It is persistently rumored Poli will transfer his vaudeville interests to the Poli house and the Jacques will be turned into a burlesque house. But it is thought Mrs. Jacques will retain her husband's interests in the Poli house and engage Harry Parsons as her representative. Several out-of-town managers are watching the settlement of the Jacques estate very carefully, wishing to gain the late manager's interest in the Poli house if possible.

ARTHUR H. M'KECHNIE.

LYNN, Mass.—AUDITORIUM (Harry Katzes, Mgr.).—Week of December 11, Sherman and De Forrest in "The Battle of San Dago," headed the bill and proved themselves to be one of the best teams yet seen in the new house. Vera King, singing and talking comedienne, was one of the hits of the show. Andy McLeod took fairly well. Brown, Harris and Brown, in "The Spirit of '76," was an act deserving the warm reception they received. Koppe and Koppe, the juggling comedians, are certainly good jugglers, as comedians they did not take so well. The Larson Sisters, European novelty athletes, did some wonderful feats that were well received. Spencer, Lynn and Fay, comediennes, were clever as singers and dancers. Good business.

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SOLD WHERE THEY SELL MUSIC

GEM THEATRE (C. W. Sheafe, Mgr.).—Four shows daily. Week of Dec. 11, Rend and Murray, Roberts and Ralston, Chris Gordon, Kohler and Louise and The Mannings. Business good. P. DAVID CHASE.

PITTSBURG, Pa.—GAIETY.—Fred Irwin again does himself proud in his "Big Show" at the Gaiety. The burlesques are up to the Irwin standard of liveliness. "The Only Pebble on the Beach" and "Wives of the Sultan" are both gorgeously equipped in the way of scenic settings and costumes, and both provided with some catchy songs and effective ensembles. Willard Terre, Frank Carlton, Will H. Cohan, Charles F. Buckley, Harry Devine, W. S. Harvey and Joe Sharp looked after the leading comedy roles, while Madge Anderson, Belle Williams and Marie D'Oyle did well in the leading female parts. In the first skit Miss Anderson and several of the chorus, including Louise Lesser and the three De Faye sisters, had songs that caught the fancy of the audience, while the second sketch included several clever bits, most of them by the chorus. In the olio feature, however, lies the greatest attraction. The Red Raven Cadets—twelve handsome young women, headed by Madame Hilda Carle, do a dazzling series of marches and tableaux, nearly raising the roof with volleys of rifle fire and conclude by scaling a high wall in true army style. W. S. Harvey, who juggles everything in a bedroom and winds up by balancing a big double oak bed on his chin, made a big hit. Devine and Williams did good work in songs, dances and character impersonations, and the pretty De Faye sisters had one of the daintiest musical acts seen here in a good while. Among other vaudeville features are Miss Elsie Bohni, the phenomenal baritone; the Six Ratzenbender Girls in "Austrian Military Tactics," all the acts being above the average.

ACADEMY OF MUSIC.—The Merrymakers' Extravaganza Company (Whallen Bros and Martell) at the Academy, is a new organization in the Empire circuit, and it certainly makes good. The opening burlesque, "Running for Mayor," is one of the brightest attractions I have seen at the Academy for months. M. J. Kelly showed himself a comedian of the first water, and was ably assisted by Tom Robinson, Dick Browne, the three Alexander Brothers, James Brady, as the Bowery boy; Jeanette Young, Grace Patton and Alma Kelly. N. and R. Alexander and Horace Strouse carry off the honors in the second piece in their portrayal of rustic characters. The chorus was pretty, handsomely gowned and did clever work in the songs and dances. The olio was good. Brown and Robinson, in "Off and On," an odd comedy turn in Irish and Dutch, made a hit. The Exposition Four, the Three Alexanders and James Brady presented a unique musical act; Strouse and Young sang their own compositions well and Sherman and Fuller, comedy acrobats, amused the audience in "Bumps and Bangs." Grace Patton, a dainty soubrette, was pleasing, and Mlle. Bartoletti, the ballet dancer of local Christmas pantomime fame, executed her great premiere dance during the initial farce. MADAME PITT.

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Mabel McKinley, who tempted fate in a legitimate production for a short while this season, has concluded that her destiny in the professional world lies in the field of vaudeville, to which she will shortly return with the astute guidance of her always ever manager, B. A. Myers.

Charles E. Taylor, manager of the Alcazar Beauties company, married Gladys Sears, of the same company, in Chicago, November 23. He will star her next season in "A Female Reporter," in which she plays a part similar to that in which she has made a success this season.

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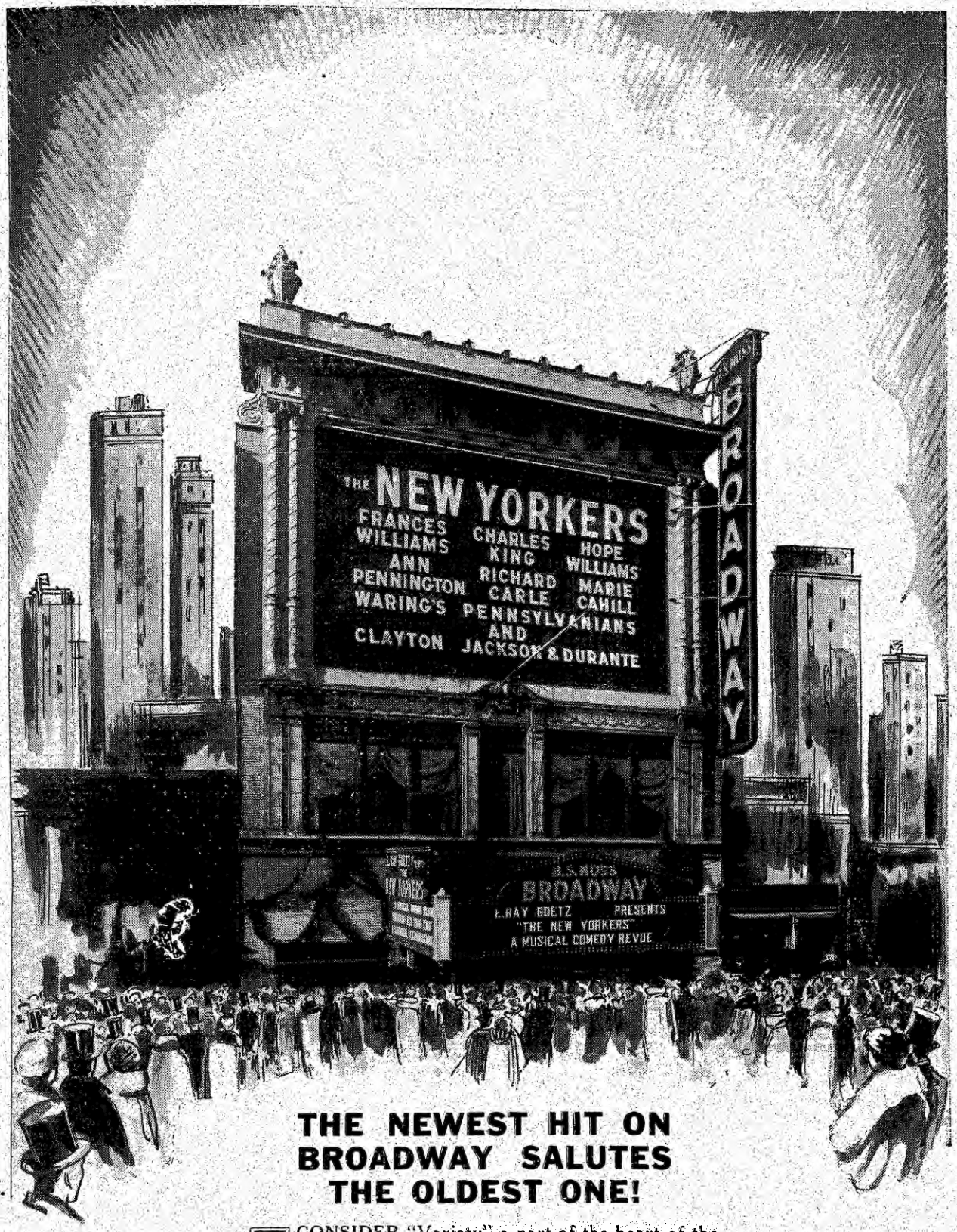
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Yours,

B A Rolfe

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WM. K. WELLS

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Season's Greetings



Season's Greetings

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You may not know it, but an exhibitor in the middle west used to cut out those crazy editorials of yours, eliminate my name, substitute that of the guy on the local daily he was fighting and run them verbatim as ads.

Now you come over.

Come on now, Sime. After 25 years. It's about time. That 25th anniversary goes for the paper. Not you, kid. Let's all be akays together.

Don't be a chump all your life. And they tell me you took a run out powder on this number, too. You must be a great guy to vacation with. Two days out of New York and they've got to sit on you to keep you off the return train.

Well, a mugg's a mugg.

But come on over. It's your turn. You once apologized to me in print. You said I wasn't a damn fool—just a chump. Many a sister act has split up since then. And now we want you to come over.

Is this 25th on the level? Was it really back in '05? No kiddin'. How old does that make you, Toots? 42? Wouldn't you love to be 42? Wouldn't you love to be 52? Put on the wig and come on.

Where we goin? To a resort for Broadway's akays. A lot of other akays there, too. They also call it California. I reformed to make the grade. Have even stopped cussin'. What've you done? Yeah? Walk right in.

Recall the batteries? You ought to 'cause you mentioned 'em often enough. But let go and come over. Wire, don't write. We'll have it all set for you, dear.

Been on the wagon, baby? Heard about it 'way out here. That's a sure sign. Looks like we're both slowing up. I'll break down and confess. Now it's your turn. Guess we're the nuts.

Congratulations on the 25th, babe. That's a long stretch any way you figure it. But it's time to come over.

So what are you going to do about it?

In case there's any doubt. You know who this is, don't you?

Yeah. It's Pat.



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and for a second dynamic Bancroft drama, with Clive Brook and Kay Francis, in which the star plays the role of an iron-handed newspaper editor that will delight his millions of followers . .

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for what the New York Sun proclaims "the two finest acting performances on stage or screen" and the New York Times says, "Von Sternberg's direction is here infinitely superior even to 'Morocco'". An Ufa production in which the Great Jannings speaks English with startling results and Miss Dietrich proves she "is not a publicity-built star but an indisputably brilliant actress" (*N. Y. Herald Tribune*)...

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for the rousingly successful debut of Ziegfeld's famous hit star in what the New York Graphic calls "the funniest contribution ever made by a stage comedian to the talkies" . .

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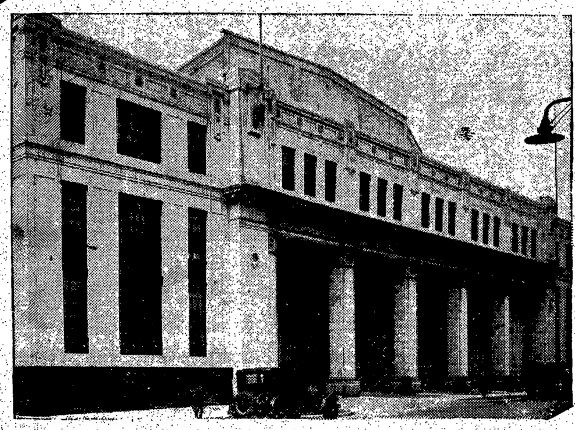


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East *and* West

for a long and mighty parade of 1930-31 box office successes that have made theatres playing Paramount product stand out like lighthouses of prosperity in these stormy times . . .

for surefire hits like "FIGHTING CARAVANS" (Cooper, Damita, Torrence, Kohler, Marshall), "DISHONORED" (Victor McLaglen, Marlene Dietrich), "HUCKLEBERRY FINN", "A FAREWELL TO ARMS" (Hemingway's immortal novel) "RANGO" (1931's greatest hit) and others finished or in preparation that guarantee continued boom-time profits to Paramount showmen.

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—the acquisition of the Gray theatres in New England.

—the establishing of the Publix circuit of unit stage entertainment.



IN 1926

VARIETY announced

—the inauguration by Publix of a new kind of theatre hospitality founded by Balaban & Katz that has since become internationally famed as "Publix Service" and widely imitated.

—the erection of new theatres in Buffalo, San Antonio, Ft. Worth, Houston, Atlanta, Miami, St. Petersburg, Jacksonville, Portland and Seattle.

—the opening and dedication of the Paramount Theatre in Times Square, New York City, at the "Crossroads of the World."



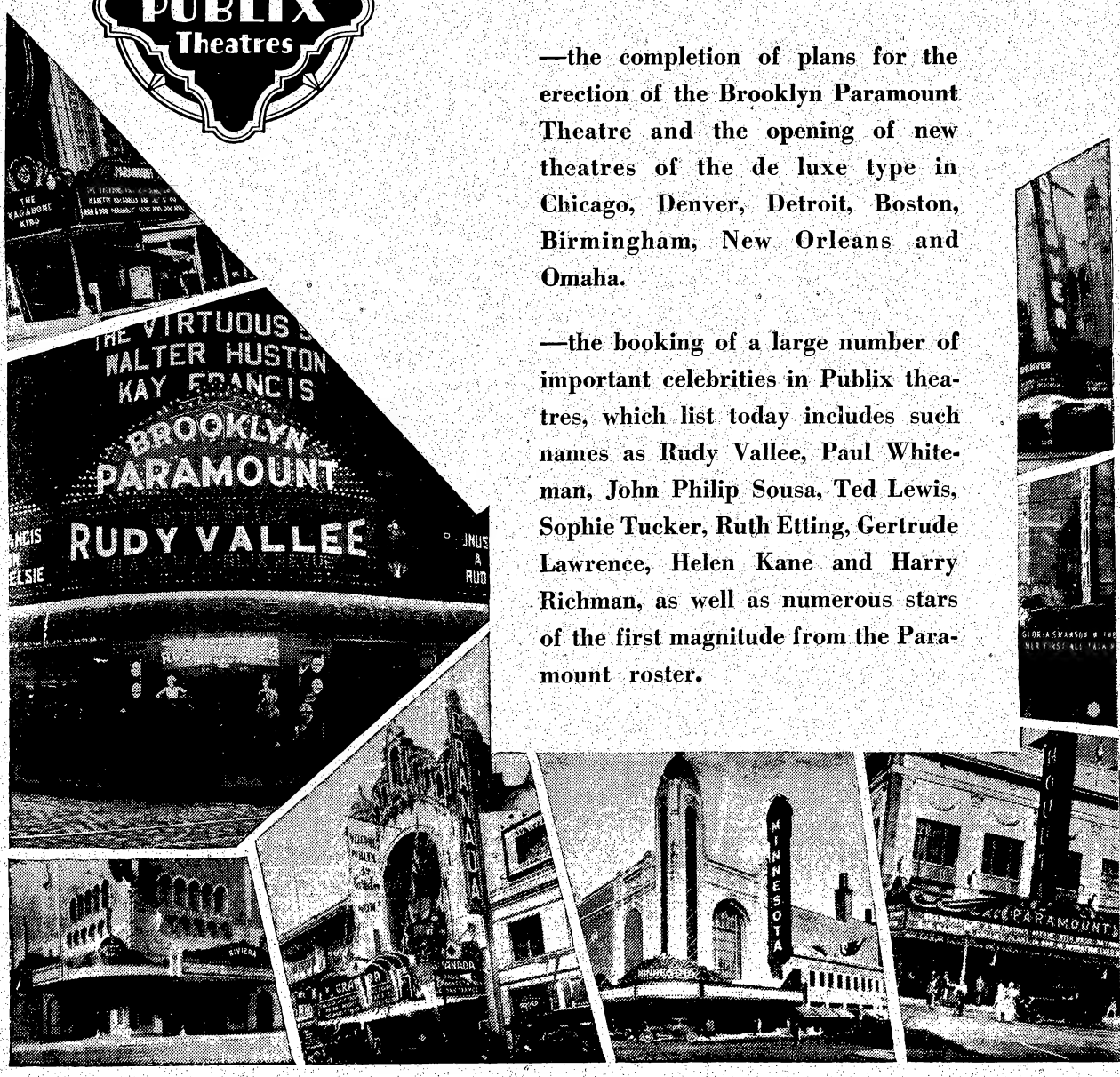
IN 1927

VARIETY announced

PUBLIX Theatres

—the completion of plans for the erection of the Brooklyn Paramount Theatre and the opening of new theatres of the de luxe type in Chicago, Denver, Detroit, Boston, Birmingham, New Orleans and Omaha.

—the booking of a large number of important celebrities in Publix theatres, which list today includes such names as Rudy Vallee, Paul Whiteman, John Philip Sousa, Ted Lewis, Sophie Tucker, Ruth Etting, Gertrude Lawrence, Helen Kane and Harry Richman, as well as numerous stars of the first magnitude from the Paramount roster.



IN 1928

VARIETY announced

—the acquisition of the Finkelstein & Ruben and A. H. Blank circuits in the Middle West.

—the opening of new theatres in Toledo, Minneapolis, and twenty other cities.

—amalgamation of the William Morris booking interests with Publix and the expansion of the unit show circuit to include the Pacific Coast.

—plans for the immediate installation of sound equipment in all Publix theatres.



IN 1929

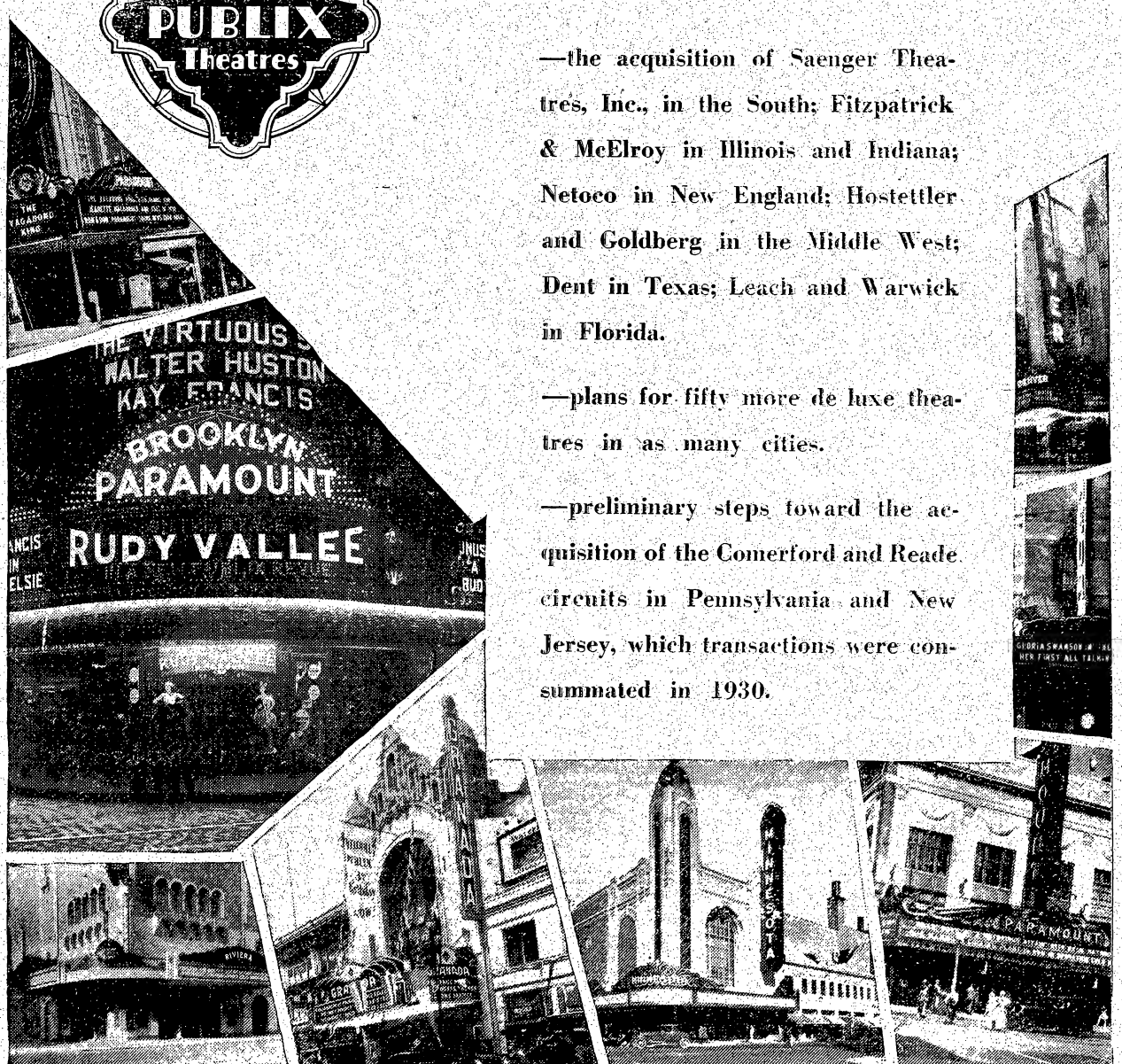
VARIETY announced

PUBLIX Theatres

—the acquisition of Saenger Theatres, Inc., in the South; Fitzpatrick & McElroy in Illinois and Indiana; Netoco in New England; Hostettler and Goldberg in the Middle West; Dent in Texas; Leach and Warwick in Florida.

—plans for fifty more de luxe theatres in as many cities.

—preliminary steps toward the acquisition of the Comerford and Reade circuits in Pennsylvania and New Jersey, which transactions were consummated in 1930.



IN 1930

VARIETY announced

PUBLIX Theatres

Paramount Pictures

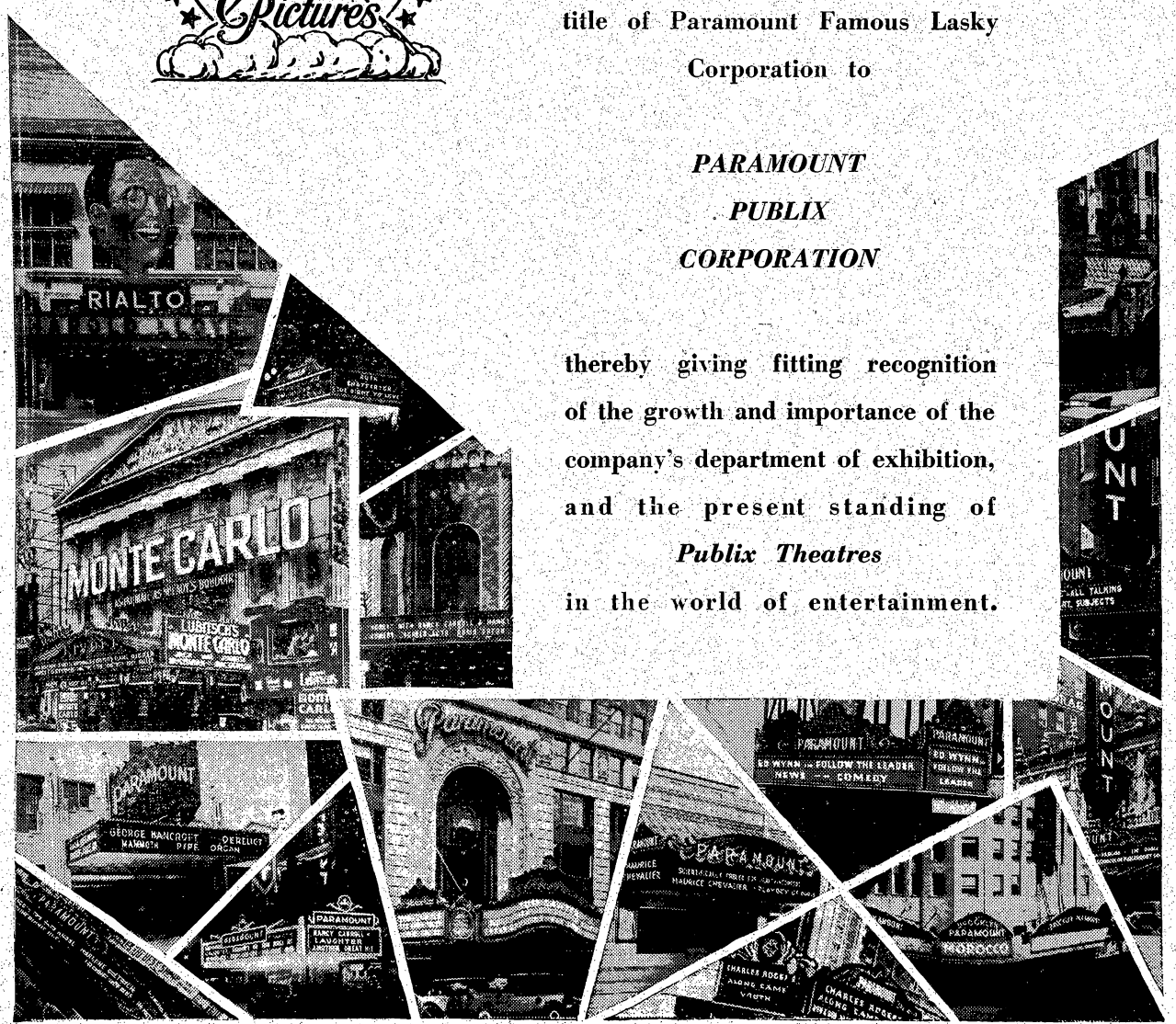
—the changing of the corporate title of Paramount Famous Lasky Corporation to

PARAMOUNT

PUBLIX

CORPORATION

thereby giving fitting recognition of the growth and importance of the company's department of exhibition, and the present standing of *Publix Theatres* in the world of entertainment.



CONGRATULATIONS

on your 25th....

FROM

"VARIETY'S"
CUB REPORTER

who has just signed for five years with JOHN RINGLING

TOM MIX

WILDEST ENTHUSIASM GREETS OPENING OF DOUG'S LATEST!



Reproduction of newspaper advertisement used in the New York Papers.

BROADWAY

witnessed, Monday night, the most stirring and enthusiastic acclaim ever accorded a motion picture in New York.

Not only "Doug's" return to modern roles captured the audience; not only his marvelous performance as the young Wizard of Wall St. who goes "Reaching for the Moon" in the form of a girl, but the picture itself was voted as the best piece of genuine screen entertainment that has hit the big street this year.

Another UNITED ARTISTS

$2. top sensation now playing to capacity houses in New York.

Sincere Good Wishes to
Sime
and "Variety"
on their Silver Anniversary

Mary Pickford Douglas Fairbanks

WINI SHAW



IN

ED WYNN'S
"SIMPLE SIMON"

"TEN CENTS A DANCE"

"LOVE ME OR LEAVE ME"

Sole Management ARTHUR LYONS

JOHN FORD

Under Contract to Fox

2 Outstanding Events of This Year,

"VARIETY'S" Silver Jubilee

and

6 VICTORY PRODUCTIONS

Starring

HOOT GIBSON

METROPOLITAN STUDIOS HOLLYWOOD, CALIF.

Congratulations



Marie Saxon

SEASON'S GREETINGS
AND BEST WISHES TO SIME

BARBARA BENNETT
and
MORTON DOWNEY

OUR ORGANIZATION, WHICH IS ESPECIALLY TRAINED IN THE CONSTRUCTION OF THEATRES AND COMMERCIAL BUILDINGS, HAS PRODUCED MANY STRUCTURES, INCLUDING:

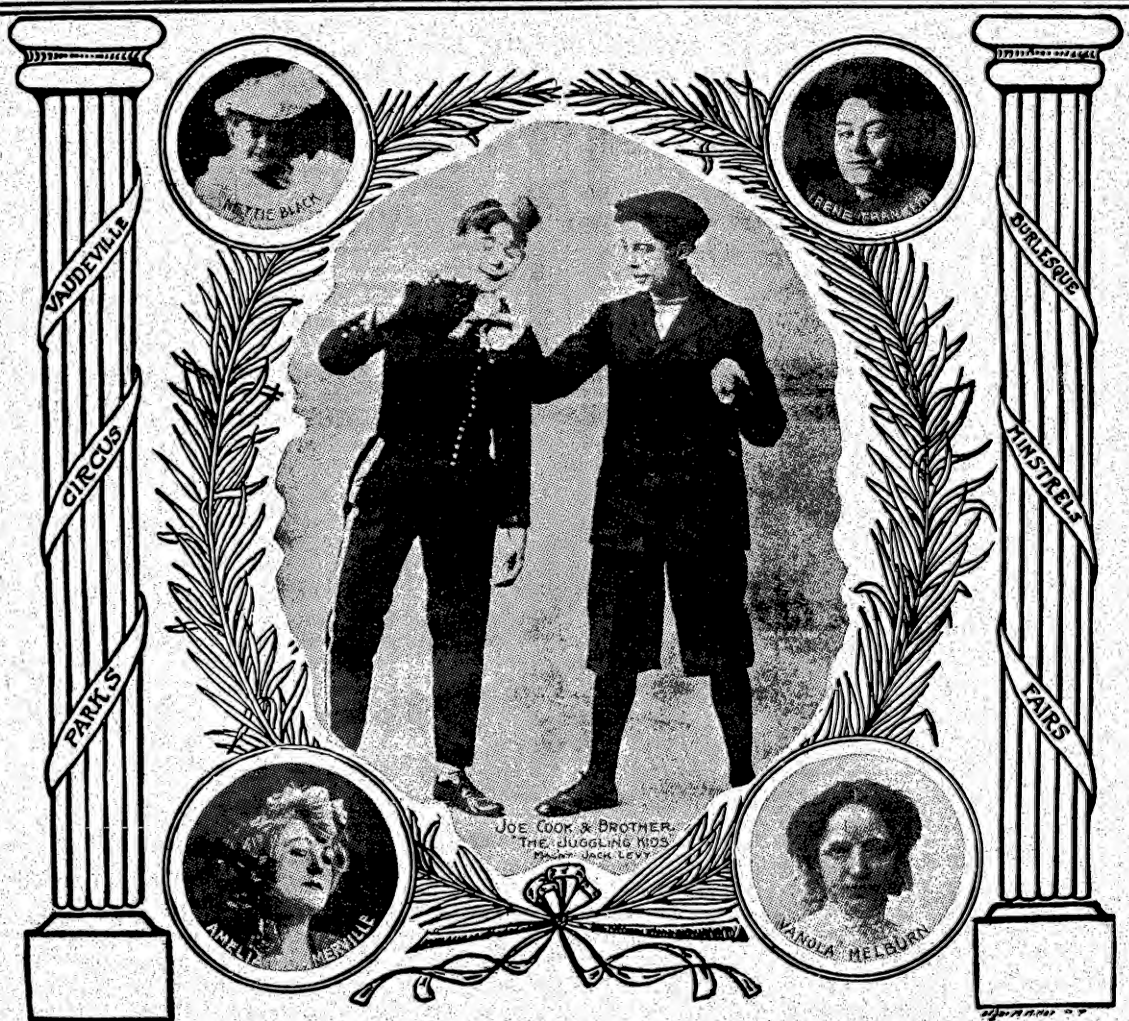
Orpheum Theatre, Springfield, Ill.
Orpheum Theatre, Sioux City, Ia.
Orpheum Theatre, Memphis, Tenn.
Rialto Theatre, Joliet, Ill.
Tivoli Theatre, Aurora, Ill.
Paramount Theatre, Nashville, Tenn.
Paramount Theatre, Cincinnati, Ohio (Under Construction)
Paramount Theatre, Ashland, Ky. (Under Construction)
Paramount Theatre, Steubenville, Ohio (Under Construction)
Paramount Theatre, Aurora, Ill. (Under Construction)

KAISER-DUCETT COMPANY
Builders
JOLIET, ILLINOIS

Thirty-Six Pages **TEN CENTS**

VARIETY

VOL. VII., NO. 10. AUGUST 17, 1907. PRICE TEN CENTS.



My sincere congratulations to Sime, a man of his own connections.

The above page of "Variety" was sold to me by Johnny O'Connor, one of the Pillars of "Variety," for the munificent sum of $35.00. My! How advertising rates have gone up.

JOE COOK

The fellow in short pants on the right is now playing an important role in "Fine and Dandy."

ALEX. A. VINTON

AARONS & FREEDLEY

present

"GIRL CRAZY"

THE MUSICAL COMEDY TRIUMPH

At the Alvin Theatre, New York, Now

ALVIN THEATRE, 52d St., West of B'way, N. Y.

BROADHURST THEATRE, 44th St., West of B'way, N. Y.

EXECUTIVE OFFICES
Alvin Theatre Building, 250 West 52d St., N. Y. City
Telephone Columbus 3600



... two fine, fast trains daily

The Bluebonnet		Texas Special	
Lv. St Louis	1:41 pm	Lv. St. Louis	6:30 pm
Lv. Tower Grove	1:50 pm	Lv. Tower Grove	6:40 pm
Ar. Dallas (Highland Park)	7:30 am	Ar. Dallas (Highland Park)	12:10 pm
Ar. Dallas (Union Station)	7:45 am	Ar. Dallas (Union Station)	12:25 pm
Ar. Fort Worth	7:55 am	Ar. Fort Worth	12:40 pm
Lv. Dallas	8:45 am	Lv. Dallas	12:35 pm
Ar. San Antonio	5:45 pm	Ar. San Antonio	6:30 pm
Observation Car Sleepers Chair Cars		Sun Parlor Car Sleeping Cars Chair Cars Barber—Bath—Valet	

W. S. MERCHANT, Passenger Traffic Manager, ST. LOUIS, MO.

Greetings

To

"Variety"

BERT LYTELL



JEANETTE MacDONALD

wishes

VARIETY

many more

FOX

The Theatre Guild, Inc.

Congratulates "Variety" and Sime on Its 25th Anniversary

IN NEW YORK

"Elizabeth, The Queen"
By MAXWELL ANDERSON

'Much Ado About Nothing"
By WILLIAM SHAKESPEARE

"Midnight"
By CLAIRE and PAUL SIFTON

ON TOUR

"The Apple Cart" (2nd Season)
By BERNARD SHAW

"A Month in the Country" (2nd Season)
By IVAN TURGENEV

"Green Grow the Lilacs"
By LYNN RIGGS

"Strange Interlude" (4th Season)
By EUGENE O'NEILL

Congratulations to Sime on "Variety's" 25th Anniversary

THANKS

TO Ralph Hitz for extending our Hotel New Yorker Contract.

TO Publix co-operation in granting leeway on our contract with them.

TO Ed. Scheuing, our Personal Manager, for his hard work.

HORACE HEIDT AND HIS CALIFORNIANS

VARIETY 25TH ANNIVERSARY

Gentlemen:

You will receive many deserved congratulations on your 25th birthday. Permit us to add those of RKO—whose traditions and growth parallel your own period of progress over the period of years that you are celebrating.

You have seen the map change several times.

You have seen amusements pass through the greatest development and readjustment of all times.

You have seen the steady growth of theatre attendance in this country until it has reached a total of over one hundred million weekly.

And, for 25 years, you have taken the initiative in all of this constantly moving, changing panorama of the theatre. In many cases you have even anticipated and sensed in advance the various cycles of progress.

You have played, and continue to play, an important part in this dramatic development of the amusement industry.

You have been a dynamic force and a constructive factor.

The pages of "VARIETY" are the history of show business for a quarter of a century.

RKO THEATRES DEPT.

RADIO KEITH ORPHEUM RKO

What it means to RKO SHOWMEN

THERE is a distinct example to be found in the popularity and prestige of "VARIETY" as it proudly passes its 25th milepost. It covers its field in every department.

It is important that you be "vaudeville minded."

It is important that you be "picture conscious."

It is also important that you bear in mind the short subject features of your composite bills.

There is today a tremendous public for sound pictures.

There is likewise a constant and growing demand for in-the-flesh stage shows—R-K-O vaudeville, something we alone have.

There is without doubt a huge following for the tabloid films, educational shorts and cartoons that go to make up your balanced programs.

All of these should be intelligently selected and then skillfully exploited, with forceful, intelligent salesmanship and showmanship.
That is the only way in which the fullest results can be obtained. You cater to a vast variety of tastes and you have at your disposal a list of attractions that run the entire gamut of entertainment.

Radio with its countless millions of listeners-in has not established more entertainment "names" than the screen and vaudeville stage through our houses.

New names and new favorites are created overnight by the screen. Older idols are replaced by the Helen Twelvetrees, the Wheelers and Woolseys, the Richard Cromwells, the Dorothy Lees, and the Irene Dunnes so fast that it is hard to recall them all.

Vaudeville in the past has established more household names in America than any other branch of amusement. Following the usual precedence, our headliners of today are entertainment leaders of tomorrow. Give them prominence, give them the same consideration you gave their predecessors, and don't forget there never was so much talent and so much promising material as there is today—Now.

JOSEPH PLUNKETT
Vice-President and General Manager of Theatres

RADIO RKO KEITH ORPHEUM

VARIETY 25TH ANNIVERSARY

Heartiest Greetings

PROBABLY no branch of show business has greater reason to send felicitations today than vaudeville.

Since "Variety's" inception it has followed and fostered vaudeville. No one has championed its cause more earnestly and no one has given more encouragement when it has succeeded in accomplishment and progress.

The life of "Variety" has seen vaudeville's history written and rewritten. With its continued co-operation and constructive criticism we believe a new and greater period of vaudeville achievement and vaudeville importance and vaudeville development will be recorded during the second quarter of a century of "Variety's" forward progress.

R-K-O VAUDEVILLE BOOKING DEPARTMENT

SAM TISHMAN
HARRY KALCHEIM
ARTHUR WILLI
WM. HOWARD
JACK HODGDON
FRANK SULLIVAN
CHESTER STRATTON
J. H. ALOZ
CHARLES J. FREEMAN

RADIO KEITH RKO ORPHEUM

Brings a message to the PERFORMER

PERMIT us to wish you in all sincerity the season's best compliments. Permit us also to hope that the New Year may bring greater happiness and develop new and real opportunities.

We are not unmindful of the present situation. . . . At present the theatres in America are not playing the number of acts they formerly employed. . . . Many of the other circuits are playing little or no vaudeville. . . . Naturally the artists look to us—the parent vaudeville organization and the largest—for booking, for future hopes and for the solution of their problems.

We cannot play all the acts offered. We are doing our utmost to cope with the present circumstances in such a manner as to do the greatest justice to those most deserving and talented; to those who offer the most entertainment value; and to those who appear to present the fullest future potentialities.

The present readjustment in the theatre which vaudeville has survived so definitely—with its permanence and popularity more certainly established than ever before—has brought about a higher and a more critical standard than ever before.

The present demand is for newness and novelty. . . . As always, there is a ready market for comedy. . . . In addition, the present-day programme requires youth, dash, precision and, above all—variety.

There is in many ways and for many performers a greater opportunity than ever before. There never was a time, however, when there was such a premium placed on originality and real entertainment and amusement values.

And surely, there never was a time that called for greater co-operation, more sympathetic understanding and more constructive relationship and production.

CHARLES J. FREEMAN

Booking Manager
Vaudeville Dept.

RADIO RKO KEITH ORPHEUM

Congratulations to Variety on Their

25th Anniversary

RKO Western Vaudeville Exchange

CHICAGO OFFICE

T. J. CARMODY, *General Manager*

Booking Department	Private Entertainment Division	Auditing Department	Publicity Department	Contract Department
R. C. HOFFMAN	FRED VARIN, *Manager*	GEO. W. HOWE	FRANK SMITH	MARVIN OVERMEYER
WM. BERGER	A. H. TALBOT	H. J. BELSCHNER	GUSTAVE SAFFIR	FRANK BERES
BOYLE WOOLFOLK	PHIL GORDON			

Compliments of The Season

MONROE ELECTRIC CO.

228 N. La Salle St.
Chicago, Ill.

ALBERT KAHN
Vice President

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Compliments from

NATIONAL PUBLISHERS

545 S. Dearborn Street
Chicago, Illinois

Congratulations to Variety on Their

25th Anniversary

SCREEN-AD

845 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

Noted for the artistic quality and clarity of their trailers, and supplying all special trailers to Radio-Keith-Orpheum in the Middle West

THREE LINKS IN A MIGHTY CHAIN!

CINCINNATI, O.

J. L. McCURDY,
Divisional Manager

BILL E. DANZIGER,
Div. Exploiteer

To "Variety" on its 25th Birthday:
You're as blase as a Tiajuana bartender .. swimming with tablecloth mergers . . . lousy with grins . . sarcastic . . . kind . . . you're the nerts!

J. J. SCHWARZER,
Cin. Real Estate Mgr.

ROSE M. SCHMIDT,
Div. Office Supervisor

R-K-O Albee Theatre
HENRY SOMMERS, Mgr.
JEROME BAKER, Asst.

R-K-O Lyric
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R-K-O Palace
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R-K-O Cincinnati Division booms a mighty salute to the "Bible" of the show business!

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RAGER PHOTOS CO.
"Rager Makes Photos for R-K-O Columbus Theatres"

If it's in a box and front-paged in Variety—don't let the children see it! It's a fairy nice story!

RADIO KEITH RKO ORPHEUM

Greetings from New York



THE VOICE OF

R–ex
K–oury
O–rganist

"Pipes" His Best Wishes to "VARIETY"

May the "Horn of Plenty" Accompany

"VARIETY"

With Golden Notes Until Their Fiftieth Anniversary

WALT CONNER
1st Trumpet

LAUREN BROWN
Hot Trumpet

DON CURTIS
Trombone

FRED ANDERSON
Violin

TOMMY REYNOLDS
Piano

ERNIE GREEN
Bass and such

GEO. REILLY
Drums, Etc.

R-K-O PROCTOR'S R-K-OLIANS

TOM KIEFER
Directing

CONGRATULATIONS AND BEST WISHES
From
THE STAGE FORCE

F. MINTON — Electrician
J. VANDERHYDEN — Property Man
S. CANFIELD — Asst. Property Man
J. COYNE — Flyman
G. VANDERHYDEN — Flyman
J. NAILOR — Grip

J. PARSELLS, Stage Mgr.

We like "VARIETY"—hope it's around for a good many more Anniversaries

HARRY BROOKS
GEO. NUGENT
CHARLES McCARTHY
JOE THOMPSON

R-K-O PROCTOR PROJECTIONISTS

Happy Birthday Wishes
HOTEL FOSTER
SCHENECTADY, N. Y.
Where the Artist Finds Comfort and Rest

JACK'S
Troy's Leading Restaurant
Congratulates
"VARIETY"

CONGRATULATIONS
From
I. A. T. S. E. & M. P. O. No. 285
Troy, N. Y.

GREETINGS from the R-K-O
RISWOLD

JOHN ROSS
VINCENT IANNACITO
JESSE LOWMAN
MICHAEL McGRAW
HENRY STAUDE
LOUIS GEE
HELEN RIVERS
JOSEPH BARBEAU
JOHN MACKOWSKI
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Catering to the Profession
TROJAN HOTEL
In the Heart of the City
LOWEST RATES IN TROY
"Ask the Boys Backstage"

HULL BROTHERS
Local and Long Distance
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Goods Insured Against Fire and Collision
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When in Troy Eat in
McGrath's Restaurant
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Serving Meals in Green Room and Dressing Rooms

CONGRATULATIONS TO "VARIETY"
GENERAL ELECTRICAL SERVICE
Catering to
R-K-O Theatres in Troy



KEN SPARNON
and His Merry Old Gang of
R-K-OLIANS
from R-K-O Keith's, Syracuse
SEND GREETINGS

EUGENE BISHOP — Trumpet
JOHN DONNELLY — Drums
JOHN HEINZ — Cello
LESLIE McFADDEN — Bass
CHARLES RENAUD — Piano
CLAUDE BORTEL — Violin
LLOYD FOLTZ — Trombone
JOHN HURLEY — Violin
CLARENCE PAGE — Clarinet
WILLIAM ROBITOW — Trumpet
KEN SPARNON — Director

Greetings!

FROM

CARLETON JAMES

The Organ Voice of

R-K-O KEITH'S
Syracuse, N. Y.
On the Air Thru WSYR



HOTEL WOOD
In the Heart of the Theatre District
W. Jefferson and S. Clinton Streets
SYRACUSE, N. Y.

Every Room Has Bath and Shower

Rates $2.00 Up

MANY HAPPY RETURNS
from the
Projection Booth
R-K-O KEITH'S
Syracuse

PETER PELLIGRINI
HENRY McCONNELL
LAWRENCE SHERMAN
ANDREW J. SEELEY

GREETINGS FROM
The Stage Employees
R-K-O KEITH'S, Syracuse, N. Y.
THOMAS DOWNS — Stage Manager
FRED HALL — Assistant Stage Manager
CARL BLAIR — Electrician

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"THEATRICAL ELECTRICAL ENGINEER"
SERVICING FOX, R-K-O KEITH'S AND WARNER BROS. THEATRES IN CENTRAL NEW YORK
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PHONES: 2-7424 and 4-8050

Greetings!

May "VARIETY" Enjoy Many More Birthdays!

OPERATORS' UNION
NO. 376
SYRACUSE, N. Y.



GREETINGS FROM

JERRY THOMAS
R-K-O ORGANIST

Broadcasting from
R-K-O PROCTOR'S ALBANY, N. Y.
Through Station WGY
Mondays, 11:30 P.M., E.S.T.
Tuesdays, 10:00 A.M., E.S.T.

There's a "Variety" of Reasons for the Good Wishes Extended by the Craftsmen of

R-K-O PROCTOR'S
ALBANY, N. Y.

And Here They Are:

EDWARD FISHER
ANDREW ANTOINETTE
JOHN McMAHON
EDWARD WENDT
Projectionists

JACOB BAIN
Stage Manager

JOSEPH SWAN
Chief Electrician

CONGRATULATIONS
From
Operators' Local No. 314
I. A. T. S. E.
Schenectady, N. Y.

CONGRATULATIONS
from the
STAGE CREW
and
"ASBESTOS"
R-K-O PROCTOR'S
Schenectady, N. Y.

State Duration RKO Theatres!

MANY MORE HAPPY BIRTHDAYS TO "VARIETY"
from
THE PROJECTION STAFF
R-K-O PALACE
Rochester, N. Y.
WILLIAM HOLMES
CARL REDFERN
FLOYD SPENCER
JESSE SEDBEK

JUST 'ROUND THE CORNER
—in the heart of Everything!
Special Rates to the Profession
HOTEL CLARIDGE
Rochester, N. Y.
The Home of R-K-O Vaudeville Folk
M. J. WAGNER, Prop.

GREETINGS
Good work demands "good materials"—We supply all the artist and poster material for the R-K-O Palace and R-K-O Temple.
BARNARD PORTER & REMINGTON
9 N. Water Street
Rochester, N. Y.

In Rochester—
HOTEL HAYWARD
Special Rates to the Profession
The celebrated Odenbach Coffee Shoppe is located in Hotel Hayward
HOTEL HAYWARD
Clinton Avenue South
Rochester, N. Y.
Ask the Stage Manager about Hotel Hayward



WM. B. DUFFY Phone Main 3286
BURKE & McHUGH CARTING CO.
Piano, Furniture, Freight, Safe and Machinery Movers Theatrical Transfer
11 Ontario St.
ROCHESTER, N. Y.

GREETINGS
from
ELKS CLUB
Rochester, N. Y.
Visiting members in the profession are invited to make their home here during their engagement at the R-K-O Palace
Complete Dining Room in Conjunction
Ask the Stage Manager—He Knows!

Greetings to "Variety" from R-K-O Palace RKOlians
ROCHESTER, N. Y.





RUSS KAHN
Directing

TOBY ROSS *1st Violin*	MATT PIERCE *Piano*	ART NEWMAN *Flute and Sax*	JOE BISHOP *1st Trumpet*	RALPH HAUSS *Trombone*
JULES BACHMANN *2d Violin*	TED STENZEL *Bass*	TOMMY CUMMINGS *Clarinet and Sax*	S. JACOBSEN *2nd Trumpet*	CHAS. LAGENBACHER *Drums*

Greetings to "Variety" from
R-K-O TEMPLE STAGE HANDS
HOMER BRIGGS
Electrician
CHARLES PHAIL
Carpenter

GREETINGS TO "VARIETY"
THE SAGAMORE HOTEL
Rochester, N. Y.
Harry P. Somerville Managing Director
For those who demand the best. *Special Rates to the Profession*

GREETINGS FROM
SENECA HOTEL
Rochester, N. Y.
"A perfect place in a most imperfect world and your home while playing Rochester."
Special Rates to the Profession
ASK THE STAGE MANAGER!

Happy Birthday Greetings to
"VARIETY"
from
The Projection Booth
R-K-O TEMPLE Rochester New York
ABE ORDEN
GORDON CORRIGAN
L. M. CLARK
L. GOLER

THE SHRINE CLUB
Rochester, N. Y.
Wishes "VARIETY"
Many More Happy and Prosperous Birthdays!

CONGRATULATIONS FROM
FOSTER'S
Theatrical Rooming House
All modern improvements. Real home surroundings. Hot and cold water in every room.
$1.25 Single—RATES—$2.00 Double
310 Dakota St.
Schenectady, N. Y.



STROMBERG-CARLSON STATION WHAM
TOM GRIERSON
SPEAKING
From the Organ Console in the R-K-O Palace, Rochester, N. Y.
May "Variety" enjoy many more Prosperous Birthdays

MANY HAPPY BIRTHDAYS TO
"VARIETY"
from
ROCHESTER TIMES-UNION
A. J. WARNER
Dramatic Editor

GREETINGS FROM
ROCHESTER DEMOCRAT & CHRONICLE
GEORGE L. DAVID
Dramatic Editor

GREETINGS FROM
ROCHESTER JOURNAL
and
Sunday American
DAVID KESSLER
Dramatic Editor

CONGRATULATIONS AND BEST WISHES
from the Boys "Back Stage"
R-K-O PALACE, ROCHESTER, N. Y.
CHARLES H. COLE, Stage Manager

EDWARD LAWLER *Assistant Stage Manager*	HOMER BRIGGS *Stage Hand*
JOSEPH F. KEYES *Flyman*	SYLVESTER JACKSON *Electrician*
JAMES O'NEILL *Property Man*	FRANKLYN SCHMANKE *Asistant Property Man*
AL. HAY *Maintenance*	

MANY MORE HAPPY BIRTHDAYS IS THE WISH OF
LEVIN'S PRINT SHOP
8 Johnston St. ROCHESTER, N. Y.
All the Printing Jobs, large and small, from R-K-O Palace, R-K-O Temple, Rochester, and R-K-O Keith's, Syracuse, executed by us

CONGRATULATIONS
from the Boys in the
ORCHESTRA
at
R-K-O PROCTOR'S
Schenectady, N. Y.

CONGRATULATIONS
on the
25TH BIRTHDAY
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My dear Sime:

Well, the world has revolved a few times since you started that paper of yours. Twenty-five years is a long time and in the theatrical business it's an eternity.

'Variety' has lasted because of its principles dictated by you. You've been on the level with yourself, with the profession, and everyone connected with it.

I wonder what became of those people who were going to break you and your paper. Where are they? We know where you are!

You've panned actors when they deserved it; you've panned managers and producers when their actions warranted it and you've done your share of boosting.

I want to take this Goldwyn opportunity to congratulate you on your Silver Anniversary.

May you and the "Actor's Bible" have many more years of success.

Affectionately,

Eddie Cantor

P.S.- You'll be glad to hear that your prediction has come true: "Whoopee" is a big hit, depression or no depression. (I'm glad I got that in. After all I'm paying for this ad.)

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FIRST NATIONAL

N. T. G. writes

My Dear Sime:—

There's a lot of things I'd like to say to you, Sime, on the occasion of Variety's anniversary. I'd like to put into type what I have said to everyone whoever mentioned your name to me, but it would sound like a lot of bull, and people wouldn't believe me, so I'd better not write it.

But there are simple things to say, Sime, which will in some measure tell you and the world what I think of you. I go back a few years, when Variety was only eight years old, and you didn't have as many gray hairs as you have now. I was a kid, Sime, new to Broadway, trying to make good at an unfamiliar job, as publicity director (it was press agent then) of the Loew Circuit. Marcus Loew, the sweetest man that ever lived, introduced me to you, and asked you to help me. You sure did.

Many a time you came to my office and helped me with suggestions and advice. Then I started to write for you my "Joys and Glooms of Broadway," and you kept sending me checks, when I really didn't want them, and you insisted I should be paid for something which was to me a pleasure and a privilege.

That column brought me into closer contact, Sime, and I'll never forget the midnights we sat together in your deserted office while you labored far beyond the time your staff had scrammed (is that a good Variety word?). You helped then, Sime, more than you'll ever know.

You've been a grand guy to me, Sime. I only hope that I can sit down like this and write you another letter and tell you the same thing 25 years from now.

Sincerely,

N. T. Granlund

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"Love in the Suburbs," with Victor Moore
"A Broadway Romeo," with Jack Benny
"Taxi, Please," with Jack Benny
"Miscast," with Harry (Zoup) Welsh
"Why Continue the Struggle," with Stuart Casey
"In Again, Out Again"
"Beautiful But Dumb"
"The Spirit of 75"
"The Weasel"
"London Fog"
"The Knight of the Bath"
"Light Housekeeping"

VITAPHONE
"The Gob," with Hal Skelly
"Compliments of the Season," with Eric Dressler
"One on the Aisle," with Lon Hascall

PATHE
"America or Bust," with Daphne Pollard

WANTED COMEDY MATERIAL
For 1 and 2-Reel Talking Shorts
E. K. NADEL, 148 West 46th St., New York
HARRY CRAWFORD, Bus. Mgr.

GOD'S BLESSINGS
TO
EVERYBODY
RITA BURGESS GOULD

Dorothea Antel
226 W. 72d St.
New York City
The Sunshine Shoppe

EASTGATE HOTEL
"YOUR HOME IN CHICAGO"
"JUST A WHISPER FROM THE LOOP"
$15.00 a Week Single — $20.00 a Week Twin Beds
Ontario Street at Michigan Avenue

SEASON'S GREETINGS

BESS MEREDYTH

M-G-M

RENIE RIANO

as "BLUEBEARD'S EIGHTH WIFE"

Personal Management LEE STEWART

Dear Sime:

We were in dutch when the "Connecticut Yankee" was just a book. But we remember you. That was before the Indiana Elks guaranteed our beer for a week's showing. But we remember you.

We were in dutch then and we're in the real estate business now. But we remember you.

We played dutch when Chicago was a one night stand and we stayed there a week because Capone was only three. But we remember you.

And—in paying for this ad we go further in dutch. But we can never forget you.

Gesundheit,

JOE LEW

WEBER and FIELDS

THE ORIGINAL DUTCH TREAT

P. S. Now broadcasting every Monday night for the Webster Cigar over Station WOR at 9 o'clock—and some day maybe we'll get out of dutch.

Congratulations, Sime

and 25 years more of success for "Variety"

HAROLD LLOYD

A. L. ERLANGER

Amusement Enterprises, Inc.

Operating the PRINCIPAL THEATRES in all the leading cities of the United States and Canada and booking all the PRINCIPAL ATTRACTIONS

ADDRESS

A. L. Erlanger Amusement Enterprises, Inc.

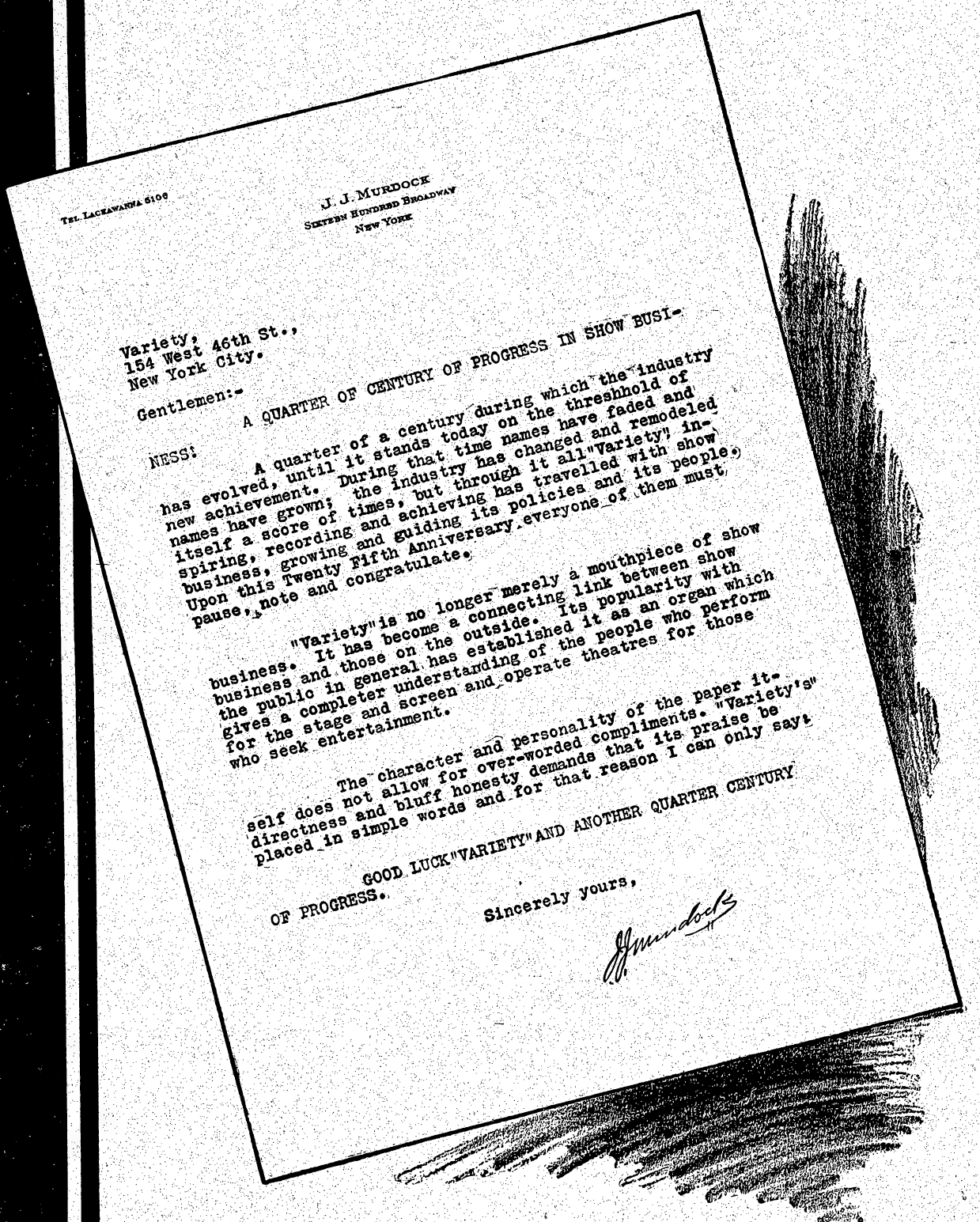
214 West 42nd Street **New York City**

DEAR SIME: Good Luck to "VARIETY"

HARRY CARROLL

PLAYING EXCLUSIVELY FOR R-K-O

Direction CHAS. MORRISON



TEL. LACKAWANNA 6106

J. J. MURDOCK
SIXTEEN HUNDRED BROADWAY
NEW YORK

Variety,
154 West 46th St.,
New York City.

Gentlemen:-

NESS!

A QUARTER OF CENTURY OF PROGRESS IN SHOW BUSI-

A quarter of a century during which the industry has evolved, until it stands today on the threshhold of new achievement. During that time names have faded and names have grown; the industry has changed and remodeled itself a score of times, but through it all "Variety" inspiring, recording and achieving has travelled with show business, growing and guiding its policies and its people. Upon this Twenty Fifth Anniversary everyone of them must pause, note and congratulate.

"Variety" is no longer merely a mouthpiece of show business. It has become a connecting link between show business and those on the outside. Its popularity with the public in general has established it as an organ which gives a completer understanding of the people who perform for the stage and screen and operate theatres for those who seek entertainment.

The character and personality of the paper itself does not allow for over-worded compliments. "Variety's" directness and bluff honesty demands that its praise be placed in simple words and for that reason I can only say:

GOOD LUCK "VARIETY" AND ANOTHER QUARTER CENTURY OF PROGRESS.

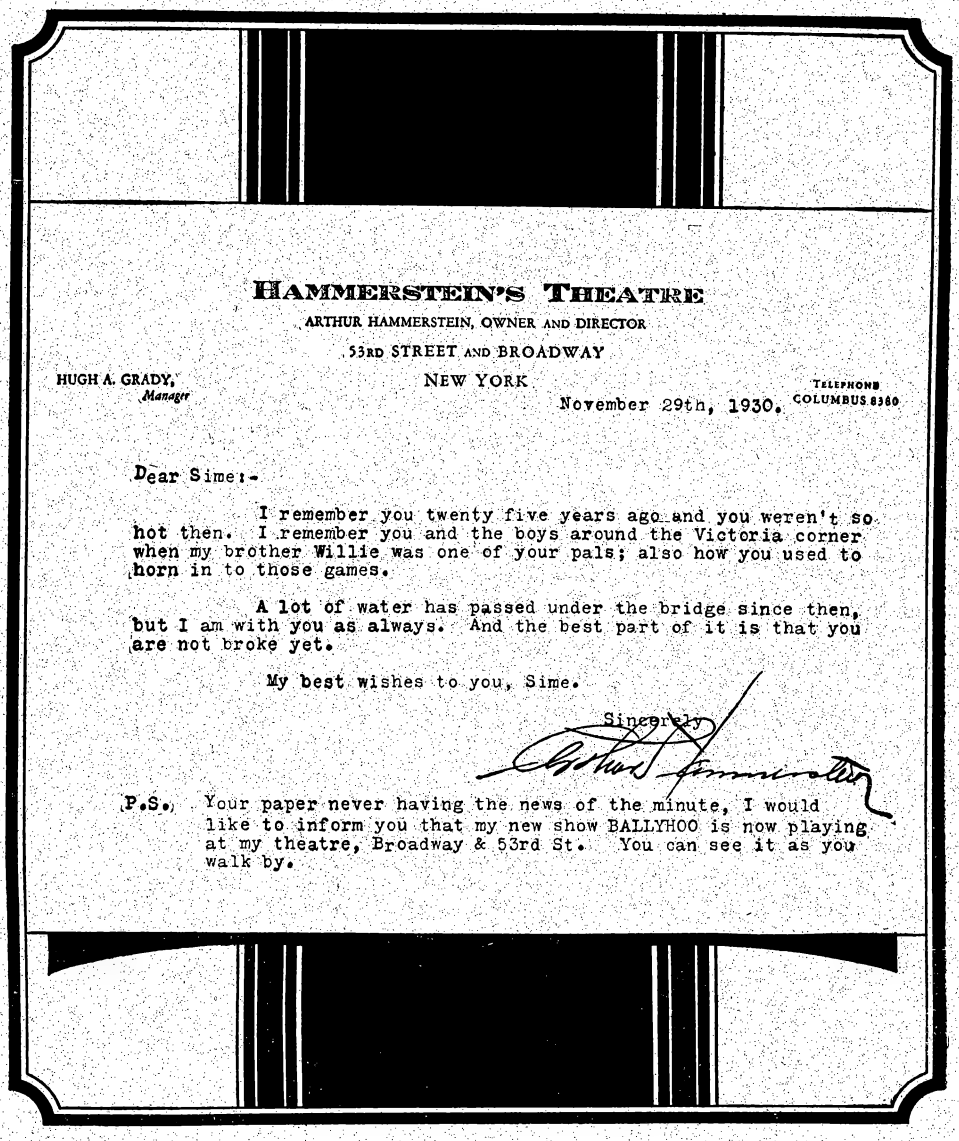
Sincerely yours,

J. J. Murdock

BOB ROBISON... R.K.O.'s master salesman sold SANDY LANG... R.K.O.'s master skater, the idea of this ad. Because BOB ROBISON and SANDY LANG being two modest young fellers wants "VARIETY" to know that BOB ROBISON and SANDY LANG are 2 modest young men who say greetings... And BOB ROBISON says "listen here SANDY LANG, when you write up this ad, don't forget to tell everybody that BOB ROBISON and SANDY LANG are II modest young actors by the name of BOB ROBISON and SANDY LANG who want to say Season's Greetings to everybody because BOB ROBISON and SANDY LANG enjoy a Merry Christmas with CHARLIE FREEMAN'S intact Unit Show No. 1 .. Greetings, CHARLIE"... And BOB ROBISON and SANDY LANG says, "Happy New Year SAMMY TISHMAN. We're just a couple of modest young blokes, we are BOB ROBISON and SANDY LANG, the master salesman and the master skater of the R.K.O. circuit." ... BOB ROBISON says, "listen here, SANDY LANG, don't forget to remember me to JACK WEINER, the best agent living," and SANDY LANG says, "listen here BOB ROBISON, if there's room left I'll put your agent's name in after saying season's greetings to FERDIE SIMON, my agent, the best ever"... Then BOB ROBISON and SANDY LANG, 2 modest youngsters find the end of this column is drawing near and hurry to say Best Wishes to all from BOB ROBISON and SANDY LANG, two modest youthful R.K.O. artists

Two Pals.

P. S. BOB ROBISON and SANDY LANG are too modest young fellows. lows.



CONGRATULATIONS

To "VARIETY"

A GREAT PAPER

RALPH GRAVES

ALVIN THEATRE

(Where "GIRL CRAZY" Plays)

New York City

December, 1930

VARIETY,
New York City, N. Y.

Dear Sime:

Congratulations and good wishes on "VARIETY'S" Silver(man) Anniversary!

Success to the Boy Friend of Show Business!

Sincerely

Ginger Rogers

Congratulations and Season's Greetings

ARCHIE and GERTIE

FALLS

R-K-O CIRCUIT Direction WEBER-SIMONS AGENCY

Greetings

JOSEPH GRIFFIN

IRISH-AMERICAN TENOR

Direction MAX TURNER, WM. MORRIS OFFICE

It's had a great life and hasn't weakened
after 25 years.

IRVING BERLIN

Season's Greetings

WILLIE and EUGENE HOWARD

Willie Howard Featured Comedian
in Aarons & Freedley's
"GIRL CRAZY"

Join in Congratulating *"Variety"* on its
25th Anniversary

Congratulations to
"Variety"
on its
25th Anniversary

A. S.
GRAVEN
INC.
Architects

CHICAGO

Gaylord Carter
Organ Concerts
UNITED ARTISTS, Los Angeles

Season's Greetings and Appreciation to FANCHON and MARCO and GAE FOSTER.
PATSY MASON

Season's Greetings
JESSIE BONSTELLE
And the Detroit Civic Theatre Players

THE
UNIVERSAL FLOWER AND DECORATING CO.
318 West 48th Street
NEW YORK
Stage Work a Specialty Renting
Phone Chickering 0091

HEPNER'S WIGS
Head the World
118 West 48th Street
NEW YORK

MAUCH & MERK CO.
Paints, Bronzes, Etc.
348 WEST 42D STREET
New York City

Used and Recommended by Brunswick-Balke-Collender Co.
STINE SCREW HOLES
The Stine Screw Hole Co.
JACKSONVILLE, FLA

GUS VAN

Direction EDDIE KELLER

BLACK CAT 4
OFFER
"DANCE MADNESS"

Direction JENIE JACOBS
Associate: ARTIE PEARCE

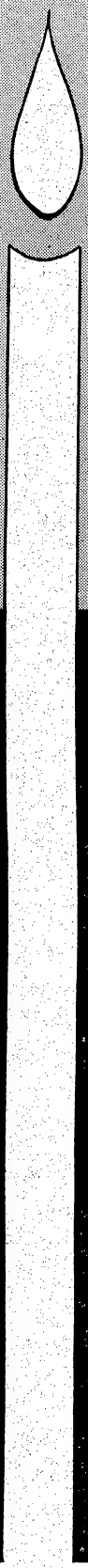
SYLVIA HAHLO
ARTISTS' AND AUTHORS' REPRESENTATIVE
1650 BROADWAY, NEW YORK CITY

Congratulations:—

Not from a sister to a brother,
But from one "A K" to another.

MAX WINSLOW

SEASON'S GREETING'S 1930-1931



* * * * HITS * * * *

KISS WALTZ

I'M ALONE BECAUSE I LOVE YOU

WE'RE FRIENDS AGAIN

IT'S AN OLD SPANISH CUSTOM
IN THE MOONLIGHT

LAUGHING AT LIFE

O.K. MEANS OLD KENTUCKY

TO THE LAND OF MY OWN ROMANCE

M. WITMARK & SONS

IRA SCHUSTER PROF. MGR. 1659 BROADWAY, N.Y.C. BOB MILLER RADIO ORCH. MGR.

CHICAGO • PHILADELPHIA • HOLLYWOOD • BOSTON • DETROIT • CINCINNATI

HECTOR TURNBULL

PARAMOUNT STUDIO

ASTORIA, L. I.

I Mean Congratulations—But—I'll Just Say NUTS

TO THE CHIEF "VARIETY" MUGG

IN HIS OWN LANGUAGE

BEN BLUE

Mr. and Mrs. Jesse Crawford

extend to

Sime and the "Variety" Staff

their Congratulations

WILLIAM A. BRADY
PLAYHOUSE
137 WEST 48TH STREET
NEW YORK

December 3, 1930

Variety,
New York City.

My dear Sime,

I consider "Variety" the greatest theatrical advertising medium in the world. You have made "Variety" stand first in its own particular field, and I take pleasure in voicing my recognition of your achievement.

My heartiest congratulations and best wishes.

Sincerely,

William A. Brady

TOM BARRY

THIRD YEAR
FOX FILMS

Direction, WINFIELD R. SHEEHAN

HOLLYWOOD

The Critics Were Unanimous!

READ ONE:

"GEORGE S. KAUFMAN is a rotten actor."
—*George Jean Nathan* in "JUDGE."

Greetings to
"VARIETY"
Essaness Theatres Corporation

Season's Greetings

Clara Orval
BARRY and WHITLEGE

R-K-O CIRCUIT Direction, THOS. J. FITZPATRICK

METROPOLITAN DYE WORKS
Incorporated
Theatrical Cleaners and Dyers
Specialty:
Dry Cleaning of Theatrical Costumes
at Shortest Notice
Offices Throughout New York City
WORKS:
180th STREET AND BRONX RIVER
Telephones, Fordham 7840 and 7841

BARTLETT CORMACK

WRITING FOR
PARAMOUNT

Please permit me to join in the congratulations with which you will be so deservedly showered on the occasion of Variety's 25th Anniversary. Yours has been an outstanding contribution to the progress of motion pictures and I sincerely hope you will enjoy continued and ever increasing success. Kindest regards.

Gloria Swanson

WILLIAM HAINES

IRWIN S. CHANIN
PRESIDENT
HENRY I. CHANIN
SEC'Y & TREAS.

CABLE ADDRESS
"NINAMC"
TELEPHONE
LEXINGTON 3600

CHANIN THEATRES CORPORATION
122 EAST 42ND STREET
NEW YORK

December 20, 1930.

Dear Sime,

There is only one "Variety". Best wishes for its Silver Anniversary.

Sincerely yours,

Irwin S. Chanin

Season's Greetings



RAMON NOVARRO

METRO-GOLDWYN-MAYER

SEASON'S GREETINGS

HELEN KANE

CONGRATULATIONS TO "VARIETY"

GREETINGS

POP CAMERON

And His Gang

MISS HELEN BROWN

LATE FEATURE OF

"ZIEGFELD FOLLIES" and "RIO RITA"

Just returned after a solid year of Starring in

"THE HOUSE THAT JACK BUILT" (London)

R-K-O Palace Engagement Just Completed

Direction WM. MORRIS

SEASON'S GREETINGS

Sam ARMSTRONG and BLONDELL Mable

A COUPLE FROM HOLLYWOOD

Thanking MILTON BERGER for Years of Satisfactory Representation

Exclusive—BILLY JACKSON

ACTORS' FUND
of
AMERICA

50th ANNIVERSARY

MEMBERSHIP DUES.....$ 2.00 A YEAR
LIFE MEMBERSHIPS.....$50.00

Over $200,000 spent annually to relieve the sick, disabled and aged

—Help always needed to meet our Annual Deficit

Last year the Actors' Fund Matinee Club was organized. Membership in this Association is of great value to theatregoers. Every outstanding theatrical success gives a special matinee after its 20th week to which members of this Club are entitled to the best seats, before the box office is opened, at a less price than they would have to pay at the ticket brokers, by writing to Actors' Fund Matinee Club, 226 West 47th Street.

Other Features Impending in Behalf of the *Actors' Fund Matinee Club*

A series of afternoon and evening teas given by the most prominent literary people of the United States, sponsored by the Associate Membership Sub-Committee and the Authors' Committee.

AUTHORS' COMMITTEE: Louis Bromfield, Chairman; Mr. Owen Davis, Mr. John Erskine, Miss Fannie Hurst, Mrs. Inez Haynes Irwin, Mrs. Alice Duer Miller, Mr. Conde Nast, Mr. Channing Pollock, Mr. Arthur Richman and Miss Marion Ryan.

ASSOCIATE MEMBERSHIP SUB-COMMITTEE: Miss Margalo Gillmore, Miss Fannie Hurst and Mr. Donald Ogden Stewart, Honorary Chairmen; Miss Katharine Allen, Chairman, and Miss Bessie Belmont, Vice-Chairman.

Mrs. J. Lee Finney, Actors' Fund Matinee Club Tea at the Hotel Plaza, Friday, January 2nd.

Circus Supper, Hotel Delmonico, Mr. Donald Ogden Stewart, Chairman, Saturday evening, January 9th.

DANIEL FROHMAN, President — SAM A. SCRIBNER, Treasurer
WALTER VINCENT, 1st Vice-President — ROBERT CAMPBELL, Secretary
BERNARD A. REINOLD, Chairman, Executive Committee

Actors' Fund Offices:
226 West 47th Street, near Broadway
NEW YORK CITY



"Sleep? Why, man, I always sleep like a top on the Wabash—

Midnight Limited

between

CHICAGO AND ST. LOUIS

Leaves Chicago at 12:05 Midnight Arrives St. Louis, Washington Ave., 7:30 A.M.
Union Station, 7:41 A.M.

FAST WABASH TRAINS FROM CHICAGO

11:30 Morning — Ar. St. Louis 6:00 p.m.
9:30 Night — Ar. St. Louis 7:10 a.m.
3:15 Afternoon — Ar. St. Louis 9:55 p.m.
12:05 Midnight — Ar. St. Louis 7:41 a.m.

WABASH
—SERVING SINCE 1858—

ALL ROADS LEAD TO CHICAGO

NORTH SHORE LINE

LEADS TO MILWAUKEE
TRAINS EVERY HOUR ON THE HOUR
TO

WAUKEGAN — KENOSHA
RACINE — MILWAUKEE

SPECIAL ATTENTION TO THE PROFESSION AND THEIR BAGGAGE

CHICAGO, NORTH SHORE AND MILWAUKEE R. R. CO.

72 W. Adams St. J. M. Michaels, A. G. P. A. State 0517

SOUTH SHORE LINE

EVERY HOUR
ON THE HOUR

CHICAGO to
SOUTH BEND
32 BAGGAGE
TRAINS DAILY

Trains leave Randolph St. Illinois Central suburban station and stop at Van Buren St., Roosevelt Rd., 53d St. (Hyde Park), 63d St. (Woodlawn) and Kensington.

Traffic Dept.
72 W. Adams St.
State 0517
Chicago

THE EDWARD SMALL CO., HOLLYWOOD
(Phone Granite 1166)
represents

J. C. NUGENT

Broadway Star and Playwright

who is now in pictures as Writer—Director—Actor—and who has made a quick and unique screen success.

See:

"WISE GIRLS"
"THE ROUNDER"
"SINS OF THE CHILDREN"
"THE UNHOLY THREE"
"THEY KNEW ABOUT WOMEN"
"THE BIG HOUSE"
"NAVY BLUES"
"LOVE IN THE ROUGH"
"THE MEAL HOUND"
"MANY A SLIP"
ETC., ETC.

"LIFE" said:
"One of America's very best character actors."

"VARIETY" said:
"Gem characterization. Brings something new to screen dialog and delivery."

NEW YORK "HERALD" said:
"His play, 'Kempy,' stands alone as a picture of American family life."

Congratulations
to
"VARIETY"

EDDIE LOUGHTON

"PRINCE OF PEP"

"Believe It or Not"
An M. C. with a Sense of Humor

HOLLYWOOD THEATRE
Detroit Until June, 1931

Personal Direction SOL BERNS
Thanks to BEN and LOU COHEN

Hello, HARRY PEARL

CHEVALIER BROTHERS
"ENTERTAINING ENTERTAINERS"

DIRECTION
R-K-O WEBER-SIMON — WM. MORRIS AGENCY
RUSSELL DECKER — NAT KALCHEIM

The Ace of Cleaners in New York
Overnight Service Specialists
Ace Theatrical Cleaners and Dyers
Division of
Progressive C. & D., Inc.
OFFICE AND WORKS
1489 Park Ave., New York
Phone LEHigh 2060-2061-3512

ELIZABETH MORGAN and Co.
in "A CONTINENTAL REVUE"
NOW TOURING R-K-O CIRCUIT
Many Thanks to JACK WEINER

ALUMINUM
in All Commercial Forms
STRAHS ALUMINUM CO.
48 Franklin St., New York, N. Y.
Telephone, Wo2—0822



NORMA SHEARER

Congratulates

SIME

on

"Variety's"

25th ANNIVERSARY

Congratulations

M. E. COMERFORD



Not Looking for Work—
I can get that all over the World.
Not Looking for "Variety"—
I got that all over the World.
But sincerely wishing "Variety"
All the success in the World.

JOE TERMINI

"THE SOMNOLENT MELODIST"

Sime,

GOLDEN GREETINGS

on

"Variety's" Silver Anniversary

Sez

JOE LAURIE, Jr.

To "Variety"

My Most Frequent Source of Story Inspiration

Many Happy Returns

W. A. S. DOUGLAS

THE WEST'S GREAT TRAINS

A New Standard in Travel Luxury



. . . . the BLACKHAWK
Lv. Chicago . . 6:30 pm
Ar. St. Paul . . 7:00 am
Ar. Minneapolis . 7:35 am



. . . . the ARISTOCRAT
Lv. Chicago . . 10:30 am
Ar Omaha . . 11:24 pm
Ar. Denver . . 1:05 pm



. . . . the AK-SAR-BEN
Lv. Chicago . . 6:15 pm
Ar. Omaha . . 7:30 am
Ar. Lincoln . . 9:05 am

Burlington Route

A. Cotsworth, Jr.
Passenger Traffic Manager
CHICAGO

RALPH B. STAUB

(The *One* Man Company)

Director—Writer—Camerman

SCREEN SNAPSHOTS

COLUMBIA PICTURES

HERE THEY ARE

5 SMASHING SONG HITS

TEARS

LOVING YOU THE WAY I DO

MOONLIGHT ON THE COLORADO

PERSONALLY, I LOVE YOU

TWENTY SWEDES RAN THROUGH THE WEEDS

(CHASING ONE NORWEGIAN)

SHAPIRO, BERNSTEIN & CO. Inc.

MUSIC PUBLISHERS

Corner Broadway and 47th St. NEW YORK CITY

LOUIS BERNSTEIN, PRES.

CHICAGO PHILADELPHIA BOSTON LOS ANGELES DETROIT PITTSBURGH CLEVELAND CINCINNATI

RALPH HAMMERAS

Director of

Miniature and Trick Photography

for FOX

SEASON'S GREETINGS

GOMEZ TRIO

FEATURED SPANISH DANCERS

Have Appeared With Charles B. Cochran Productions

62 Weeks, Pavillion, London
48 Weeks, Palace, Paris
35 Weeks, Casino de Paris, Paris
18 Weeks, "Wake Up and Dream," Selwyn, New York

Now With "Dollies Follies," a Publix Unit

Direction NAT KALCHEIM, WILLIAM MORRIS OFFICE

BEST WISHES

LOTHAR MENDES

Congratulations

RICHARD "SKEETS" GALLAGHER

PARAMOUNT-PUBLIX

SEASON'S GREETINGS

WALTER POWELL

"TROMBONE DOINGS"

Personal Direction LEDDY & SMITH

WEEK JAN. 2, FOX, BROOKLYN, NEW YORK

Independent BILL PERLBERG

R-K-O-ING FOR R-K-O

NICHOLAS—CASA and LEHN—ELSIE

Direction MAURICE GOLDEN

ARISTOCRATS OF COMEDY

Produced by GEORGE GOLDEN

CONGRATULATIONS TO SIME—AND "VARIETY"

RAYMOND GUION

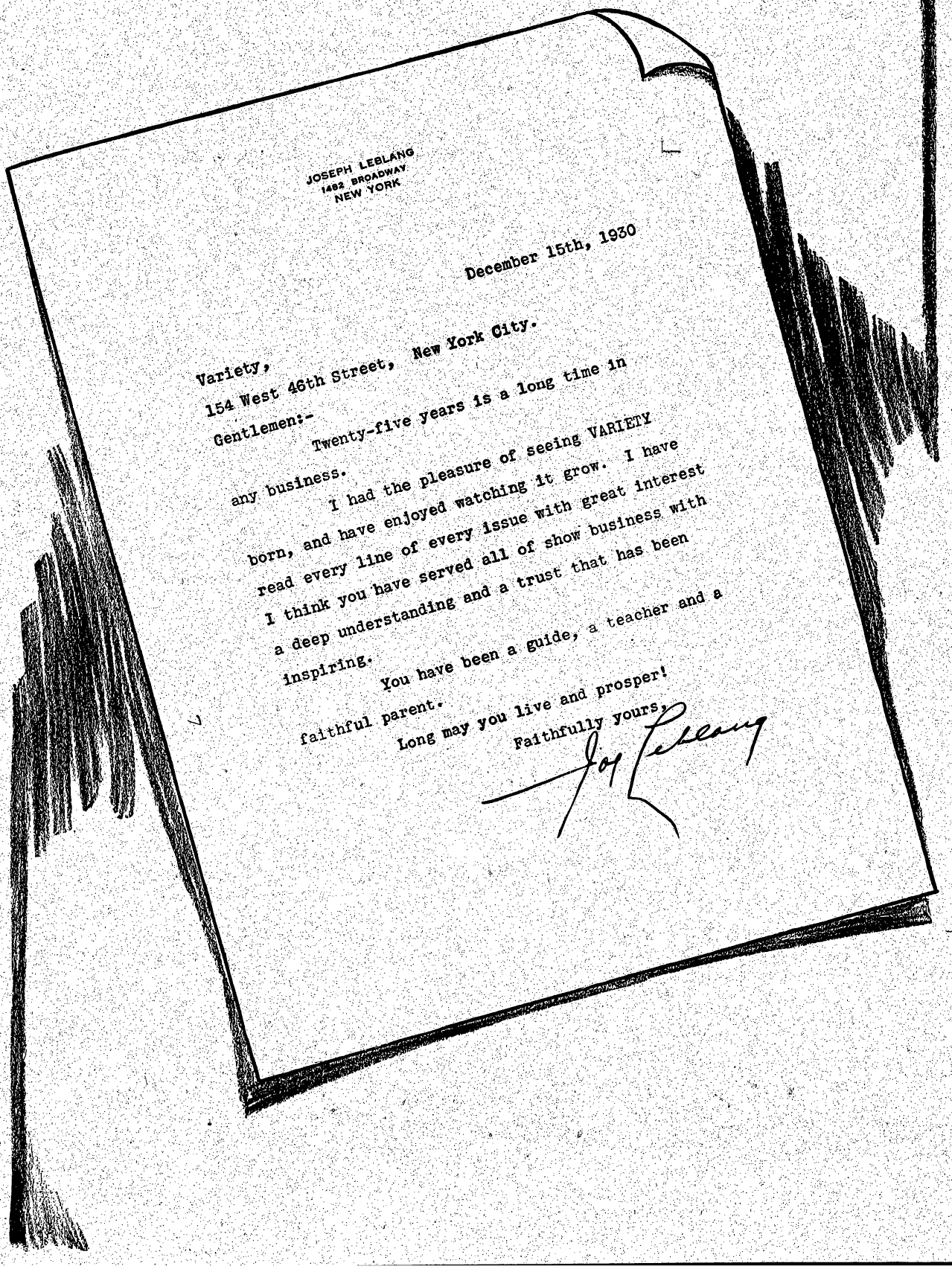
Featured with "YOUNG SINNERS" Co.

(DETROIT)

SEYMOUR SIMONS

(DETROIT)

WRITING EXCLUSIVELY FOR WITMARK AND WITH GUS KAHN FOR LEO FEIST



JOSEPH LEBLANG
1482 BROADWAY
NEW YORK

December 15th, 1930

Variety,
154 West 46th Street, New York City.

Gentlemen:-

Twenty-five years is a long time in any business.

I had the pleasure of seeing VARIETY born, and have enjoyed watching it grow. I have read every line of every issue with great interest I think you have served all of show business with a deep understanding and a trust that has been inspiring.

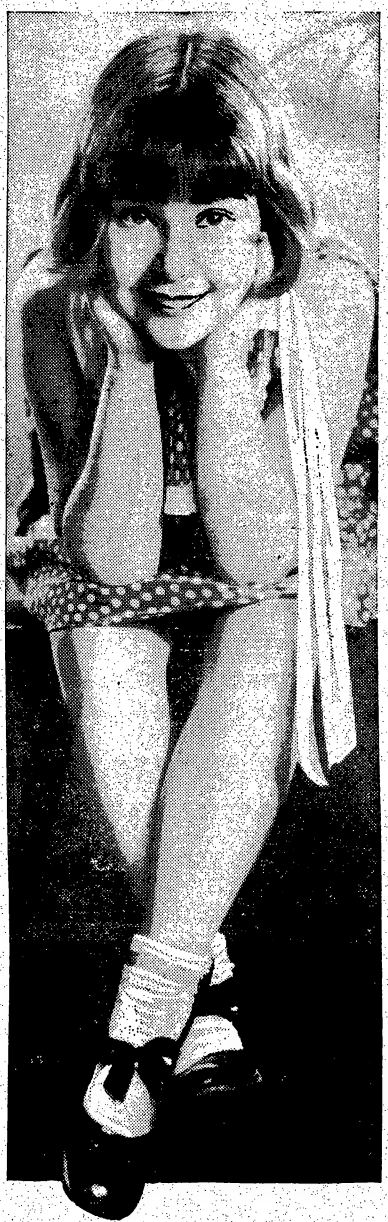
You have been a guide, a teacher and a faithful parent.

Long may you live and prosper!

Faithfully yours,

Joy Leblang

To the newspaper that for 25 years has earned and held the love, respect, friendship and confidence of everybody



Says

KENO and GREEN

Parents of

MITZI GREEN

We've learned all that in the 25 years we've been trouping—and watching "Variety" grow towards this 25th anniversary of the world's greatest weekly newspaper

And "MITZI," celebrating her first year in show business, and her ninth year on earth, knows and believes it, too

We all wish "Variety" continued health and prosperity, and we'll say this again when he celebrates "Variety's" 50th anniversary twenty-five years from now!

—JOE KENO and ROSIE GREEN

P. S.—"ME, TOO!"—MITZI

MARY BRIAN

Presents

"Hearty Congratulations"

A VARIETY PRODUCTION

100% SINCERE

BEST WISHES

joseph von sternberg

Ride 'em cowboy
to "variety's"
birthday party

GARY COOPER

Still talking big
for Paramount
—and how!

BEST WISHES

EDWARD J. MONTAGNE

Scenario Editor

PARAMOUNT PUBLIX
WEST COAST STUDIO

ILLINOIS CENTRAL
COURTESY
EFFICIENT SERVICE
ALWAYS
SYSTEM

6½ hours
CHICAGO-ST. LOUIS
4 hours to Springfield

The DAYLIGHT
Popular Noon Train

Southbound			Northbound
11:45 a.m.	Lv.	Chicago	Ar. 6:45 p.m.
3:44 p.m.	Ar.	Springfield	Ar. 2:39 p.m.
6:15 p.m.	Ar.	St. Louis	Lv. 12:15 p.m.

Library-lounge, parlor cars, chair cars, coaches. Table d'hote luncheon; also a la carte.

The MICHIGAN BOULEVARD
Latest Afternoon Departure from Chicago

Southbound			Northbound
4:00 p.m.	Lv.	Chicago	Ar. 3:30 p.m.
8:03 p.m.	Ar.	Springfield	Ar. 11:24 a.m.
10:30 p.m.	Ar.	St. Louis	Lv. 9:00 a.m.

Parlor cars, chair cars and coaches. Delicious table d'hote dinner, from Chicago; a la carte service, too. Early morning departure from St. Louis provides convenient connections with trains from Southwest.

The DIAMOND
Non-Stop Midnight Train

Southbound			Northbound
11:55 p.m.	Lv.	Chicago	Ar. 7:30 a.m.
5:25 a.m.	Ar.	Springfield	Lv. 12:45 a.m.
7:28 a.m.	Ar.	St. Louis	Lv. 11:57 p.m.

De luxe Salon-Buffet car, choice club breakfasts 50c to $1.

Illinois Central trains arrive and depart from Central Station, only railroad terminal on Michigan Boulevard and convenient to hotels, office buildings and theatres.

For full information or reservations consult any Illinois Central representative or agent, or address

J. V. LANIGAN, Passenger Traffic Manager
Illinois Central System
Room 501 Central Station, Chicago, Ill.

156

Illinois Central
THE ROAD OF TRAVEL LUXURY

MY THANKS TO

PARAMOUNT PUBLIX CORP.
and
MELVILLE SHAUER
and
E. K. SEIDELMAN

For Postponing My Hollywood Engagement for One Year

Producing My New Show at the Paramount-China Theatre, Stockholm, May 18, 1931

ERNST ROLF

CHARLES R. ROGERS

Will Contribute to the Prosperity Campaign for 1931

FIVE OUTSTANDING ATTRACTIONS
Each with a ROGERS *Cast*

"MILLIE"
DONALD HENDERSON CLARKE'S FAMOUS NOVEL

"THE REGISTERED WOMAN"
JOHN FARROW'S PLAY

"THE COMMON LAW"
ROBERT W. CHAMBERS' PLAY AND BOOK

LILY DAMITA
IN JOHN FARROW'S COMEDY DRAMA
"FRENCH LOVE"

"DARK FLAME"
NEVIS SHANE'S SENSATIONAL NEW NOVEL

JANUARY RELEASE!

"MILLIE"

The Red-Headed Thief of Hearts . . . Made for LOVE . . . and YOUR BOX OFFICE

With a ROGERS *Cast*

HELEN TWELVETREES

LILYAN TASHMAN — JOAN BLONDELL — JOHN HALLIDAY
ROBERT AMES — EDMUND BREESE — JAMES HALL
ANITA LOUISE — FRANK McHUGH

Directed by JOHN FRANCIS DILLON
ASSOCIATE PRODUCER . . . HARRY JOE BROWN

Released through... RADIO PICTURES

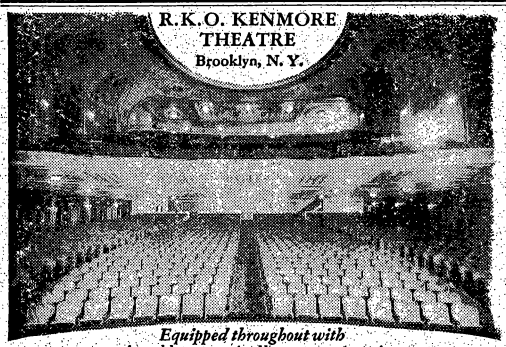
Season's Greetings



JONES, LINICK & SCHAEFER

Think "VARIETY" Is

THE WORLD'S GREATEST TRADE PAPER



Equipped throughout with comfortable, acoustically correct American Seating Company Chairs

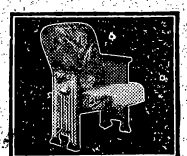
So your *Patrons* may enjoy the play or movie *infinitely* more . . . RESEAT!

"Came the talkies" . . . sound reproduction to synchronize with photography. Theatres dressed up . . . another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

Free...This Booklet—"Acoustics and its Relation to Seating"



Our booklet, "Acoustics and its Relation to Seating," will show you how correct seating has a direct bearing on the number of people that patronize your theatre regularly. Our Reseating Engineering Service is at your disposal, without obligation. The facts are available. Just address Department V4.

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres

General Offices: 14 East Jackson Boulevard, Chicago, Illinois

Branch Offices in All Principal Cities

Congratulations

SIME

From

SYBIL VANE

And Leon Domque

May 11, Winnipeg
May 18, Spokane
May 25, Vancouver
June 6, Tacoma
June 13, Seattle
June 20, Portland
June 28, Salem
July 1, Golden Gate
July 8, Oakland
July 16, Hill Street, L. A.
July 26 to SEPT. 6, Incl. VACATION AT HOME, L. A.
Sept. 13, Youngstown
Sept. 20, Cincinnati
Sept. 27, Cleveland, Palace
Oct. 4, Chicago, Palace
Oct. 11, open
Oct. 18, Buffalo
Oct. 25, Toronto
Nov. 1, Hamilton
Nov. 8, open
Nov. 15, Newark
Nov. 22, New York, Palace
Nov. 29, Chester & 86th St.
Dec. 6, Fordham
Dec. 12, 81st St. & Flushing
Dec. 23, Coliseum & 58th St.
Dec. 30, Hippodrome
Jan. 3, Albee

ALJO

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SCENIC ARTISTS' SUPPLIES

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58 West 50th Street, New York

VELVETS

Weiser Fabrics Co., Inc.

530 Seventh Ave., New York

WHOLESALE AND RETAIL SILKS

Congratulations to You and Your "Variety" Staff, Sime

JACK BENNY

MARION WILKINS

Extends Her Best Wishes to "VARIETY" And Its Staff

Direction: JACK WEINER

The Crying Goldman's

JACK—AL—CHICK

All Anniversaries look alike to us

Anniversary Greetings

FRANK REICHER

DIRECTING FOR M-G-M

Congratulations to "Variety" on Its 25th Birthday.

Sincerely

DAVE GOULD

1926-27-28
BALABAN & KATZ
Chicago



1929
CAPITOL THEATRE, NEW YORK
"HELLO YOURSELF"
"PLEASURE BOUND"
"GRAND STREET FOLLIES"
"ANGELA"
14 PUBLIX UNITS

1930
"LITTLE SHOW"
"FINE AND DANDY"
"PARAMOUNT REVUE"
12 PUBLIX UNITS

1931
"TED HEALY"
"GANG'S ALL HERE"
2 EUROPEAN REVUES"
12 PUBLIX UNITS
and Future Pending Contracts

Associates
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PAUL FLORENZ

Paramount-Publix Representative
JESSE H. MARTIN

Management
LOUIS SHURR—AL MELNICK
1482 Broadway
New York

My most sincere wishes to
MORRIS GREEN, TOM WEATHERLY, DWIGHT WIMAN, LOUIS GENSLER, I. M. HALPERIN, HARRY HOLLANDER, BOROS MORROS and the Publix Producers

TELEPHONE WISCONSIN 7700

CABLE "ALWOODS"

Offices of A. H. WOODS PRODUCTIONS CO.

MEMBER OF THE NATIONAL ASSOCIATION OF THEATRICAL PRODUCING MANAGERS.

ELTINGE THEATRE BUILDING
42ND STREET, WEST OF BROADWAY
NEW YORK CITY

Dec. 5th, 1930.

TO SILVER HAIRED VARIETY SIME:

Sweetheart:

I knew you at your birth - when you were TEN years old you were raising all kinds of H---- getting in Dutch with everyone more or less connected with the Theatre - at FIFTEEN everyone of your competitors were plotting your destruction - at TWENTY you got a strangle-hold on them all - and now at TWENTY-FIVE you have the field all to yourself. Now, Sucker, as you seem to know everything, answer these questions:

1. What do you think of the report of the Vice-President of Postal Telegraph Company, wherein he says we ought to have 15 more theatres in New York?

2. What is your reaction on the Equity ruling about English actors?

3. What do you think of the Theatre League?

4. Do you believe with me that Joseph Leblang is the biggest asset the Managers and Theatre League have?

"5. Where are the motion picture producers going to get from five to six hundred talkies a year."

6. When am I going to produce my next Hit?

7. Why is MOVIE-OF-U the Biggest sensation in the last Twenty-five years, not even excepting "VARIETY"?

Love, kisses and heartiest congratulations.

A. H. Woods

P.S. Confidentially, I expect to have at least one or two hits before you reach Thirty.

P.S. Answers to the above questions will be found on Page Vol.

Santa Fe
Fred Harvey

Most famous
in the
Transportation world

Santa Fe trains and Fred Harvey meals are talked of among travelers the world over. And Santa Fe rails reach from Chicago, through the storied southwest, as far as sunny California. You leave on the Santa Fe and arrive on the Santa Fe. Important midwest cities in Kansas, Oklahoma, and Texas Gulf Coast ports, as well as inland centers, not excluding the fast growing Panhandle region, are served by this mighty system. In brief, the Santa Fe serves twelve great states. No wonder travelers go the Santa Fe way. Yet the service and food always exceed their expectations—for they commend Santa Fe and Fred Harvey to their friends. In this way Santa Fe-Fred Harvey have won international fame.

Besides other service, there are six daily trains to California: *The Chief*—extra fine, extra fast, extra fare; there is no extra fare on the *California Limited* or *Grand Canyon Limited*, nor *The Navajo*, *Missionary* or *Scout*. Certain trains stop at Fred Harvey dining stations for meals—other trains carry through diners.

Travel information will be gladly sent you.

W. J. Black, P. T. M.
A. T. & S. F. Ry. Company
Chicago, Ill.

Season's Greetings

JULIUS KENDLER

Attorney-at-Law

1540 Broadway, New York City
Bryant 5780

From One Old-timer to Another!

GREETINGS TO MY FRIEND—SIME
AND MY FAVORITE NEWSPAPER—"VARIETY"
ON THE OCCASION OF ITS

SILVER ANNIVERSARY!

M. SHEA

BUFFALO, N. Y.
DECEMBER 29, 1930

—and Landlord My Best Regards to You

THE PERENNIAL CLOWN

JOE LEWIS

CLUB MADRID, NEW YORK

"EAST IS WEST"

JACK FINE, Manager

REGIS TOOMEY

extends congratulations to

VARIETY

ON ITS 25th ANNIVERSARY

THE 17-YEAR-OLD JUGGLER

BOB RIPA

On Second After Intermission at the R-K-O Palace, New York, Week March 29

The Only Time a Juggler Was Ever Given This Spot

American Rep.: JENIE JACOBS

Foreign Rep.: REEVES & LAMPORT and HENRY SHEREK

CONGRATULATIONS

C. B. & T. CO.

WALTER A. FUTTER

originated, edited, wrote and SUPERVISED the completion of

"AFRICA SPEAKS"

at the Columbia Studios

New York Office: Wafilms, Inc., 729 7th Ave.

CHARLES McDONALD, Vice-Pres.

GREATEST ADVANCE SINCE COMING OF TALKIES!



New Process NOISELESS RECORDING



Noiseless Recording means talking pictures with all undesired sounds barred out. No humming, hissing or scratching noises mar the pure tone of recorded speech and music. Every word and note sounds natural, clean-cut, true to life!

• • •

This revolutionary New Process — developed by sound engineers through years of study —marks a great step forward in the perfection of talkies. Its introduction is just one more indication that Western Electric is fulfilling its promise to the motion picture industry: to continually improve apparatus and methods and to make these improvements immediately available to producers and exhibitors.



• • •

ERPI Producer-licensees have already installed equipment for Noiseless Recording. They are now making pictures by this New Process. The first—*a Paramount production entitled "The Right to Love" and featuring Ruth Chatterton*—will be released this month. You will immediately recognize the extraordinary difference.



• • •

Noiseless Recording will still further increase the popularity of talking pictures—build box office for you—attract new patrons to your theatre —bring old patrons oftener! They will demand pictures recorded by this new method.

• • •

And remember—Western Electric reproducing equipment delivers sound exactly as it is recorded. That is why only Western Electric apparatus can do full justice to this wonderful New Process Noiseless Recording.

ELECTRICAL RESEARCH PRODUCTS INC.
250 West 57th Street, New York

Western Electric
NEW PROCESS
NOISELESS RECORDING

My Heartiest Congratulations to "Variety"

HELEN TWELVETREES

Greetings From

CHARLES KENNETH FELDMAN

NAT MILLS and BOBBIE

"THE RARE PAIR" FROM ENGLAND

We wish to thank all concerned for their kindness to us during our stay in America. Also our agent, JENIE JACOBS, for her wonderful help. Many Happy Returns to "Variety"

America JENIE JACOBS — Direction — London HENRY SHEREK

MY VERY BEST TO THE "BUNCH"

CHARLIE MURRAY

Thar's Gold in Them Thar Trade Papers

EDDIE BUZZELL

Director

COLUMBIA PICTURES HOLLYWOOD, CALIF.

ANNIVERSARY GREETINGS

HENRY ARMETTA

UNDER CONTRACT TO R.K.O.

Congratulations to "VARIETY" from

LULU McCONNELL

Sincerest Congratulations VICTOR M. SHAPIRO

CONGRATULATIONS TO "VARIETY"

EDDIE PARDO

A HAPPY NEW YEAR FROM

MADAM OLYMPIA-PRIZE WINNERS

BOOKED SOLID R-K-O CIRCUIT UNTIL AUGUST, 1931 — Direction CHAS. S. WILSHIN, MARTY FORKIN'S OFFICE

To You my friends and associates whom I have served faithfully for more than fifteen Years

Greetings

Florenz Ziegfeld George White
Theatre Guild
E. Ray Goetz Earl Carroll
Christopher Morley
Arthur Hammerstein
Lee and J. J. Shubert
John Golden
Chas. Dillingham
R. H. Burnside
Robert Milton
John Cort
David Belasco
Alex. Leftwich
Billy Rose
Lew Gensler
Ned Wayburn
Teddy Royce
Clayton and Waller (London)
Nikita Balieff
Seymour Felix
Gene Buck
Brady and Wiman
Sammy Lee
Jack Haskell
Max Sheck
Aarons and Freedley
Hassard Short
Louis MacCloon
Lee Ephraim (London)
Bob Newman
Connolly and Swanstrom
Harry Gribble
J. C. Bowden
Jos. M. Gaites
Morris Gest
Sir Alfred Butt (London)
Schwab and Mandel
Chas. B. Cochran (London)
Lew Fields
American Play Co.
Edgar Selwyn
Otokar Sevcik

NINETEEN THIRTY marks the realization of the crowning ambition of my life--the founding of my own publishing company MILLER MUSIC INC.

The step I have taken has not been without its tinge of regret, since it has necessitated my severing a most pleasant association of over fifteen years with HARMS INC. and MESSRS. DREYFUS during which period the American Theatre, of which we are all a part, has made the most important advancement in its history.

In forming my own firm--which is an INDEPENDENT concern in no way connected with nor obligated to any motion picture or other publishing interests--my purpose is to continue to carry on the finest traditions of our craft.

Signs of returning prosperity are all about us. Let us work together in a common cause--the creation of better shows, better songs, better orchestrations, and the return of "Personality" to the business we love.

Sincerely yours,
Jack Miller
President

George Grossmith (London)
Fritz Kreisler
Jean Gilbert
George Gershwin
Oscar Strauss
Dr. Albert Sirmai
Jimmy McCue
Dr. Cyrus Wood
Domenico Savino
Rudolf Friml
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Herbert Stothart
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Joseph Meyer
John Henry Meers
Bide Dudley
Lyle D. Andrews
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Emmerich Kalman
Oscar Hammerstein 2nd
Guy Bolton
Larry Hart
John Openshaw
Morrie Riskin
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Franz Lehar
Jay Gorney
Raymond Hubbell
Herman Hupfeld
Joe McCarthy
Johnny Gruelle
Ring Lardner
Richard Myers
Cook
Weatherly
Harbach
Tom
Otto
Maurice
Yvain
J. Fred
Brian Hooker
Kern
Brennan
Leo Robin
Buddie De Silva
Dorothy Fields
J. Harold Archer
Bill Duncan
Ira Gershwin
Anne Caldwell
Clair Kummer
Fred Thompson
Clifford Grey
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Carroll
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P. G. Wodehouse
Wm. LeBaron
Jack Macgowan
Burton Lane
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Howard Dietz
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Archie Selwyn
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Bob Newman
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A high class arranging office available to all—All work under personal supervision of Mr. Chas. Miller.

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62 WEST 45TH STREET, N.Y.C.

JENIE JACOBS is my agent
"Fine and Dandy"

GREEN & GENSLER are my bosses
"Fine and Dandy"

JCE COOK is a big hit
"Fine and Dandy"

ERLANGER THEATRE is my address
"Fine and Dandy"

So EVERYTHING Is "FINE and DANDY"

Don Mahoney

What Makes Comfortable Travel . . . ?

Not luxurious equipment only.

For behind the clean, smooth and easy travel you enjoy on the Great Northern is a great transportation system which affords, among other comfort features, the following:

- Lowest pass through the Rockies.
- 1200 clean miles behind super-power electric and oil-burning locomotives.
- Rock ballasted and oiled roadbed.
- Minimum curves and grades.
- 8-mile Electrified Cascade Tunnel.
- Electrification of Cascade District.
- Special Pullman Equipment.
- Locomotives with plenty of reserve power.



Like the gay lounge of a fashionable hotel is this Specially Equipped observation car. Comfortable, commodious—it is a luxurious vantage point from which to view the most beautiful scenery in America.

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The New
EMPIRE BUILDER
The Luxurious
ORIENTAL LIMITED

GREAT NORTHERN

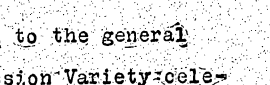
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PLYMOUTH THEATRE) (LACKAWANNA 6720)

ARTHUR HOPKINS

To add to the general depression Variety celebrates its Twenty-fifth Anniversary.





To all its hosts of friends who devote their talents to the theatre, Henrici's extends its good wishes for

1931

HENRICI'S
ON RANDOLPH

Between Dearborn and Clark Streets

CHICAGO

Established 1868

Open from 7 a. m. to Midnight; Sundays 8 a. m. to Midnight

HOWDY--

I've been canceled and
I've been headlined
(twice)

I've been penciled out
and
I've been held over.
I've been panned and
I've been praised
(once)

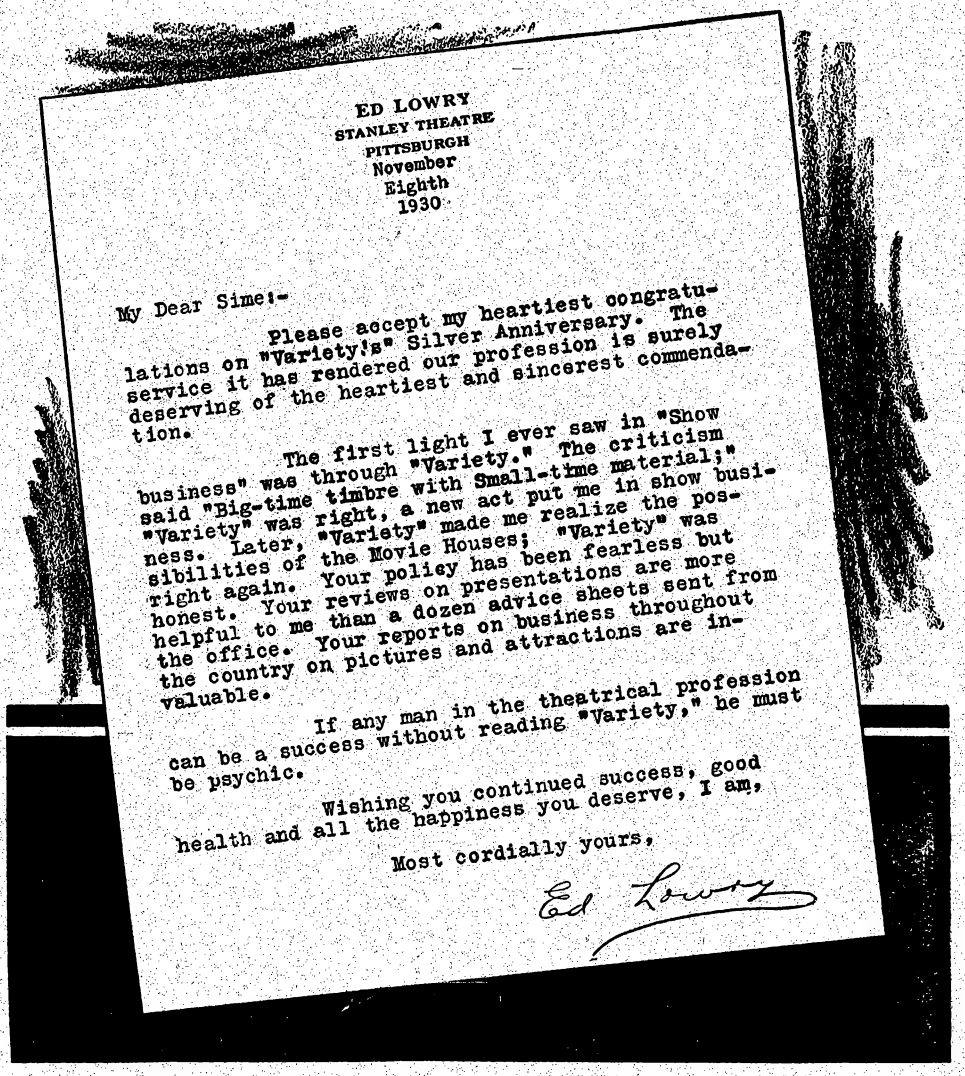
The only reason
I'm staying in this racket
Is to find out just what
The hell is going to
happen
(next)

But, nevertheless, as we
say
"Down in Indianny"

HAPPY NEW YEAR 'NEIGHBOR'

PAT LANE

Personal Direction
FRED ROSENTHAL



ED LOWRY
STANLEY THEATRE
PITTSBURGH
November
Eighth
1930

My Dear Sime:-

Please accept my heartiest congratulations on "Variety's" Silver Anniversary. The service it has rendered our profession is surely deserving of the heartiest and sincerest commendation.

The first light I ever saw in "Show business" was through "Variety." The criticism said "Big-time timbre with Small-time material;" "Variety" was right, a new act put me in show business. Later, "Variety" made me realize the possibilities of the Movie Houses; "Variety" was right again. Your policy has been fearless but honest. Your reviews on presentations are more helpful to me than a dozen advice sheets sent from the office. Your reports on business throughout the country on pictures and attractions are invaluable.

If any man in the theatrical profession can be a success without reading "Variety," he must be psychic.

Wishing you continued success, good health and all the happiness you deserve, I am,

Most cordially yours,

Ed Lowry

SERGE FLASH

Booked Solid R-K-O

Direction, CHAS. MORRISON

Dad says I should send this advertisement to Sime in part payment for the many interesting moments he has had in reading "Variety."

Jane Thurston

Starring with dad, HOWARD THURSTON

SEASON'S GREETINGS

SAMMY WILLIAMS

SINGING SOLO ORGANIST
Thanks to Publix Circuit Executives

To the 25th Anniversary of

"Variety"

Another milestone now is passed and "VARIETY" carries on.

And may the future hold in store the blessings that are due to service rendered us all.

Gus Sun

DEAR SIME:

After taking "Variety" for nearly 25 years, it maybe unfair to say how we feel. And now this advertisement at regular rates besides! Do you ever pay to go into our theatres when you so often annoy us by coming to New Orleans?

So long.

If there are any good wishes around you like best, pick 'em out, stamp our names on them and they are yours, for keeps, too.

So long, again.

Here's a great 1931 for everybody in the show business.

So long; ok.





SALUTATIONS FROM

HARRY J. EDWARDS

DIRECTING

Lloyd Hamilton Comedy Series

Universal Pictures

DORIS ANDERSON

Now Writing For

M-G-M

Anniversary Greetings

HENRI de la FALAISE

Radio Pictures

Continued Success to "Variety"

REBECCA & SILTON

Company, Inc., Agency
HOLLYWOOD, CALIF.

Best Wishes for Continued Success to *"VARIETY"* from

NELSON B. **CLIFFORD and MARION** MARIE

EN ROUTE R-K-O UNTIL AUGUST, 1931

WILLIAM CAMERON MENZIES

SUPERVISOR UNITED ARTISTS STUDIOS

ANNIVERSARY GREETINGS

VENTURINI

PARAMOUNT

BEST WISHES FOR A BETTER NEW YEAR

Forrest Halsey

Eva PUCK and WHITE Sammy

EXTEND THEIR CONGRATULATIONS AND BEST WISHES TO "VARIETY" AND ITS STAFF

Direction, LARRY PUCK, CHARLES MORRISON AGENCY



Congratulations

JOSEPH P. KENNEDY



I don't know "Variety" for 25 years, but the ten years I do know "Variety" have been for me the most profitable of my career.

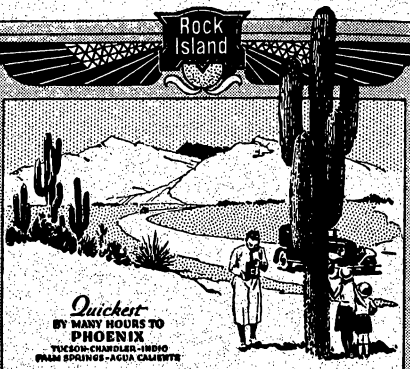
I feel that due to the knowledge of the business of the theatre I have gained thru reading "Variety" regularly and the world-wide exploitation I have received thru my "Variety" advertising has been no small factor in my success.

During my periodical trips abroad, in London, Paris, Berlin and other continental cities and resorts, "Variety" has brought the theatre of the world to me and was my sole antidote for nostalgia.

With my compliments and best wishes for many, many more successful years.

Sincerely,

Emile Boreo



de luxe

GOLDEN STATE LIMITED

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ARIZONA · CALIFORNIA

Superb service to a superb resort-land—America's sunniest playground—steeped in romance—a revelation in color. Golf in the land of the Oleander—polo in a vista of palms—saddle excursions through bygone centuries—where mountains and desert meet, orange groves and cactus giants flourish side by side. Charming resort hotels—Ranches.

Rock Island—Southern Pacific Golden State Route

Travel Luxury That Shortens the Miles and Speed the Hours

NO EXTRA FARE

Direct main line to Southwestern Winter Resorts.

Low altitude warm winter way to Los Angeles and San Diego. Minimum daylight hours en route. Only two days Chicago-California—Only three days Coast to Coast. Through service to Santa Barbara.

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P. W. JOHNSTON, Gen'l Agt. Pass. Dept., Rock Island Lines
723 Knickerbocker Bldg., Broadway and 42nd St.
Phone Wisconsin 2515-6, New York, N. Y.

Please send me literature descriptive of Arizona, California and scenes along the Golden State Route; also complete train service information.

Name .....

Address .....

ASSISTING

THE JUNGLE SYMPHONY

MISS LOMA WORTH

"THE ONE GIRL BAND"

FLYING HER OWN AEROPLANE

IN AFRICA NOW

SEASON'S GREETINGS

The DeVINERS

(Formerly Szita and Anis with Ester Deeter)

R-K-O Circuit

West. Rep. THOMAS BURCHILL

East. Rep. JACK HART, ROGER E. MURREL AGENCY

GREETINGS TO "VARIETY"

FROM

MOLLY PICON

"EVERYBODY'S FAVORITE"

Personal Management
JENIE JACOBS & PHIL BUSH

Congratulations to "Variety"

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA

JACK AND ENNIS HYLTON'S

Greetings to

SIME

On "Variety's" 25 years' service to the World's Show Business.

SEASON'S GREETINGS TO ALL

'AN WE STILL SAY

DE BIGGAH DE THEATAH DE LAUDA DAY YELLS

ROY MARY

RICE and WERNER

PRESENTING THEIR COMEDY CLASSIC

"ON THE SCAFFOLD"

FEATURED

in a Boris Petroff Publix Unit

"PAINTIN' THE TOWN"

Direction JERRY CARGILL

Anniversary Greetings

EDWIN JUSTUS MAYER

Greetings

6—GALENOS—6

Italian Acrobatic Wonders Booked Solid by JACK CURTIS

SEASON'S GREETINGS TO ALL MY FRIENDS

BUDDY HOWE

WEEK JAN. 2, FOX, BROOKLYN, NEW YORK

Personal Direction CHARLES E. HOGAN

SEASON'S BEST WISHES

ELECTRIC DUO

DOROTHY and LEONA

WEEK JAN. 2, FOX, BROOKLYN, NEW YORK

VICTOR HERBERT IDEA

Thanks to FANCHON and MARCO

SEASON'S GREETINGS TO FANCHON and MARCO

"WHO'S WHO"

HARRIS TWINS

With "SOCIETY CIRCUS IDEA," Staged by GAE FOSTER

GREETINGS

LATE FEATURE OF "SUNNY SIDE UP," "HAPPY DAYS" AND FOX FOLLIES OF 1929-1930

NOW MAKING PERSONAL APPEARANCES

FRANK RICHARDSON

EVERY year we make a canvass of our theatres to ascertain which paper, whether trade paper or newspaper, in the opinion of the managers has the most valuable and reliable information as far as the operation of the theatre is concerned. "VARIETY" always tops the list. To a man, our managers depend more upon "VARIETY" for general theatrical information than they do on any other publication.

OUR bookers look forward to Wednesday to get the "VARIETY" nearly as much as they look forward to pay day to get their pay checks. In correspondence we have had with our managers most of them say "'VARIETY' is my bible of the theatrical world."

FROM my own experience I find that I get more reliable information in "VARIETY" than I do from any other source.

WE congratulate "VARIETY" on its past performance, and feel reasonably assured that because of its progressive management it will continue to become more and more depended upon by all who seek theatrical news.

JOHN J. FORD

General Manager

CONGRATULATIONS TO "VARIETY"

TRANSPORTATION

SRS

This is a SOUTHERN RAILWAY SYSTEM advertisement calling to your attention the superior transportation facilities which we are now providing in the South.

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Radio outlets ... Electric refrigeration ... Period salons and roof patios for private functions... Swimming pool... Golf... Riding...and other features equally unusual and desirable.

Largest Single Rooms in New York

The Park Central

PHONE—CIRCLE 8000

56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

PERRY IVINS

Dialogue Director

"LOVE PARADE" (Par.) "THE SOCIAL LION" (Par.)
"POINTED HEELS" (Par.) "TOL'ABLE DAVID" (Col.)
"BURNING UP" (Par.) "CRIMINAL CODE" (Col.)
"BENSON MURDER CASE" (Paramount)

Irving Yates

PRODUCTIONS
160 West 46th Street
NEW YORK CITY

"BELIEVE IT OR NOT"

ALLISON and FIELDS

Chicago's Champ Lobby Act Kids Standees 7 Hours a Day

Chicago, Oct. 14.

Lobby acts, in de luxe picture houses, take it from Allison and Fields, have anything but an easy life. Couple have been entertaining the standees in the Publix-B. & K. Chicago for the past year. During the time they have developed a number of new ideas as to how to amuse a leg-weary mob.

It is quite a different thing to make a gang laugh when they are sitting in comfortable chairs or trying to pull smiles when they are standing on each other's toes, and waiting for pews. To offset the handicap Mary Allison and Irvin Fields have memorized 1,600 pop and classical songs they can render in full.

A few days ago a woman came in and asked for a number that floored both. Fields asked the customer to wait a moment, while he dashed across the road to a music store. Back in the lobby the two rendered the song.

It illustrates how far lobby acts go to please.

Six months ago, when the two retired, their dreams were all of "A Cottage for Sale." Today they are going through the same agony with "Little White Lies," which is the request number of every other customer.

A Week's Work

How hard they work after 12 years in vaude is shown by last week's record when they sang 50 songs an hour for a week's total of 42 hours.

Fields makes himself a m. c. in the lobby, mingling with the waiting customers and asking them for their favorite numbers.

A wise cracker in the group becomes meat for him, with most of the gags being worked up from song titles. Gagging idea is going so well with the t'andees that the couple are thinking of planting a stooge or so to help pull the laughs.

Once the crowd has given a hearty ha, ha, according to Fields, the rest is easy. From then on the folks try to wise crack each other and all becomes merry, and they get a spell off from warbling.

Originally Allison and Fields opened in a lobby act at the Publix Northshore. Here they built up their routine, getting attention and plenty of invitations from wealthy homes, most of which were accepted.

Confidential

When the Chicago came along both were against it, figuring a Loop mob harder than the homers in the suburbs.

Now after 365 days' work in the new spot they have steady friends who stop on the way out to tell Fields exactly what they thought of the performance inside.

Some like the picture, some the stage show, but most have a kick or so.

According to the team, the life beats vaude, although the hours are tougher, being six on week days and seven on holidays.

Lines, in the average lobby, according to count of these two, have to stand 20 minutes. This gives the couple a short space to get friendly, which is pushed hard.

(Reprinted from "Variety," Oct. 15, 1930)

Personal Management MAX TURNER—WM. MORRIS OFFICE

CHICAGO THEATRE INDEFINITELY

December 25, 1930

Dear "Variety"

Congratulations on your Silver Anniversary.

We Wish You Good Health and Happiness Always.

Sincerely,

KELLER SISTERS and LYNCH

Congratulations

and

Best Wishes

I. LIBSON

COON-SANDERS ORIGINAL NIGHTHAWKS

Broadcast their

FLORSHEIM SHOE FROLIC

EVERY TUESDAY—7:00-7:30 P.M., C.S.T.
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Now in the third year

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Broadcasting Nightly WGN



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AMERICA'S
First Famous Broadcasting Orchestra

Originators of, and Featured in

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"KNIGHTS and LADIES of the BATH" at
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MUSIC CORPORATION of AMERICA

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to the

Theatrical Profession

and its

Sincere Congratulations

to the

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CHARLIE PARKER
JACK McQUEEN

VIC WULFF
JOE HARDY
AL CONNORS
TOM MOSS
MARK ANTHONY

Congratulations!

Paramount-Publix

The Milwaukee Road heartily felicitates you on your Silver Anniversary—a quarter-of-a-century of sterling service to America's most discriminating audiences.

Pleasing the public is our job also. And we're proud that The Milwaukee Road has long been a headliner with the profession. We gratefully acknowledge their generous patronage — West, North, Northwest and Southwest from Chicago.

You'll like the fast, luxurious service of our troupe of stars . . . their courteous attendants, their meals by Broadway's old favorite—George Rector.

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The Arrow—Chicago, Des Moines, Sioux City, Omaha.

The Sioux — Chicago, Mason City, Sioux Falls, Mitchell, Rapid City.

At our ground floor New York office we are admirably suited to serve you well. For information, reservations, tickets call—

G. L. Cobb, General Agent, 547 Fifth Ave., at 45th, New York
W. C. Klomp, Theatrical Agent, 50 So. Clark St., Chicago
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The MILWAUKEE ROAD

ELECTRIFIED OVER THE ROCKIES TO THE SEA

1095

To Sime,

Congratulations to

"Variety"

on its 25th Anniversary

J. C.

LEST WE FORGET

There are always people in distress and trouble; people to whom the entertainment world owes much.

In worrying about ourselves, let us not forget to think of others.

—SUPPORT—
THE MOTION PICTURE RELIEF FUND

Presented by a Friend of the Fund

"Variety" Is the Spice of Columbia Pictures

Felicitations

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With SARAH and TONY

MY 25TH YEAR IN VAUDEVILLE

Booked in theatres and studios by JACK CURTIS

The WM. PERLBERG AGENCY, Ltd.
Taft Building
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Congratulations

The CHARLES MORRISON AGENCY
1560 Broadway
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Mrs. Frank (Dumb Clock) Scully

Posting cancellation orders from subscribers on learning "Variety" planned a "European Runaround."

Congratulations

to

VARIETY

on the

Acquisition

in its

Twenty-fifth Year

of such a

Swell Department

as the

European Run Around

by

FRANK SCULLY



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Theatrical Enterprises

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N. E. MANWARING

1560 BROADWAY
NEW YORK CITY
BRYANT 3818

Production
BEN A. BOYAR
EDDIE SOBOL

Dear Sime:-

Congratulations on your "SILVER ANNIVERSARY."

Start the New Year right by taking Sid out in the backyard and kicking hell out of him.

I've tried my best to square that notice he wrote of "THREE'S A CROWD" by telling everybody SKIG wrote it.

On the square, you won't let that little boy review any shows this year, will you?

Max Gordon

GREETINGS

WILL J. HARRIS

Publix-Balaban & Katz Theatres
CHICAGO

Season's Greetings

DICK LEIBERT

Now at Loew's State Theatre
CLEVELAND, O.

ROBERT McWADE

Management
HARRY WEBER

I have read *'Variety'* for the past 25 years and hope to continue to read it for the next twenty-five

MOE MARK

Congratulations to "VARIETY"

Greetings to the World

BELLE BAKER

Greetings to

"VARIETY"

Throughout the World

TOD BROWNING

CONGRATULATIONS TO "VARIETY"

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SIME:-

"ZOL ZINE MIT GLICK"

BENNY RUBIN

NOW THIRD WEEK R-K-O PALACE, NEW YORK

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HARRY LEVAN AND LETTIE BOLLES

in "MERE NONSENSE"

Direction PHIL & OZ

Greetings

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STEPHEN ROBERTS

Director

UNIVERSAL PICTURES

Best Congratulations Always

to

SIME

FROM

WALTER WANGER



Greetings!

HIT AFTER HIT - YEAR AFTER YEAR!

HE'S NOT WORTH YOUR TEARS
LYRIC BY MORT DIXON & BILLY ROSE — MUSIC BY HARRY WARREN

SING YOUR WAY HOME
LYRIC BY EDGAR LESLIE & JOE YOUNG — MUSIC BY JAMES MONACO

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
LYRIC BY SIDNEY CLARE — MUSIC BY SAM H. STEPT

THE RIVER AND ME
LYRIC BY AL DUBIN — MUSIC BY HARRY WARREN

COMFY AND COZY
LYRIC BY ROY TURK (IN MY BABY'S ARMS) MUSIC BY FRED E. AHLERT

I'M JUST A FOOL IN LOVE WITH YOU
BY SIDNEY D. MITCHELL, ARCHIE GOTTLER & GEO. W. MEYER

THE SENSATIONAL SONG HIT FROM "SWEET AND LOW"

CHEERFUL LITTLE EARFUL
LYRIC BY IRA GERSHWIN & BILLY ROSE - MUSIC BY HARRY WARREN

Remick Music Corp.
219 W. 46TH ST. JEROME KEIT PRES. New York

Season's Greetings to
All My Friends

ADA-MAY

Management: CHARLES COCHRAN

ROBERT HARRIS

ASSOCIATE PRODUCER

UNIVERSAL PICTURES



GREETINGS

LUPE VELEZ

UNIVERSAL PICTURES CORPORATION

Offices of
JOHN GOLDEN
John Golden Theatre
202 West 58th Street
New York

December 3,1930.

Dear Sime:

Congrats on your Silver (man) Anniverse.
It's a RACKET and the only case we know
where the RACKETEER was GYPPED. For
XXV you've been giving more than you got.

"THAT'S GRATITUDE"

John Golden
Frank Craven

JOHN GOLDEN
SHAP
TRADE MARK REG.

TURN TO THE RIGHT ★ LIGHTNIN ★ 3 WISE FOOLS ★ THE FIRST YEAR ★ DEAR ME ★ THANK-U ★ SPITE CORNER
THE SERPENT'S TOOTH ★ SEVENTH HEAVEN ★ WAGES FOR WIVES ★ PIGS ★ THE WISDOM TOOTH
TWO GIRLS WANTED ★ FOUR WALLS ★ NIGHT HOSTESS ★ LET US BE GAY, Etc.

"Gee, Folks! Isn't It Wonderful?"

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Directed the Complete Series of
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KANE RICHMOND
Conceded by critics and trade to be the finest series of shorts ever produced.
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GREETINGS
J. WALTER RUBEN
WRITER, RADIO PICTURES

V. M. P. A.
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ITS MEMBERS

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Good Wishes to "Variety"

DAVID O. SELZNICK

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LOUIS SHURR

1482 BROADWAY, NEW YORK CITY

BRYANT 2978—2979

You are a blessing to show folks.
"Variety"
In the wilds of South Africa a great comfort to us.
"Variety"
Golfing at St. Andrews you were always with us.
"Variety"
We are twenty-five years young as a team, the same as you.
"Variety"
Hoping in fifty years you are with us and we are with you.
"Variety"
May continued success be yours.
"Variety"

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(YORK and KING)

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LEE

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Gloria Lee, loaned to White by the Selwyns for a limited engagement, is lovely in appearance and marvelously graceful. Her dancing is of the acrobatic type, but it is real dancing, which is more than can be said for the usual entertainer in her line. Miss Lee contributes two additional graces to the revue.

Personal Direction
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LYONS & LYONS OFFICE

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Cordially Congratulates

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On the Occasion of its

SILVER ANNIVERSARY CELEBRATION

and extends sincere felicitations to

SIME

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GREETINGS: To the World's Greatest Publication and Its Staff of the World's Greatest News "HOUNDS"

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Director

"QUEEN HIGH"

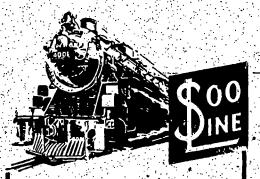
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IN THE newsreel, the animated cartoon, or other short,..wherever the original lighting or the dominant mood is to be expressed ...Sonochrome Films play an ever more important role. They, alone of all tinted films, transmit sound with complete fidelity. They offer a wide choice of over-all colors more charming than those used in the silent-screen era. And they cost no more than ordinary black-and-white positive. Producers who want greater beauty in their tinted pictures...at no extra cost...specify Eastman *Sonochrome.* Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood).

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FALLS, READING and BOYCE
R-K-O Dir. MARTY FORKINS

SALUTATIONS
TO
"Variety" and Sime
FROM
JENIE JACOBS
INTERNATIONAL THEATRICAL EXCHANGE, 1674 BROADWAY
MANAGING
THE "BEST OF THE BEST"
Representing HENRY SHEREK—REEVES & LAMPORT—LONDON

To Sime—Our Sincere Wishes for a Golden Anniversary
Joe BURNS and KISSEN Murray
R-K-O CIRCUIT
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25 years ago!

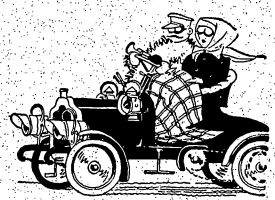


This was a thrilling amusement.



A popular sign was "Biggest Glass of Beer in Town For Five Cents". (A good free lunch went with it.)

When you pulled up to the curb in one of these sport models, the yokels gathered to rubber.



Little Elmer, ready for school or church. Favorite designs for the blouse were horse's heads or horseshoes.



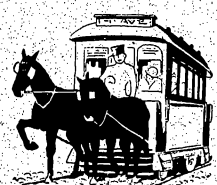


Pegtop trousers and padded shoulders put you on top of the fashion wave. Price $10.



With a bicycle built for two and a pretty girl, that was your lucky day.

Horsecars were still running on many New York streets.



Balloon sleeves and picture hats were the ultimate word in feminine smartness.





Newspaper ad. "Good Bourbon or Canadian whiskey, $2 a gallon."

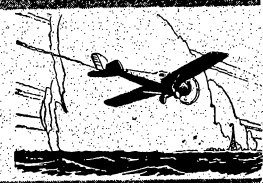
but that's behind us-

—and look at us now



207,459 people storm Roxy Theatre in one week to see a Fox picture.

Lindbergh flies from New York to Paris in 36½ hours. Hawks flies from coast to coast in 15 hours.

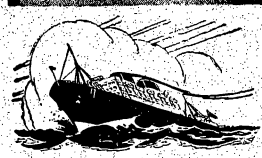




Wireless bridges the oceans.

Fox removes studio shackles from talking pictures in outdoor romances—"In Old Arizona," "Romance of Rio Grande," "The Big Trail."





Liners cross the ocean in four days.

George Bernard Shaw, most celebrated living dramatist, delivers message to millions on Movietone.

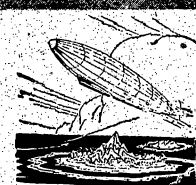




85-story skyscraper becomes reality.

FOX

Graf Zeppelin flies around the world.




JUST IMAGINE
50 YEARS FROM NOW
It's 50 years ahead.
Daringly original, impressively clever.
Floods of new ideas make you gasp. A surprise a minute in gags, sets, songs, costumes.
Martian chorus of 100 lorelels in sensational dances by Seymour Felix.
Brendel at his funniest. Girls at their loveliest. Love as it will be bye and bye.
Bold. Bright. Cheery. Smart. A suspicion of clever naughtiness.
Better than "Sunny Side Up", made by same writers and composers, same director, same comedians.
DE SYLVA, BROWN & HENDERSON'S
Journey into the Future
"JUST IMAGINE"
with
EL BRENDEL
Maureen O'Sullivan
Marjorie White
John Garrick
Frank Albertson
Directed by DAVID BUTLER



WILL ROGERS

in HENRY KING'S Production

LIGHTNIN'

with LOUISE DRESSER

JOEL McCREA HELEN COHAN SHARON LYNN J. M. KERRIGAN

Adapted from the stage success produced by

JOHN GOLDEN

Lots of people can't tell you who is Speaker of the House or who was President ten years ago. But they all know Will Rogers. "Lightnin'" runs a hotel for lovely ladies who've given their husbands the air and are getting Reno-vated. Great character. Lazy, good for nothing, liar, drinker, but lovable. High hilarity, but pathos too. Bigger than "They Had To See Paris" and "So This Is London."

Oh, FOR A MAN!

with

JEANETTE MacDONALD
REGINALD DENNY
WARREN HYMER MARJORIE WHITE

Directed by Hamilton MacFadden

When she saw him she was like a tigress that has just tasted meat. She wanted *him*. Everything else could go hang. What a woman!





The PRINCESS and the PLUMBER

with

CHARLES FARRELL

MAUREEN O'SULLIVAN H. B. WARNER

Directed by Alexander Korda

By actual test Farrell is most popular male star today. This is as romantic and beautiful as a castle on the Rhine. The flaps and boy friends will go for it strong.



RAOUL WALSH'S

THE MAN WHO CAME BACK

with

JANET GAYNOR and CHARLES FARRELL

Together again, that mighty box-office team! Story that tears the heart right out of you. In sincerity, beauty, emotional appeal and tremendous dramatic power it is a revelation. Here's one of the touch-the-top attractions of all time. From play by Jules Eckert Goodman and John Fleming Wilson. Screen play by Edwin J. Burke. Settings by Joseph Urban.

MEN ON CALL

with

EDMUND LOWE

MAE CLARKE WILLIAM HARRIGAN

WARREN HYMER

Directed by JOHN BLYSTONE

Lowe, a sell-out everywhere, as a Coast Guardsman. Tough as the timbers of a ship where women were concerned until he heard the one heart-call. Women who wanted to be won and those who didn't. Hymer gets big laughs as usual. Action.





UNDER SUSPICION

with

LOIS MORAN J. HAROLD MURRAY

J. M. KERRIGAN MARIE SAXON

Directed by A. F. ERICKSON

Fine actionful, romantic story of Northwest Mounted Police taken amid mighty peaks of Jasper National Park, Canada. Murray's personality and gorgeous voice plus Lois Moran's beauty and warmth. Worth a dollar of any man's money just to hear the song of the Mounties, "Saskatcha."

FOX

1931 belongs to FOX

THE SEAS BENEATH: George O'Brien, Marion Lessing, Warren Hymer, Wm. Collier Sr., Walter C. Kelly. Directed by John Ford. The first "he and she" romance revolving around submarine warfare and "mystery ships." Breathless naval battle.

PART TIME WIFE: Edmund Lowe, Leila Hyams, Tommy Clifford, Walter McGrail. Directed by Leo McCarey. How to take a tired husband and make him a fiery lover. Delightful domestic comedy and romance. Story by Stewart Edward White.

THE SPY: Kay Johnson, Neil Hamilton, John Halliday. A dramatic thunderbolt. Love, treachery and sacrifice under the "Tcheka" the dreaded secret police of Soviet Russia. Directed by Berthold Viertel.

ONCE A SINNER: Dorothy Mackaill, Joel McCrea, John Halliday, C. Henry Gordon. Directed by Guthrie McClintic. Is a girl's past her own? Should she tell?

FAIR WARNING: George O'Brien and Louise Huntington. Directed by Alfred Werker. A dead shot, a demon horse, a dog. Tamed by a woman.

THEIR MAD MOMENT: Warner Baxter, Dorothy Mackaill, ZaSu Pitts, Nance O'Neil. Directed by Chandler Sprague. Up to the minute American girl falls for fiery Basque.

SQUADRONS: (temporary title) Charles Farrell, Elissa Landi. Directed by Alfred Santell. War hero runs afoul of woman spy. Mystery drama with big war background.

A CONNECTICUT YANKEE: Will Rogers, star of "They Had To See Paris," "So This Is London" and "Lightnin'," all outstanding. With Maureen O'Sullivan, Frank Albertson, William Farnum, Myrna Loy. Directed by David Butler. Great cast in story from Mark Twain's famous novel.

Heartiest Congratulations to SIME on the *25th Anniversary* of "VARIETY"

THE LAST WORD

Roxy Theatre

S. L. Rothafel (Roxy)

General Director

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THE LAST WORD

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THE LAST WORD

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Fanchon & Marco

Washington and Vermont, Los Angeles
1659 Broadway, New York City

CHARLES FARRELL



Right at the onset Charlie Farrell yearned for Hollywood—in Onset, Mass. He followed his hunch until he was "on set" in Hollywood. Even Charlie's home town sounds like a movie tone.

Young Farrell paid his way through Boston University selling real estate. With this ideal training for California, he joined a vaudeville act and headed west. When he reached Hollywood, he decided he'd gone far enough and started bruising his knuckles on studio gates. He was down to his last dollar when he made his first one.

From one of the mob to one of the stars was a short trip with no stop-overs for Farrell. He has the flair for romance that makes feminine hearts flutter. And how the feminine heart does enjoy a good flutter!

When Frank Borzage was casting for "Chico" in "7th Heaven," he saw Charlie and looked no farther. The rest is history—box office history.

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THE MAN WHO CAME BACK
THE PRINCESS AND THE PLUMBER
LILIOM
HIGH SOCIETY BLUES
SUNNY SIDE UP
THE RIVER
LUCKY STAR
HAPPY DAYS
CITY GIRL
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One of the Prodigal Sons,

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ANN PENNINGTON

TOTO "THE BELOVED CLOWN"

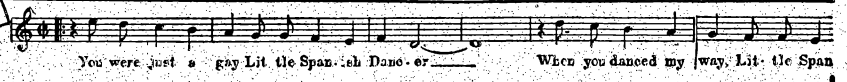
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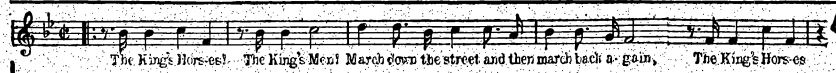
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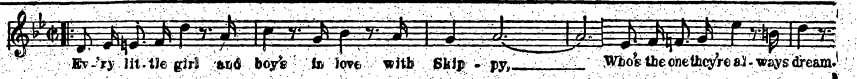
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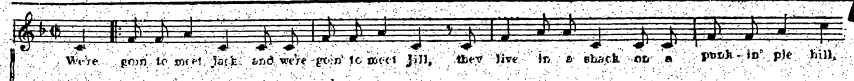
The KIDDIES RIOT by BENNY DAVIS and CON CONRAD

"SKIPPY"

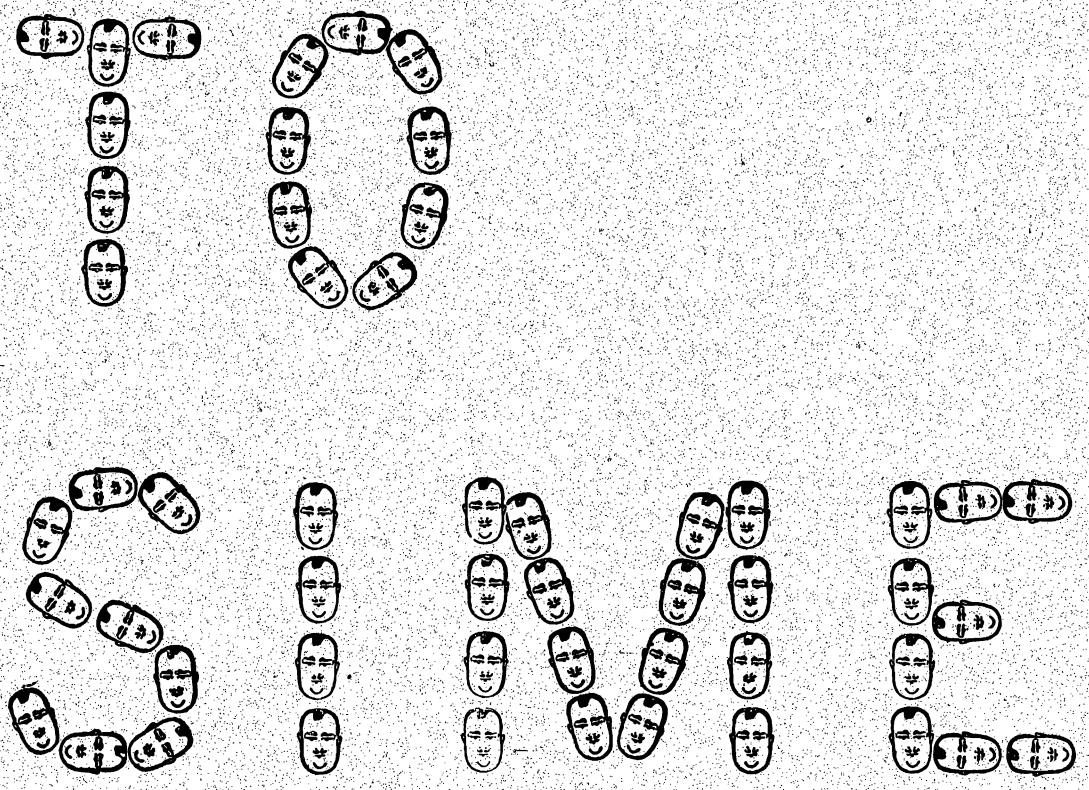


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MELVILLE BURKE	FRANK MERLIN	GEORGE S. BROOKS
SAMUEL SHIPMAN	JOHN B. HYMER	IRA HARDS
CLIFFORD BROOKE	WM. A. GREW	

Hollywood Representative JOSEPH SKIRBOLL

HAPPY RETURNS OF THE DAY

EARLE S. DEWEY

in "THE NEW PARTNER"

by WILLIAM A. GREW with

MARIE AND ANTONETTE GLADYS KERN
GERTRUDE GREEN NANCY NORTON

PLAYING R-K-O CIRCUIT

Direction JENIE JACOBS Thanks to ARTIE PEARCE

Best Wishes

to

"VARIETY"

on its

25th Birthday

Happy New Year

TO

OUR MANY PATRONS

OUR ASSOCIATES

AND THE ENTIRE INDUSTRY

HEYWOOD WAKEFIELD COMPANY

EXECUTIVE OFFICES

BOSTON, MASS.

World's Finest Theatre Chair Builders

J. GEO. FEINBERG

Representing

1904 PARAMOUNT BLDG. NEW YORK CITY

MANY HAPPY RETURNS

TWENTY-FIVE years of helpfulness to show business is no small contribution to the sum of human happiness. So, here's joy and prosperity to "VARIETY," fearless and aggressive journal of the entertainment world. May it long continue to promote closer community interests and better understanding among the divers groups in this great field and thereby aid and further the true development of the Histrionic and Musical Arts!

THE AMERICAN FEDERATION of MUSICIANS

Comprising 140,000 professional musicians in the United States and Canada

JOSEPH N. WEBER, President, 1440 Broadway, New York, N. Y.

Congratulations to Sime and "Variety" on Their 25th Anniversary

Benj. H. Adler

LU-MI-NUS SIGNS INC.

2736 Wentworth Avenue

CHICAGO, ILL.

Theatrical Signs and Marquees Our Specialty

Season's Greetings To the Profession

HENRY'S

In HOLLYWOOD

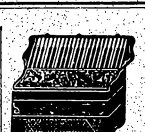
GLADYS LEHMAN

Wrote

"LITTLE ACCIDENT"
"LADY SURRENDERS"
"CAT CREEPS"
"MANY A SLIP"
"SEED"

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EAST
WEST
NORTH
SOUTH

—there is
but one

VARIETY

—my best wishes
Harold B. Franklin

"Say What's All This Shootin' For?"

If Ther's Anything Goin' On—We're In

✓	Date	Holiday
	Jan. 1	New Year's Day
	Feb. 2	Candlemas Day
	Feb. 12	Lincoln's Birthday
	Feb. 14	St. Valentine's Day
	Feb. 22	Washington's Birthday
	Mar. 4	Shrove Tuesday
	April 11	Arbor Day
	June 11	Kamehameha
	July 4	Independence Day
	July 15	St. Swithin's Day
	Sept. 29	Michaelmas
	Jan. 10	Fast of Tebet
	March	Purim
	April 19	Passover
	July 13	Fast of Tammuz
	Aug. 3	Fast of Ab.
	Sept. 23	Rosh Hoshanah
	Oct. 2	Yom Kippur
	Dec. 16	Hannukah
	Feb. 2	Hypapante
	June 8	Pentecost
	Jan. 2	Shaaban
	Jan. 31	Ramadan
	Mar. 2	Shawaff
	Mar. 31	Dulkaada
	April 30	Dulheggia
	May 28	Muharram
	June 28	Saphar
	Nov. 22	Rajah

✓

Check Off Your Holiday

Grab Our Greetin's
and
Good Wishes
Adios Adios

CLAYTON, JACKSON AND DURANTE

NOW APPEARING IN
E. RAY GOETZ'S MUSICAL COMEDY
"THE NEW YORKERS"
at the Broadway Theatre, New York
And After Theatre at the SILVER SLIPPER, 48th St. and Broadway

P. S.—We got a dressing room with a shower, and our stage manager, Murray Queen, uses it for a storeroom—not the dressing room, the shower. As Jackson took one look at it and said: "They don't expect us to take a bath, too, do they?" We'd tell you more, but they only give you a page for your money—the mugga.



SINCERE GOOD WISHES TO

SIME

AND HIS STAFF

On "VARIETY'S" 25th Anniversary

CLARA BOW

william m. conselman

writer

References: Sol M. Wurtzel,
Samuel Goldwyn,
David Selznick.

now at fox

HARLAN THOMPSON

(UNDER CONTRACT TO FOX)

BIRTHDAY GREETINGS TO "VARIETY"

OFFICES OF
SAM H. HARRIS
MUSIC BOX THEATRE
239-247 West 45TH Street
NEW YORK CITY

December 12th, 1930.

My dear Sime,

I thought I'd be able to duck down to Palm Beach before I was held up for the usual half a page, but one of your private spies popped out of a closet yesterday while I was arranging for transportation and I signed on the dotted line.

I don't need an ad in your darned paper. I couldn't sell any more seats for "Once in a Lifetime" (now playing the Music Box - matinees Thursday and Saturday) if I took a full page every week. You can't do more than sell out. You know that as well as I do and that's what we've been doing with this play ever since we opened. And "Oh Promise Me" (now playing the Morosco Theatre) is running it a close second.

They say it's a bad season. I wouldn't know about that. I'm not taking any more chances, however. The Palm Beach express leaves in half an hour. Just keep that "over $23,000." line standing in the Music Box announcement every week and say an occasional nice word about "Oh, Promise Me" (phone the box-office for seats - Lackawanna 2520 - if you can't get them, call Jake Shubert.) It's really one of the funniest plays I ever produced.

Always Your Friend,

Sam H. Harris

TELEPHONE LACKAWANNA 6500 CABLE ADDRESS: SAMHAR

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—and mine too
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Season's Greetings

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LOUISE

MY SWEETER THAN SWEET

MY LOVE PARADE

SING YOU SINNERS

MY FUTURE JUST PASSED

YOU BROUGHT A NEW KIND OF LOVE TO ME

I'M YOURS

BEYOND THE BLUE HORIZON

A PEACH OF A PAIR

ALWAYS IN ALL WAYS

SATAN'S HOLIDAY

SUCCESSOR TO "SING YOU SINNERS"

MY IDEAL

A BRAND NEW IDEAL HIT

HOMEMADE SUNSHINE

JUST OFF THE PRESS - AND RADIANT

BABY'S BIRTHDAY PARTY

YOUR RENDITION IS CORDIALLY INVITED



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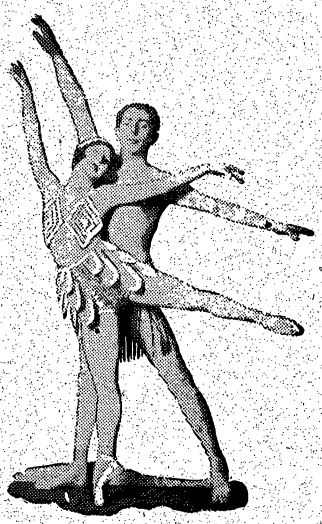
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RULOFF and ELTON

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Phyl—ANDRE and FRANCIS—Midge

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Best Orchestra Seats Eves. at $3 and Ranging Downward to 50c
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Most Radical Epoch-Making Amusement Venture of a Century

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A SOLID YEAR IN NEW YORK
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Will Mahoney, William Demarest, The Three Sailors, and the Most Beautiful Girls in the World
NOW ON TOUR

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SONIA ROSENBERG

24 East 54th Street
NEW YORK CITY

Season's Greetings to all our friends on Stage and Screen

ALEXANDER GRAY

BERNICE CLAIRE

Good Luck, Sime

FOR twenty-five years Variety has been the ready tongue, the strong arm, the fighting viscera of the whole far-flung amusement world.

ITS uncompromising lingo, its faithful defense of show people, the incorruptible veracity of its columns, have made it the Bill of Rights of the profession wherever entertainment news is read.

VARIETY'S triumph is essentially the triumph of its editor. The show world which owes so much to both cannot do less than make Variety's Silver Anniversary jubilee a personal tribute as well as a public function. Good luck!

Tiffany

EDITH and DICK

BARSTOW

INTERNATIONAL FAVORITES

ORIGINATORS OF "TAP TOE DANCING ON THE STAIRCASE"

GOOD LUCK "VARIETY"

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IN RE

December 18, 1930.

Dear Sime:

There should be a special niche to "Variety" in Times Square, for it is here that the whole world finds the spice of life which "Variety" serves to distribute.

Here's to its Golden Anniversary.

Sincerely yours,

O'BRIEN, MALEVINSKY & DRISCOLL

MLM/B.

THERE ARE TWO REASONS WHY

VIC OLIVER

IS BOOKED SOLID

1930—1931 — R-K-O
August-September, 1931 — Palladium, Holborn, Etc., England

1931—1932 — R-K-O

One Reason: — The Other Reason:
"Halfpint" Margot Crangle——Phil Offin, E. Keller Office

CONGRATULATIONS

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4 QUEENS
3 RHYTHM GIRLS
3 STEP SISTERS
3 RAYS

1207 Bond Building
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IN CHARGE MICKEY FERRIS

ALWAYS WORKING

PAUL REMOS

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Now Touring R-K-O Circuit

Direction WEBER-SIMON AGENCY

FAMOUS ALL OVER THE WORLD

CHRIS CHARLTON

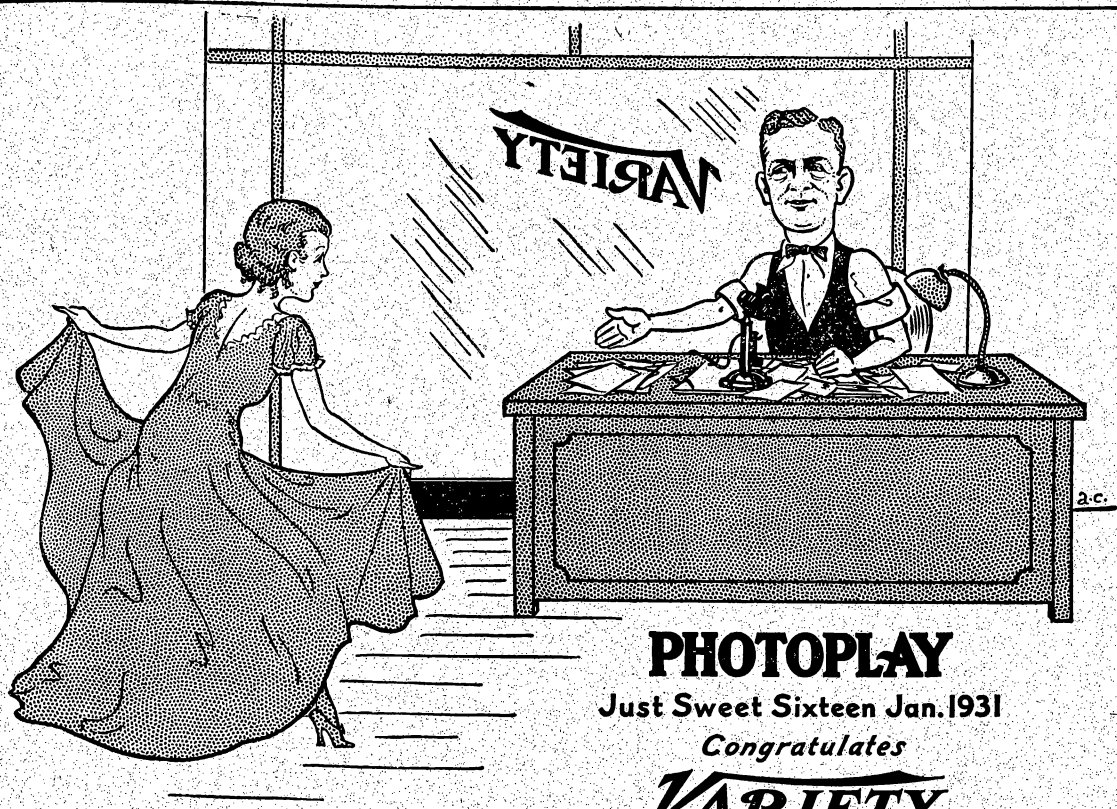
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VARIETY

On Its Silver Anniversary

Congratulations to *"Variety"*

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SOUTHERN PACIFIC

SILVER ANNIVERSARY

The Season's Greetings

With best wishes to

VARIETY

on its

25th Anniversary

and to

Sime

for

Happiness and Prosperity

in

1931

National Screen Service

The Backbone of Talking Picture Advertising

GILBERT MILLER
EMPIRE THEATRE
BROADWAY and FORTIETH STREET
NEW YORK CITY

December 15, 1930

Dear Sime

It is difficult for even so ardent an admirer of "Variety" as myself to express how indispensable the busy theatrical producer finds its concentrated reports of theatrical news.

In the old days, theatre news was disseminated largely by word of mouth in theatre lobbies, cafes and restaurants, and was usually distorted and inaccurate, as well as incomplete. Incidentally, the more of a home-lover one was, the less informed.

"Variety" has changed all that.

Without distortion, it reports the essence of what is happening today in the Theatre of the United States, Europe, South America, Australia, Asia, and Africa. In a single hour's perusal of "Variety's" pages, one is put in touch with all the really important news of the entire theatre world.

Long may it prosper!

Gilbert Miller

ARTHUR
PETLEY
and COMPANY
Playing London, for G. T. C. & Stoll's Circuits Since Nov. 3
Months of
February, March, April and May
GERMANY
Returning in August for Fair Season
Representatives
WIRTH & HAMID and WEBER-SIMON

Heartiest Congratulations
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"VARIETY"
CHESTER ERSKIN
CHARLES FROHMAN, INC.
Empire Theatre, New York

Miller and Wilson
Originally booked in England for FOUR WEEKS
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GENERAL THEATRES
STOLL CIRCUIT
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Just Finished "Bixby" in "CIMARRON"

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Complete Instruction in the "Art of Make-Up" for amateur and professional use. Straight roles, character roles, etc. 16 pages. In color. Free to anyone. Write
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THEATRICAL CUTS THE STANDARD ENGRAVING CO.

Congratulations to "Variety"
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THE GREAT ROLLE
Midget Magician Musician Master of Ceremonies
PLAYING R-K-O
Many thanks to Messrs. TISHMAN and O'NEAL for 8 successful years of personal direction.

To their American Friends

GREETINGS!

KEITH PROWSE & CO. LTD. EXTEND TO THEIR MANY AMERICAN FRIENDS THEIR SINCERE WISHES FOR THE NEW YEAR. THEY EARNESTLY HOPE THAT THE CORDIAL RELATIONS ALREADY EXISTING WILL DEVELOP TO THE FULLEST ADVANTAGE OF THOSE RESIDING ON BOTH SIDES OF THE ATLANTIC.

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CONGRATULATIONS

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Felicitations to the Publisher and Staff of the greatest International Publication, "VARIETY"

GEORGE E. MARSHALL

"Nothing Succeeds Like VARIETY"

STUART ANTHONY

Writer
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CHARLES R. CONDON

Adaptation and Continuity
"BROTHERS"
(in collaboration with John Thomas Neville)

Scenario
"TOL'ABLE DAVID"

KUZNETZOFF and NICOLINA

HAPPY NEW YEAR TO OUR AMERICAN FRIENDS

NOW R-K-O CIRCUIT

Direction WEEDEN-SCHULTZ AGENCY

Season's Greetings

VICTOR VARCONI

"AGE CANNOT WITHER NOR CUSTOM STALE YOUR INFINITE VARIETY," SAYS

DUDLEY NICHOLS

HADJI ALI

"THE HUMAN VOLCANO"

Featured in Fanchon and Marco's Prologue to "Morocco" at GRAUMAN'S CHINESE THEATRE, HOLLYWOOD, CALIF.

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SIX SUCCESSIVE BULLS-EYES

Extract from Harrison's Report:
This paper suggests to the independent exhibitors to encourage the British producers by booking their pictures whenever it is profitable for them to do so.

"Enjoyable—We are convinced it will grip you as it did us." *Eve. World*

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"A vivid, moving film-drama which is one of the most worthy achievements of the screen." *N. Y. Times*

"TWO WORLDS"

A German Version Available

"A worthy Entertainment." —*N. Y. Times*
"Worth Seeing." —*Eve. Telegram*

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"We believe will hold its own with practically all Hollywood-produced films." *The Billboard*

"FLAME OF LOVE"

A German Version Available

"A swift Thriller . . . competently acted by an excellent cast." *N. Y. Times*

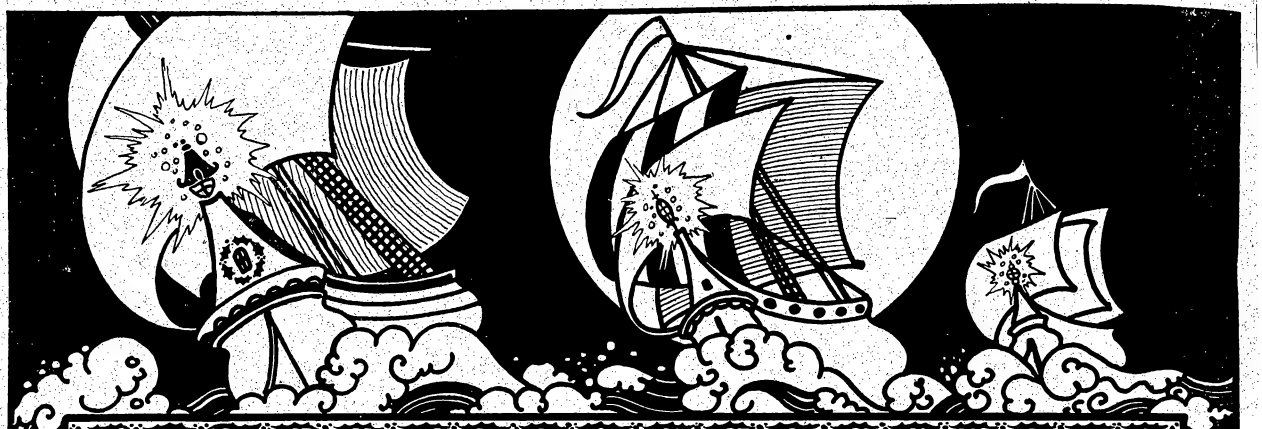
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GLAD TIDINGS

PRESENTING A GROUP OF NEW HIT SONGS FOR THE NEW YEAR

I'M SO AFRAID OF YOU

BY THE WRITERS OF "THREE LITTLE WORDS" .... KALMAR & RUBY

WE HAVE RECEIVED FOR THE NEW YEAR A GENERAL RELEASE OF THE SENSATIONAL ENGLISH SUCCESS FROM COCHRAN'S 1930 REVUE

WIND IN THE WILLOWS

A SIMPLE WALTZ BALLAD

LITTLE SWEETHEART OF THE PRAIRIE

YOU HAVE HEARD THIS ON THE AIR ALREADY

MY TEMPTATION

A STIRRING SIX-EIGHTH NUMBER

LADY PLAY YOUR MANDOLIN

BOUND TO BE THE FIRST SENSATIONAL FOX-TROT OF THE NEW YEAR

GOING INTO THE NEW YEAR STRONGER THAN EVER !!!!
THE GREATEST COLLECTION OF SONGS WE HAVE EVER HAD!

THREE LITTLE WORDS
BODY AND SOUL
SING SOMETHING SIMPLE
CAN THIS BE LOVE
SOMETHING TO REMEMBER YOU BY

HARMS, INC.
62 W. 45 ST., NEW YORK CITY.
WILL ROCKWELL PROF. MGR. STRAND THEATRE BLDG.
JESSIE L. BALL RADIO DEPT. - 47TH AT B'WAY.

To "Variety"—As Colorful as Show Business Itself

CONGRATULATIONS!

AT IT AGAIN—PACKING 'EM IN—YE GODS—"WILL IT NEVER CEASE"

MORAN and MACK

PARAMOUNT'S TWO
RECENT FEATURE TALKING
COMEDY SENSATIONS

"WHY BRING THAT UP?"
A Paramount Picture

"ANYBODY'S WAR"
A Paramount Picture

"TWO BLACK CROWS"

Available for Personal Appearances

MANAGERS

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PARAMOUNT BUILDING

NEW YORK CITY



Greetings

FROM

MUSICAL DIRECTORS

IN

R-K-O METROPOLITAN THEATRES

MANHATTAN

BOB STANLEY.....R-K-O Chester
PHIL FABELLO.....R-K-O Coliseum
JULES LENZBERG.....R-K-O 81st St. Theatre
SAM HEGGIN.....R-K-O 86th St. Theatre
DAVE TEITELBAUM.....R-K-O 58th St. Theatre
SAM FREED, JR.....R-K-O Fordham
JULES EISEMAN.....R-K-O Franklin
SID LEVINE.....R-K-O Hamilton
DAVE LOVE.....R-K-O Hippodrome
LOUIS FROHMAN.....R-K-O Jefferson
LOU FORMAN.....R-K-O Palace
NAT KAMERN.....R-K-O Royal

BROOKLYN AND QUEENS

S. DELL ISOLA.....R-K-O Albee
BEN NELSON.....R-K-O Flushing
AL SHAPIRO.....R-K-O Kenmore
CHARLES STEIN.....R-K-O Madison

WESTCHESTER AND NORTHERN NEW JERSEY

JOSEPH DOWNING.....R-K-O Proctors, Mt. Vernon, N. Y.
JOSEPH FECHER.....R-K-O Proctors, Newark, N. J.
BEN SCHWARTZ.....R-K-O Capitol, Union City, N. J.
ARTHUR ROMAN.....R-K-O Keith, White Plains, N. Y.
MILTON HUBER.....R-K-O Proctors, Yonkers, N. Y.

R-K-O MUSIC DEPARTMENT

MILTON SCHWARZWALD.....General Musical Director
JOSEPH GERSHENSON.....Assistant General Musical Director
RUSS KAHN.....Musical Supervisor for Northwestern New York State
FRED WEPER.....Musical Supervisor for Ohio
DAVE MORDECAI.....Western Musical Supervisor

ORCHESTRATION BUREAU

AL COLOMBO.....Manager
DICK KENT.....Assistant Manager
GREGORY STONE.....Arranger
DAN BRUNO
LOUIS REINHARD
OWEN JONES

LAURENCE SCHWAB and FRANK MANDEL now have in preparation "America's Sweetheart" by Fields, Rodgers and Hart, with Bobby Connolly in charge of production. This musical play is scheduled to open at the Broadhurst Theatre early in February.

In July rehearsals will start for "Beauty Be With Me," a musical storietta by Oscar Hammerstein 2nd and Frank Mandel, with a score by Sigmund Romberg.

In August a new musical play entitled "Never Mind Steve," by Oscar Hammerstein 2nd and Laurence Schwab, with music by Richard Whiting, will go into rehearsal.

Other plans will be announced.

Congratulating
VARIETY
on its quarter century
of true Service

Overfrequent use may have cast a cloud on the word "service", but the article itself is unlikely ever to be abundant enough to be a drug on the market.

Through twenty-five years, *Variety* has fully and effectively devoted its energies to serving the intimate interests of the highly specialized theatrical field. Through 75 years Crane Co. has striven unceasingly to serve the public through its field of plumbing, heating and piping.

Perhaps two more dissimilar provinces would be hard to find than that of *Variety* and that of Crane Co. But the success which has made of each a national institution is proof that genuine service, wherever found, is a force that succeeds.

CRANE

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LAW OFFICES BRYANT 1216-1217
MAURICE GOODMAN
680 FIFTH AVENUE
NEW YORK

December 19, 1930.

Dear Sime:

Although you and I have usually been on opposite sides of questions growing out of the theatre, it is a pleasure on an occasion like this to congratulate you on Variety's Silver Anniversary, and at the same time to record the fact that you were always a fearless protagonist for the right as you saw it, and for the "underdog" in the show world. These human qualities are in my judgment the basis of Variety's preeminence in theatre journalism, and may it continue on to its Golden Anniversary.

With all good wishes,

Sincerely yours,

Maurice Goodman

LAURENCE RIVERS

Presents

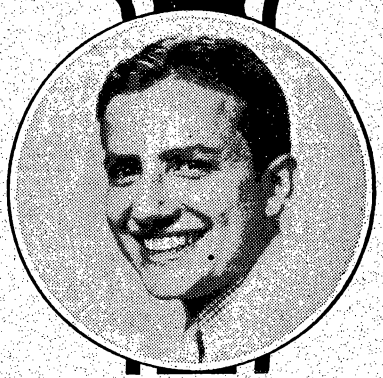
"THE GREEN PASTURES"
By
MARC CONNELLY

"PHILIP GOES FORTH"
By
GEORGE KELLY

A Happy and Prosperous New Year



Carl Laemmle, Sr.



Carl Laemmle, Jr.

TO EXHIBITORS:

In extending season's greetings

* * *

May we voice our appreciation

* * *

Of your fine reception of

* * *

UNIVERSAL PICTURES in 1930

* * *

And assure you this encouragement

* * *

Will result in the finest attractions

* * *

The industry will produce in 1931

* * *

We thank you!

UNIVERSAL PICTURES

Sime In My Estimation

Has Done Us Great Good Through "Variety" for the Last 25 Years

Architect Subscriber

EBERSON

Office of
Charles Dillingham
GLOBE THEATRE
Broadway & 46th Street
New York

December 18, 1930.

My dear Sime:-

Congratulations to you on the twenty-fifth anniversary of VARIETY. I remember your little concern when you had offices in the Knickerbocker Theatre building and have seen the little green leaf grow into a giant oak.

Best wishes.

Sincerely,

C. B. Dillingham

TELEPHONE CHICKERING 6800
CABLE ADDRESS DILLING NEW YORK
PRIVATE WESTERN UNION WIRE

Billy Grady
FULTON THEATRE BUILDING
46th STREET at BROADWAY
NEW YORK CITY
Lack. 4-5418

December 18,1930

Dear Sime:-

I've got a farm up in New Hampshire with four wells, all gone dry, and it is going to cost me $600 to dig a new well. Two hen-coops full of hens had to burn down the other night, destroying everything. One of my horses has black water, and I had to shoot another one on account of a broken leg. My old man had his pension taken away from him. My kid was found down in the basement of the school smoking cigarettes and was expelled. My wife lost her fur coat and three diamond rings. Equity came along with a padlock, putting me out of business, and now you come along with a Silver Anniversary for a hundred and fifty dollar Ad.

Aw Nuts!

Billy Grady

SEASON'S GREETINGS

SAM HAASE

And His Palace Theatre RKOlians

R-K-O PALACE, CHICAGO

SIDNEY ALGIER

PRODUCTION MANAGER LIBERTY PRODUCTIONS

"ALOHA"
"DRUMS OF JEOPARDY"

GENE LEWIS

Dialog Director

"MOTHER'S MILLIONS"
"DEAREST ENEMY"

With the Sincere and Earnest Wish of—

Frank Joyce-Myron Selznick, Ltd.

We extend congratulations to Sime on 'Variety's' 25th Anniversary, and wish it the continued success it so richly deserves.

WURLITZER
120 West 42nd Street
New York.

Organs, Pianos, Radios, Musical Instruments

Congratulations to

"VARIETY"

on its 25th Anniversary

from

JACK HULBERT

and

PAUL MURRAY

of

LONDON

W. C. FIELDS

New York Athletic Club,
December 29th nineteen thirty.

Dear Sime:

Practically sincere good wishes to yourself and "VARIETY" on the twenty-fifth natal day.

Best wishes and notices.

W. C. Fields

Arthur Hammerstein
presents
W. C. Fields
in
"Ballyhoo"
Hammerstein Theatre, N. Y.

EDWARD DAVIDOW, INC.
1560 BROADWAY
NEW YORK
BRYANT 2707-8

December 17, 1930

Dear Sime:

It is with great pleasure that I congratulate you on this, The VARIETY' 25th Anniversary.

With kind personal regards,

Sincerely yours,

EA:SB

EDGAR ALLEN



OSCAR BAUM

CONDUCTING

THE GREATER PARAMOUNT ORCHESTRA

PARAMOUNT THEATRE, LOS ANGELES

CONGRATULATIONS ARE IN ORDER

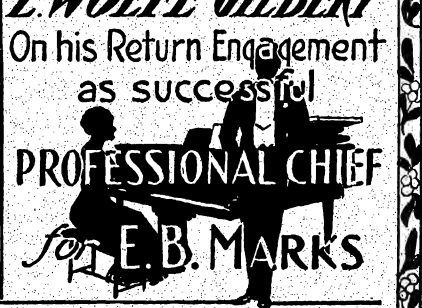
SIME
On his 25th
VARIETY
ANNIVERSARY



EDWARD B. MARKS
On his 37th Year
of
MUSIC PUBLISHING



L. WOLFE GILBERT
On his Return Engagement
as successful
PROFESSIONAL CHIEF
for E. B. MARKS



CONGRATULATIONS ON THESE OUTSTANDING SONG SMASHES

THE CUBAN 'DARDANELLA'
THE PEANUT VENDOR (EL MANISERO)
Leading Broadcasting Lights acclaim this Rumba Fox Trot as the Musical Novelty of the decade.

L. WOLFE GILBERT and DAVE DREYER'S
THERE'S SOMETHING MISSING IN YOUR EYES
Record Moguls have hopped on this Fox Trot Ballad with a vengeance.

ORCH. 50¢ EA.

The World has been waiting to sing this
CHIMES OF SPRING (*SPRING, BEAUTIFUL SPRING*)
LINCKE'S Master Waltz modernized by RUDY VALLEE. An L. WOLFE GILBERT Lyric.

ON THE WINDING SANTA FE'
A song with the sweep of the trail that inspired it. By L. WOLFE GILBERT & ABEL BAER

EDW. B. MARKS MUSIC CO.
225 W. 46 ST.
NEW YORK
L. WOLFE GILBERT
GEN. PROF. MGR.

LOVESICK
The 'Class' Fox Trot in constant request wherever Young Folks dance. By EDW. B. MARKS, Jr. & Wm. H. SCHUMAN.

MANNING

SEASON'S GREETINGS

HEINZ ROEMHELD

GENERAL MUSICAL DIRECTOR

Universal Pictures Corp.

GREETINGS

FROM

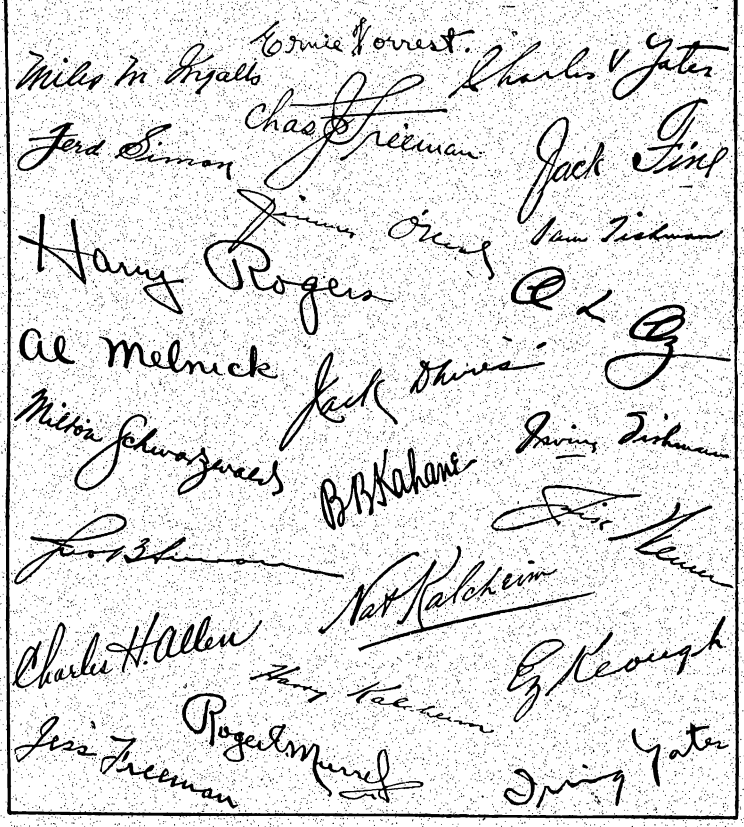
IRVING JIMMIE

TISHMAN & O'NEAL

LILIAN WEISS
Secretary

JACK HENLEY
Author

FROM THE SMALL TOWN BOYS OF CHICAGO B.C. (BEFORE CAPONE)
WHO CAME TO NEW YORK AND MADE GOOD AND BAD



GREETINGS FROM

TREM CARR
PRODUCTIONS

1930

"NEAR THE RAINBOW'S END"
"OKLAHOMA CYCLONE"
"HEADING NORTH"
"SUNRISE TRAIL"
"RIDING FOOL"
and
"THE LAND OF MISSING MEN"

Directed by JOHN P. McCARTHY
Released Through Tiffany

"CHARLEY'S AUNT"

and

THE CHRISTIE BOYS

Congratulate

"VARIETY"

My congratulations on the 25th Anniversary of an interesting and sincere newspaper

OSCAR HAMMERSTEIN 2nd

THE CROONNUTTERS

VAL RICH, PAUL SOUTH, GEORGE WALSH

Appearing Nightly at
TEX GUINAN CLUB
151 West 54th Street, N. Y.
Also Doubling at the
STORK CLUB
132 West 58th Street, N. Y.
New York's Smartest Supper Club
WMCA Radio Artists
Greetings to Texas, Tommy, Feet and Billingsley

CONGRATULATIONS

MARTIN BECK

RUSSELL E. MARKERT

CONGRATULATES "VARIETY"



A RESUME OF

RUSSELL E. MARKERT'S

ACTIVITIES

1925—Stage Productions for Skouras Bros., St. Louis.

1926—Stage Dances for Publix.
Jones and Green's "Greenwich Village Follies."

1927—Stage Dances for Balaban & Katz, Chicago.
Roxy Theatre, New York.

1928—"Rain or Shine."
George White's "Scandals."
"Just a Minute."
"Animal Crackers."
"Hello Daddy."

1929—R-K-O Vaudeville.
Universal Pictures Corporation, Hollywood, Cal.

1927-1928-1929-1930

ROXYETTES

ROXY THEATRE

NEW YORK

GREETINGS FROM

VELOZ and YOLANDA

AMERICA'S PREMIER BALLROOM ARTISTS

RETURNING TO FULFIL

THE THIRD ENGAGEMENT AT THE ST. REGIS HOTEL, NEW YORK

PREVIOUS ENGAGEMENTS AT ST. REGIS HAVE TOTALED SIXTY WEEKS

London Appearances as Follows:

Danced for the Prince of Wales at the Savoy Hotel Dec. 2, being honored by being the guests of His Royal Highness at his table

Maurice Chevalier Concert
Dominion Theatre, London
Dec. 1 to 13

Mayfair Hotel, seven weeks from Sept. 29
Cafe de Paris
Kit Cat Club

TO "VARIETY," GREETINGS FROM EUROPE!

WILLIAM MORRIS AGENCY'S CONTINENTAL BRANCH

HENRI LARTIGUE AND CLIFFORD FISCHER

Cable Address
WILLIMOR, PARIS

PARIS

39 Avenue
Des Champs Elysees

CORRESPONDENTS ALL OVER THE WORLD

WILLIAM and HARRY BRANDT

EXTEND TO

SIME

THEIR SINCEREST CONGRATULATIONS ON THE OCCASION OF

"VARIETY'S"

SILVER ANNIVERSARY AND WISH IT ALL THE GOOD LUCK AND HAPPINESS IN THE WORLD, IN ADVANCE, FOR ITS GOLDEN CELEBRATION

"Bill, how are we going to pay this?"
—*Wm. B.*

"Let Sime worry."
—*Harry.*

Dear Sime:

Our warmest greetings to you on your anniversary.

For your twenty-five year struggle for betterment and improvement, I think we are all richer.

In congratulating you on your continued success, we, all of us in the industry, honor ourselves.

SAMUEL GOLDWYN

CHARLES
B.
COCHRAN'S
Production

"Ever Green"

A MUSICAL SHOW

By BENN. LEVY, LORENZ HART, RICHARD RODGERS

Makes Theatrical History

AT THE

ROYAL ADELPHI THEATRE, LONDON

★★★★

HOW THE LONDON PRESS RAVED

THE "EVENING NEWS"
"Greatest musical show yet."

THE "DAILY MIRROR"
"Bravo! Mr. Cochran."

THE "SUNDAY NEWS"
"The show that staggered London."

THE "SUNDAY GRAPHIC"
"Most magnificent spectacle that I have ever seen."

THE "STAR"
"Left the audience dazed and staggered."

THE "DAILY MAIL"
"Bewildering gaiety."

THE "PEOPLE"
"Cochran does a far, far better thing in 'Ever Green.'"

THE "SUNDAY DISPATCH"
"Cannot be over-praised."

THE "EVENING STANDARD"
"Superb entertainment."

THE "DAILY TELEGRAPH"
"Superb stage pictures."

THE "SUNDAY TIMES"
"London public will flock to 'Ever Green' for a full year."

THE "NEWS-CHRONICLE"
"Made theatrical history."

THE "SUNDAY PICTORIAL"
"What scenes! What crowds! What management! What masses of color! What a splendid splurge of art."

THE "EMPIRE NEWS"
"Nothing like it has ever been staged before. For sheer luxuriousness, splendor and magnificence it surpasses all other shows that we have seen."

It is the EVER GREEN wish of CHARLES B. COCHRAN that his friend SIME'S health and prosperity will be EVER GREEN

FRANCIS, DAY AND HUNTER LTD.

ARE HAPPY TO HAVE BEEN ASSOCIATED WITH

VARIETY

for 25 YEARS

They take this opportunity to wish your great organ continued success & to extend Cordial Greetings to all our friends in America, and — Best wishes for

1931

LONDON
138-140 CHARING CROSS ROAD, W.C.2.

PARIS
PUBLICATIONS FRANCIS-DAY S.A.
30 RUE DE L'ECHIQUIER, 10e

BERLIN
FRANCIS, DAY & HUNTER G.m.b.H.
LEIPZIGER STR. 37 W.8.

Greetings to Sime and "Variety" Staff

WILLIAM A. SEITER

LONDON HAS ACCLAIMED

DON LEE AND RITO LOUISE

AFTER THEIR FIRST PERFORMANCE AT THE PALLADIUM, LONDON, WERE IMMEDIATELY SIGNED FOR A PRODUCTION

Exclusive Management JENIE JACOBS and REEVES & LAMPORT

Offices of
Archibald Selwyn
Selwyn Theatre
229 West 42nd Street
New York

Cable Address
Archsel, New York

Dec. 11, 1930.

My dear Sime:

I'm told by one of your blackmailing henchmen that you are about to have a twenty-fifth anniversary and it's the first time in twenty-five years that I have had a chance to tell you what I really think of you. But on second thought I better not say it, because I know you are a great friend of Al Capone, and besides I understand that stew-stuff around the Variety office don't go.

Nevertheless, I've got to be honest and confess that no paper in my time devoted to the theatre or to the theatrical profession has been as beneficial and as great an asset as Variety.

In addition to this, I would like to add for your benefit, a fact, I am sure you are not familiar with, that the Selwyn Theatre, where "Three's A Crowd" is now playing, has matinees Thursdays and Saturdays, and has not had an empty seat since its opening. It's one of the thousand mistakes you have made about a show since the publication of Variety.

My kindest and best greetings,

Arch Selwyn

AS/K

Season's Greetings
From
W. Jackson
SCENIC DESIGNER
Publix Theatres
CHICAGO
DETROIT



COSCIA
and
VERDI
In "MUSIC"
GLORIFIED—
CLASSIFIED—
MORTIFIED—
With "KNICK-KNACKS"
Direction, LYONS & LYONS

"GREETINGS OF THE SEASON"
Jean and Hazel Kennedy
in "CLASSY CAPERS"
Personal Direction
RICHARD, MORSE & HALPERIN AGENCY
State-Lake Building, Chicago

SEASON'S GREETINGS
From
FOUR KADEX
Direction LYONS & LYONS

A COMEDY RIOT
Joe MARKS and CO.
Just Completed a 10 Months Laugh Tour of the World
NOW PLAYING R-K-O VAUDEVILLE
My Representative, CHAS. H. ALLEN

GREETINGS FROM
Pick Sisters and Hans Kaseman
For Six Years Under Direction of Tishman and O'Neal

TULLIO CARMINATI
Congratulations

Greetings to
"VARIETY"
On This Auspicious Occasion
JOHN C. MOFFITT
(j. c. m.)
Universal Pictures Corporation

CONGRATULATIONS TO "VARIETY"
LESTER LONERGAN
Director
Paramount Studios
HOLLYWOOD, CALIF.

DE SYLVA, BROWN & HENDERSON INC.

EXTEND

Season's Greetings



TO WHOM IT MAY CONCERN

(WHEN YOU FALL IN LOVE)

FALL IN LOVE WITH ME

AU REVOIR-PLEASANT DREAMS

DRIFTING

SINCE IT STARTED TO RAIN IN LOVERS' LANE

JUST FORGET

THE SENSATIONAL EUROPEAN SUCCESS

JUST A GIGOLO

ALL PROFESSIONAL MATERIAL NOW READY

De Sylva, Brown & Henderson Inc.

745 SEVENTH AVE. NEW YORK N.Y.

GREETINGS TO "VARIETY" AND THE STAFF

FRANK CAPRA

"DIRIGIBLE" COLUMBIA PICTURES



GREETINGS FROM PARIS

WISHING ALL OUR FRIENDS

A HAPPY NEW YEAR

THE HUDSON WONDERS

Permanent Address, American Express Co., Paris

Open all the windows,
Open all the doors,
Let the merry sunshine in
to match Season's Greetings

FROM

RICHARD WALLACE

PARAMOUNT DIRECTOR

GREETINGS

JARVIS and HARRISON Co.

WITH

HARRY JARVIS, JR.

IN

"12 GALS. OF GAS"

A New Production by GORDON MacCREAGH
En Route: May 17, 1930, to June 12, 1931

R-K-O THEATRES

Direction: N. E. MANWARING, MAX GORDON OFFICE

SAMUEL FREEDMAN

UNIVERSAL PICTURES CORPORATION

3 SWIFTS

COMPLIMENTS
OF THE
SEASON

Direction
DAVE GORDON
MAX GORDON OFFICE

GREETINGS TO ALL OUR FRIENDS

JACK and KAY SPANGLER

in the "LOBBYISTS" with JULES and CLIFTON and RAY COLMAN

SEASON'S GREETINGS FROM

Roy Cummings and Florence Roberts

FOX THEATRE, DETROIT
(INDEFINITELY?)

SAM JACK KAUFMAN

GTP
De Forest
PHONOFILM

extends its sincerest felicitations to VARIETY on this occasion which marks the 25th year of continuous and faithful service to the motion picture industry » » » »

TRUTH and QUALITY ALWAYS PREVAIL

a product of
GENERAL TALKING PICTURES CORP.
218 W. 42nd St. New York
OFFICES EVERYWHERE

IRVING YATES

PRES

A STAR COMEDIAN IN THE MAKING

FRANK CONVILLE

Next-to-Closing and Then Clowning Thru "Carrying On"

KATHRINE and LOUISE

VERCELLE

and

THEIR MALE DANCING SEXTETTE

AN ALL-STAR VAUDEVILLE CAST

BOBBY DUPREE SYLVIA DEAN
MADGE WHITESIDE VIC DUNNE
ISABELLE LUBOW IVA KITCHELL
LYNN BURNO

ALL FEATURED IN AN

IMPROMPTU REVUE.

LESTER ETHEL LOUIS

LANE - OSBORNE - CHICCO

With DOLLY CHICCO

A VAUDEVILLE CLASSIC

Charlie **MEYERS**

Mae **LUBOW**

Arthur **RICE**

AND THEIR PETITE BALLET

WITH

SUE ST. JOHN

and

DOROTHY RICHARDSON
LUCIA COATES
BETTY EYER
JEAN ANDREWS
EUAH JAMISON

A HIT ON EVERY BILL

JULIE JOEY

4 CARLTON BROS.

TOMMY FREDDY

FOUR COLLEGE BOYS WHO NEVER WENT TO SCHOOL

MILDRED and MURIEL

LEE Twins

REVUE

BEAUTY STYLE
GRACE SPEED

"PURPLE EAST" UNIT

WITH

NORTON and HALEY RALPH OLSEN and GIRLS
JACK MAJOR
ERNEST ST. GEORGE ILLUSION

ALL ACTS DIRECTED AND PRODUCED UNDER

PRODUCTIONS, INC.

ENTS

CHARLIE HARRY

STUART AND LASH

(WITHOUT STOOGES)

AND THEIR CAVALIERS

WITH

JERRY WITHEE

THE SMASH COMEDY TEAM OF THE YEAR

REGARDS TO THE DIGATANOS— DON'T FORGET OUR GOLF CLUBS

AN OUTSTANDING PERSONALITY

ANNE PRITCHARD and Boys

A HIT IN EVERY THEATRE

A DANCER PAR EXCELLENCE

RALPH OLSEN

and GIRLS

FEATURING

ANITA

BETTY JANE COOPER

AND THE

LATHROP BROS.

VAUDEVILLE'S FASTEST DANCING REVUE

PHYLLIS

RAE

AND HER

AMBASSADOR OCTETTE

WITH

LORD DUKE

and

LORD

AN OUTSTANDING DANCING FLASH ACT

IRVING TOMMY

GRAD and RAFFERTY

FEATURED

IN

"CARRYING ON"

A CLASS ACT FOR CLASS THEATRES

NORMA PAUL

GALLO and TISEN

and ORCHESTRA

"A VAUDEVILLE CAMEO"

THE NEW SENSATIONAL "BLUES" SINGER

LILLIAN DAWSON

PERSONAL SUPERVISION OF IRVING YATES

TELEPHONE
BRYANT 9-4000

CABLE ADDRESS
TANTALLON

DWIGHT DEERE WIMAN PRODUCTIONS, INC.
137 WEST 48TH STREET
NEW YORK CITY

1930 - 31

Dear VARIETY:

I congratulate you on your twenty-fifth birthday. How times flies! It seems only yesterday that Bill Brady and myself were making our first big gesture, LUCKY SAM McCARVER, and you were cheering for us.

Through the succeeding seasons VARIETY continued a staunch friend, a sound critic, and a splendid expression of show business. I am happy to add my sincere praise on this - your silver anniversary.

The year 1931 finds you the vital and respected organ of the show world; and me, under my own banner, basking momentarily under the shade of the VINEGAR TREE - with more producing plans than ever.

Two plays have been purchased for spring tryouts and next fall production. Knowles Entrikin's A GRACEFUL GENERATION I have had for some time. The other, recently acquired is a farce-comedy, ANYTHING TO PLEASE, by Russell Medcraft and Sheridan Gibney.

The THIRD LITTLE SHOW is also scheduled to have its Broadway premiere April 30th.

Then just in case Mary Boland, star of VINEGAR TREE, should some day need a new play, there is the comedy, HOPE HAVEN, by L. G. Lippman and Philip Dunning.

Long may you wave!

Most Sincerely,

Dwight Deere Wiman

Dwight Deere Wiman

ROBERT V. NEWMAN
presents
FRANCINE LARRIMORE
in
"STORM SONG"
By SIDNEY R. BUCHMAN
OPENING IN NEW YORK
WEEK OF JANUARY 12TH

CLAIBORNE FOSTER
IN
"BAD GIRL"
ADAPTED FROM VINA DELMAR'S SENSATIONAL NOVEL
By BRIAN MARLOW and MISS DELMAR
Now Playing New Apollo Theatre, Chicago, Ill.
FOLLOWING A HIGHLY SUCCESSFUL ENGAGEMENT AT THE HUDSON THEATRE, NEW YORK
Both Plays Staged by
MARION GERING

IN PREPARATION
"OLD MAN MURPHY"
By Patrick Kearney
with
ARTHUR SINCLAIR AND MAIRE O'NEILL
OPENS IN BOSTON, MASS., APRIL 4

"TAXI FARE"
by
MARTIN MOONEY
SPRING TRY-OUT

CONGRATULATIONS
JACK FINE
ATTRACTIONS
1560 Broadway, New York City
Phone BRyant 9—5376
(Bond Building)

Season's Greetings
WALLACE
FOX
DIRECTING FOR PATHE

Greetings to "VARIETY"
on Its 25th Birthday
WILLIAM FARNUM

SONG HITS
MUSIC FROM A MASTER
That's what you hear when LEO REISMAN'S ORCHESTRA plays entrancing melodies at the Paramount Theatre, New York, and via WJZ. Possibly because he often features:
"Here Comes the Sun"
"Don't Forget Me in Your Dreams"
"And Then Your Lips Met Mine"
ROBBINS MUSIC CORPORATION
1799 SEVENTH AVE. NEW YORK

ALBERT LEWIS
Manager
Story and Writing Dept.
FOX FILM STUDIOS
HOLLYWOOD, CALIF.

Dear Sime:

So this is Your 25th ANNIVERSARY ..... What of it? In this quarter of a Century you grabbed off a lot of grey hairs, I connected with a stomach ..... You will have to worry about the collections for this ad ..... I am sure of my salary from RKO ..... I married a shrimp that made me kennel master for a Pom, you were taken for better or worse by a Red Head who presented you with a Son who has to rewrite your stuff. You claim to be a critic .... Your column, "DUSTING THE ATTIC," proves that you should have been a janitor. For the last ten years I had to put up with your synthetic English. I lived through Hannen Swaffer, I suffered Granlund (NTG). The cracks by the "SKIRT" have made my home life miserable .... "Bige" on Vaudeville is doubled in Spades, and GREASON on finance has made a bum of my vacation bankroll .... And THAT EUROPEAN RUNAROUND bird is wise—he stays on his side of the deep and salty—and I should offer you congratulations .... Here they are .... NUTS.

Love and Kisses

BOB MURPHY

P. S. Harry Fitzgerald still gets my mail.

ROY DEL RUTH

Extends

Seasonal Greetings to the Industry at Large

ERWIN GELSEY
Associate Producer

GEORGE H. MELFORD

Director

UNIVERSAL PICTURES UNIVERSAL CITY, CALIF.

ERNEST B. SCHOEDSACK

Co-director of "GRASS," "CHANG" and "FOUR FEATHERS"
Just Completed "RANGO" for Paramount

CONGRATULATIONS ON YOUR SILVER ANNIVERSARY
FROM

LANG AND HALEY

En Route R-K-O ORPHEUM UNIT
Personal Direction CHAS. H. ALLEN—M. S. BENTHAM OFFICE

EDDIE QUILLAN

and the QUILLAN Family
Wishes Everyone a Prosperous 1931

GREETINGS TO "VARIETY"

ROBERT F. HILL

DIRECTOR
UNIVERSAL PICTURES

Dear Old Sime:

So you've hit the twenty-five year line and going strong!

Here's hoping you kick the goal and add the extra point which you and yours so richly deserve.

That's the sincere wish of



And His Gang

ALBERT DE MOND

ASSOCIATE PRODUCER

1930

"LITTLE ACCIDENT" "MANY A SLIP"
"SEE AMERICA THIRST" "COHENS AND KELLYS IN AFRICA"

UNIVERSAL PICTURES

"It Pays To Advertise"

—and so did I

F. T.

Congratulations from

LEON ERROLL

TELEPHONE BRYANT 1265-1266
CABLE ADDRESS: BENCLAIR

CHARLES H. ALLEN
GENERAL MANAGER

OFFICES:
PARIS
LONDON
BERLIN
CAIRO
TOKIO
AMSTERDAM

M. S. BENTHAM
PALACE THEATRE BUILDING
1564 BROADWAY
NEW YORK

Dec. 17th, 1930.

Dear Sime:

I knew you when you published "Variety" from a bird-cage in the Knickerbocker building. Your staff consisted of Al Greason (Rush), Johnny O'Connor (Wynn) and Joshua Lowitcke (Jolo).

You spent most of your time holding up the back rail at Hammerstein's Theatre. Your paper sold for a nickel, four cents too much. The only English you ever spoke was "What's New" and "Nuts". You used to kid the A.K.'s (How does it feel now?). You first committed grand larceny by increasing advertising rates and sales price. You developed a Charley-horse dodging process servers, but I like you just the same.

Sincerely yours,

"Commodore"

M. S. Bentham

MSB.R

Congratulations to

Sime

and

"Variety"

SAMUEL BAERWITZ

DEAR SIME:

Heartiest Congratulations

ARTHUR and MORTON HAVEL

EDWARD S. KELLER

Congratulates Sime

To Sime:

Wishing you all the good in the world for all the kindnesses to us

TRIXIE FRIGANZA

Congratulations **PAUL MUNI**

GRIEF and WOE
"FEAR"

Don't Produce
Save
No Routes
Lay-Offs
No Bookings

CONGRATULATIONS

PHIL MORRIS

AGENCY

Palace Theatre Building, NEW YORK CITY

O. L. OZ

Phone BRYANT 9300 JOHN J. McNALLY, JR., Author

PHIL AND OZ
"COURAGE"

Plenty of Work
Talent
Routes
Standard Acts
New Productions

CONGRATULATIONS

BILLY KELLY

And the PAIGE SISTERS

IN

"TAKING THE HEIR"

Direction PHIL & OZ By J. J. McNALLY, JR.

CONGRATULATIONS TO *"VARIETY"*

ON THEIR 25TH ANNIVERSARY

TECK MURDOCK

IN

"O! HENRY"

Direction PHIL & OZ

CONGRATULATIONS

TOM and RAY

ROMAIN

IN

"NOISY NEIGHBORS"

Direction PHIL & OZ By J. J. McNALLY, JR.

CONGRATULATIONS TO "VARIETY"

ON THEIR 25TH ANNIVERSARY

GRETTE JOHNNY

ARDINE AND TYRRELL

WITH

HELEN TEJAN, KEELER SISTERS and LEO STONE

IN

"THE SHIP'S CONCERT"

Direction PHIL & OZ

SEASON'S GREETINGS

GENE AUSTIN

Victor Recording Ace

Now Headlining R-K-O Theatres

Direction JENIE JACOBS

"If it's a PARAMOUNT picture
it's the best show in town"

NORMAN TAUROG

"I know"

ERNST LUBITSCH

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LOS ANGELES
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CHICAGO
Butler Bldg.
162 N. STATE

The personnel of all the WILLIAM MORRIS OFFICES extend congratulations to SIME on "VARIETY'S" TWENTY-FIFTH ANNIVERSARY and wish it all the prosperity which it so richly deserves. The boys in New York particularly want to felicitate SIME and extend a cordial invitation to him to visit them at their new offices.

LONDON
FOSTER
Leicester Square
THEATRE CHAMBERS

PARIS
Latigue-Fisher
39 CHAMPS ELYSEES

OUR NEW QUARTERS
ATOP
MAYFAIR THEATRE BUILDING
9th and 10th Floors
NEW YORK
7th Avenue at 47th Street

JOHNNY HAMP and HIS ORCHESTRA

RETURN DIRECT FROM KIT CAT CLUB, LONDON—BREAKING ALL TIME RECORDS AT BALLOON ROOM, CONGRESS HOTEL, CHICAGO

Tenth Anniversary with Astounding Results at

SUMMERS

FOUR SEASONS
Ambassador Hotel
Atlantic City

FIVE SEASONS
Westchester Biltmore,
Rye, N. Y.

ONE SEASON
Broadmore Hotel
Colorado Springs

SIX MONTHS
Ambassador Hotel
Los Angeles, Cal.

WINTERS

THREE SEASONS
Bellview Biltmore
Bellaire, Florida

ONE SEASON
Miami Biltmore
Miami, Florida

FIVE SEASONS
Congress Hotel
Chicago, Ill.

Now Playing Six-Month Engagement CONGRESS HOTEL, Chicago, Ill.

LIME TRIO

"The Golliwog"

Now Doing Europe

America, WILLIAM MORRIS
England, FOSTER'S AGENCY
Continent, HENRI LARTIGUE

SEASON'S GREETINGS

W-.WILLIAM and CHARLES-C.

Musical Clowns

Publix Circuit of Theatres

MARK LEDDY — WILLIAM MORRIS

O'CONNOR FAMILY

Always Working, Thanks to

MAX TURNER, WM. MORRIS OFFICE

GEORGE GIVOT

Late Feature of
Earl Carroll's "Sketch Book"



Season's Greetings

Direction
Wm. MORRIS, CHICAGO

SEASON'S GREETINGS

SUNNY EDDIE and EDDIE

THE 3 GOBS

NOW PLAYING PUBLIX THEATRES

CONGRATULATE *"VARIETY"* ON ITS SILVER JUBILEE

NAT KALCHEIM — Personal Representative — WM. MORRIS OFFICE

Greetings of the Season to All Our Friends

BRUNO WEISS TRIO

Many Thanks to Mr. Max Turner and the entire staff of the William Morris Office

---

Long Live Sime

Long Live "Variety"

Long Live Show Business

AND

LONG LIVE BEN BERNIE

"THE GOOD OLD COLLEGE INN"

Hotel Sherman
Chicago

BOB-BOB and BOBBIE

NAT KALCHEIM
WM. MORRIS OFFICE

JACK BRANCEL AND PALS

"JACK" and "JILL"

Touring Publix Theatres

Dir. WM. MORRIS OFFICE

East: NAT KALCHEIM
West: MAX TURNER

SEASON'S GREETINGS

FRED "Pansy" SANBORN

Western Rep: MAX TURNER — WILLIAM MORRIS OFFICE — Eastern Rep: NAT KALCHEIM

GREETINGS

ALWAYS WORKING!

MARIE PETERSON GIRLS

DISTINCTIVELY DIFFERENT BALLET ENSEMBLES

(Publix) World Theatre, Omaha, Neb. — NOW — Lincoln Tavern Town Club, Chicago

Direction William Morris Theatrical Agency, Inc., of Chicago, Ill.

GREETINGS

Sophie Tucker

Wishes "VARIETY" All the Best

From London

TED SHAPIRO, TOO

TEX McLEOD

Des Moines "Times," Nov. 23:

"TEX" LOSES CHAPS AND ROPE, BUT GETS BY" AT ORPHEUM DESPITE THAT

Des Moines may be the turning point in the life of Tex McLeod, who is spinning the rope and telling yarns at the Orpheum theatre this week.

In coming to Des Moines, his trunk with cowboy equipment and ropes got lost, and Tex appeared at the Orpheum theatre yesterday morning wondering just what he could possibly do.

For some years he had been trying to get away from the comparison of his routine with that used by Will Rogers. At a local hardware store he purchased a rope, and appeared at the matinee in street clothes.

The rope was stiff and Tex missed his chaps and other baldricks which stamp him as a cowboy. When the act closed, he stated that it was one of the worst performances he had ever given, but Tex added that he got the best hand he had received in a long time.

"It took me until yesterday to find out that I didn't need the props utilized by most of the rope spinners, and I think I am getting away from the Will Rogers' comparison," he declared.

Tex was a cowboy down in Texas before going into the show business and at the rodeos he specialized in the wild horse race, winning championships at Cheyenne and other meets. Willard, the pugilist, started him in the show business.

Direction Johnny Hyde, Wm. Morris Office

DEAR SIME,

Want to congratulate you upon "Variety's" 25th Anniversary.

During these years "Variety" has had no parallel for honest, faithful service to the entire theatrical profession.

By the way, if anybody is looking for me with an attractive offer for pictures William Morris, 701 Seventh Ave, New York, is still my agent.

Here's to a couple of more 25 years.

Johnny Perkins

BERT GORDON

With VERA KINGSTON and EDNA WHEATON

Congratulate "VARIETY"

R-K-O Rep.
CHAS. MORRISON

Johnny Hyde
WM. MORRIS AGENCY

SEASON'S GREETINGS TO ALL

FRED LIGHTNER and ROSCELLA

Direction: NAT KALCHEIM, WM. MORRIS OFFICE

ACKNOWLEDGED AMERICA'S FOREMOST GIRL TAP DANCER

MAE WYNN

and

BUDDY

Opening European Tour March 9, 1931, London, Eng.

Direction
EDWIN MEYERS JOHN HYDE NAT KALCHEIM

Season's Greetings from

JOE CHARLES

SMITH AND DALE

Starring in

"MENDEL, INC."

JOE and WILLIE HALE

IN

A FEW INTERRUPTIONS

Now Playing Loew Vaudeville

Direction, WM. MORRIS AGENCY

JOHNNY HYDE NAT KALCHEIM

My Very Best to the Very Best

From

LLORA HOFFMAN

KARLAM

The Persian Paper Wizard

Extends Congratulations to "VARIETY"

LASSITTER BROS.

Third Successful Season with Publix

Direction, WM. MORRIS AGENCY

DAVE WHITE and RUTH STANLEY

Featured in Harry Goufrain's "OL' MAN RHYTHM"

TOURING PUBLIX CIRCUIT Dir., NAT KALCHEIM

Congratulations to "Variety" Upon Its 25th Anniversary

DAVE HARRIS

WITH

FRANKIE

Pam and Peggy Garvin, Miss Ethel Rhea and Mickie and Mannie Kane in

"VARIETIES"

have been selected to open more theatres this season (also keeping others open) than any other act. There must be a reason. WHY?

Dave Harris and Frankie, in "Ledgerdemain," are conceded by the press one of the funniest comedy acts of today.

Direction, JOHNNY HYDE, WM. MORRIS OFFICE

Season's Greetings

PASQUALI BROTHERS

WM. MORRIS OFFICE Picture Theatres

WEBER-SIMON OFFICE R-K-O Theatres

DON CUMMING

NOW WITH PUBLIX

JUST FINISHED SUCCESSFUL TOUR OF EUROPE

WEEDEN & SCHULTZ, R-K-O MAX RICHARD, Western Rep.

Direction, NAT KALCHEIM

Congratulations to "VARIETY"

LILLIAN MORTON

Congratulations to "Variety" on Its 25th Anniversary

MAX GRUBER

"Oddities of the Jungle"

Ind.: Johnny Hyde

WM. MORRIS OFFICE

R-K-O

WEBER-SIMON

The Only act of its kind Booked to play entire circuit of Loew's Presentation Theatres

---

GEORGE

BEATTY

Extends Season's Greetings to His Many Friends and Congratulations to

"VARIETY"

Dir., NAT KALCHEIM

Wm. Morris Office

JERRY COE

Again Successfully Touring for Publix

Direction, MAX TURNER

Wm. Morris Agency

SEASON'S GREETINGS

DICK HENDERSON

ENGLAND'S MOST CONSISTENT SUCCESSFUL MONOLOGIST

Direction: WILLIAM MORRIS OFFICE

STAR OF FOUR CONTINENTS

HERSCHEL HENLERE

THE MIRTHFUL MUSIC MASTER

REPEATING HIS SECOND SUCCESSFUL SEASON FOR

PARAMOUNT-PUBLIX

with FRANK CAMBRIA'S

MAGNIFICENT NOVELTY PRODUCTION

"ON WITH THE DANCE"

WM. MORRIS OFFICE — Direction NAT KALCHEIM

SIDNEY MARION

FEATURED IN BORIS PETROFF'S PUBLIX UNIT

with LADY MARIE DU VAL

Dear Sime: I hope to celebrate "Variety's" Golden Anniversary with you.

Direction NAT KALCHEIM — WM. MORRIS AGENCY

CONGRATULATIONS TO "VARIETY"

FROM

MORRIS AND CAMPBELL

NOW PLAYING FOR PUBLIX

ON WAH TROUPE

SENSATIONAL NOVELTY HIT

WITH PUBLIX "ANTIQUE SHOP" UNIT

PARAMOUNT, NEW YORK, WEEK DEC. 18

Direction NAT KALCHEIM — WM. MORRIS OFFICE

ALLISON TROUPE

CONGRATULATE "VARIETY" ON ITS 25TH ANNIVERSARY

BOYD SENTER

SAILING ALONG ON THE GOOD SHIP PUBLIX

Direction: WM. MORRIS AGENCY—NAT KALCHEIM, MAX TURNER

CONGRATULATIONS FROM

MAX and HIS GANG

Direction

JOHNNY HYDE, NAT KALCHEIM — WM. MORRIS AGENCY

RAY BOLGER

EXTENDS GREETINGS AND CONGRATULATIONS TO "VARIETY"

Direction: WM. MORRIS OFFICE

THE GREATEST MIND



IN SHOW BUSINESS



GREETINGS "VARIETY"

LEIGH JASON

Director

RADIO PICTURES

NICHOLAS GRINDÉ

METRO-GOLDWYN-MAYER DIRECTOR

Six and One Half Years With M-G-M

RAQUEL TORRES

SEASON'S GREETINGS

THELMA TODD

GREETINGS

JAMES HALL

NELLIE ARNAUT and BROTHERS

BRAND-NEW ACT
WEBER-SIMON AGENCY

ROUTED BY R-K-O
ASK FERD SIMON

SEASON'S GREETINGS

Charles HARRISON and Sylvia DAKIN

Direction JACK CURTIS

WORLD'S BEST TROUPE

KIKUTA JAPS

Direction RUSSELL DECKER, WEBER-SIMON

BOOKED SOLID FOR R-K-O

WISHING "VARIETY" CONTINUED SUCCESS

4 ORTONS

Direction MILES INGALLS, JACK CURTIS OFFICE

PLAYING R-K-O
BOOKED 'TIL AUGUST, 1931
WITH EUROPE TO FOLLOW
PAUL SPADONI, for Europe



IT'S BEEN A HIGH YEAR FOR LOEW—

AND

GENE Dennis

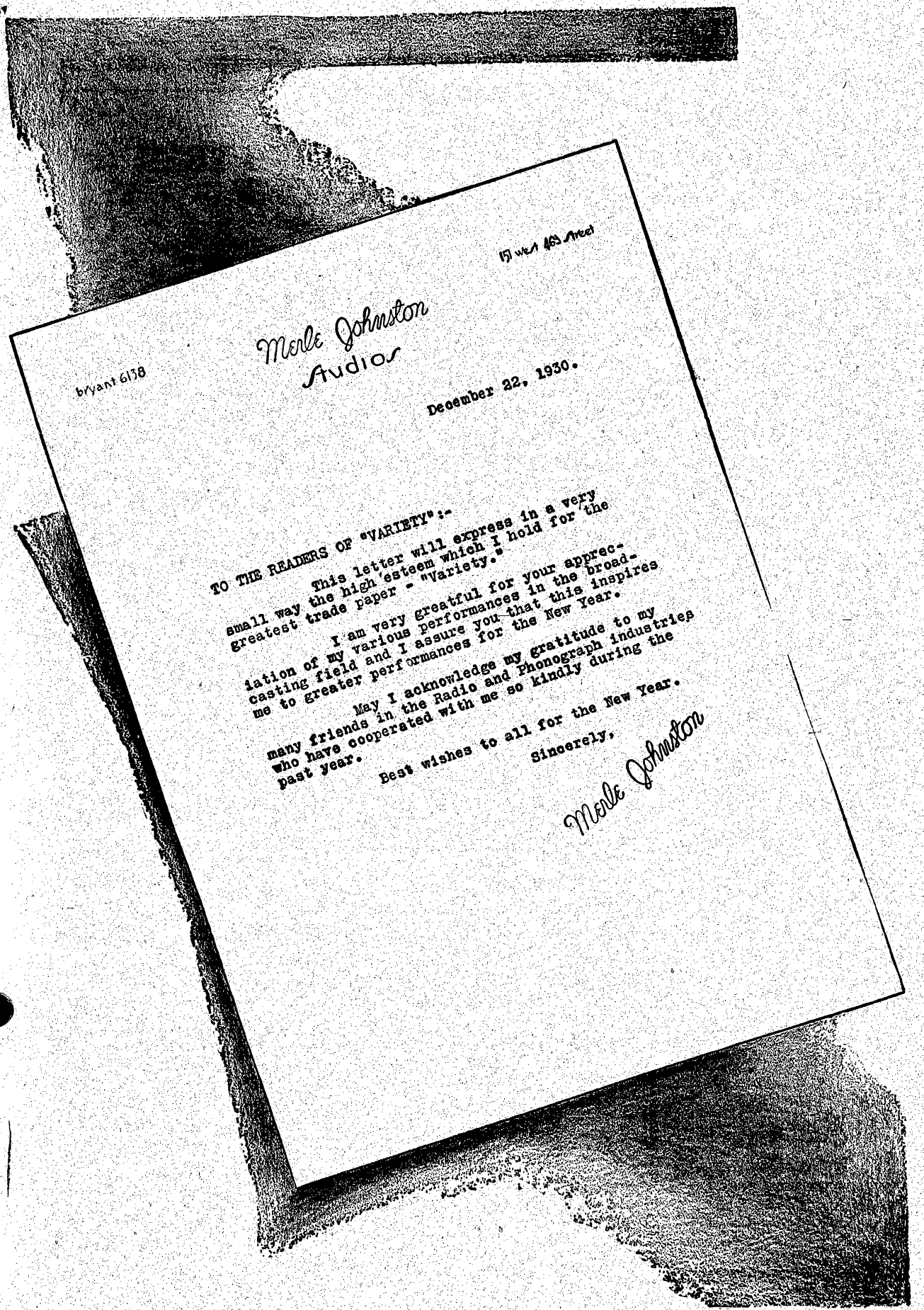


The greatest female attraction on the American stage....The wonder girl psychic whose remarkable powers have startled audiences.... Packed theatres to the rafters....Piled up newspaper circulation....Trebled radio station fan mail! Unquestionably the outstanding sensation of this day and age! The most extraordinary, amazing and unique attraction appearing in this country or Europe!

JUST FINISHED 1 SOLID YEAR FOR LOEW
OPENING JAN. 17 FOR WARNERS . . . .

My heartiest thanks to all who have so kindly co-operated in my behalf, including Joe Di Pesa, Joe Brennan, Dave Nolan, Vic Morris, Harry Long, H. M. Addison, Mr. Downs, Geo. Kahn, Mr. Saxon, Jack Simons, Allen Sparrow, Oscar Doob, Eddie Dowden, Joe Zellner, Mr. Levy, Marvin Schenck, Ed Schiller, Joe Vogel.

TWENTY-FIFTH ANNIVERSARY



151 West 46th Street

Bryant 6138

Merle Johnston
Audios

December 22, 1930.

TO THE READERS OF "VARIETY":-

This letter will express in a very small way the high esteem which I hold for the greatest trade paper - "Variety."

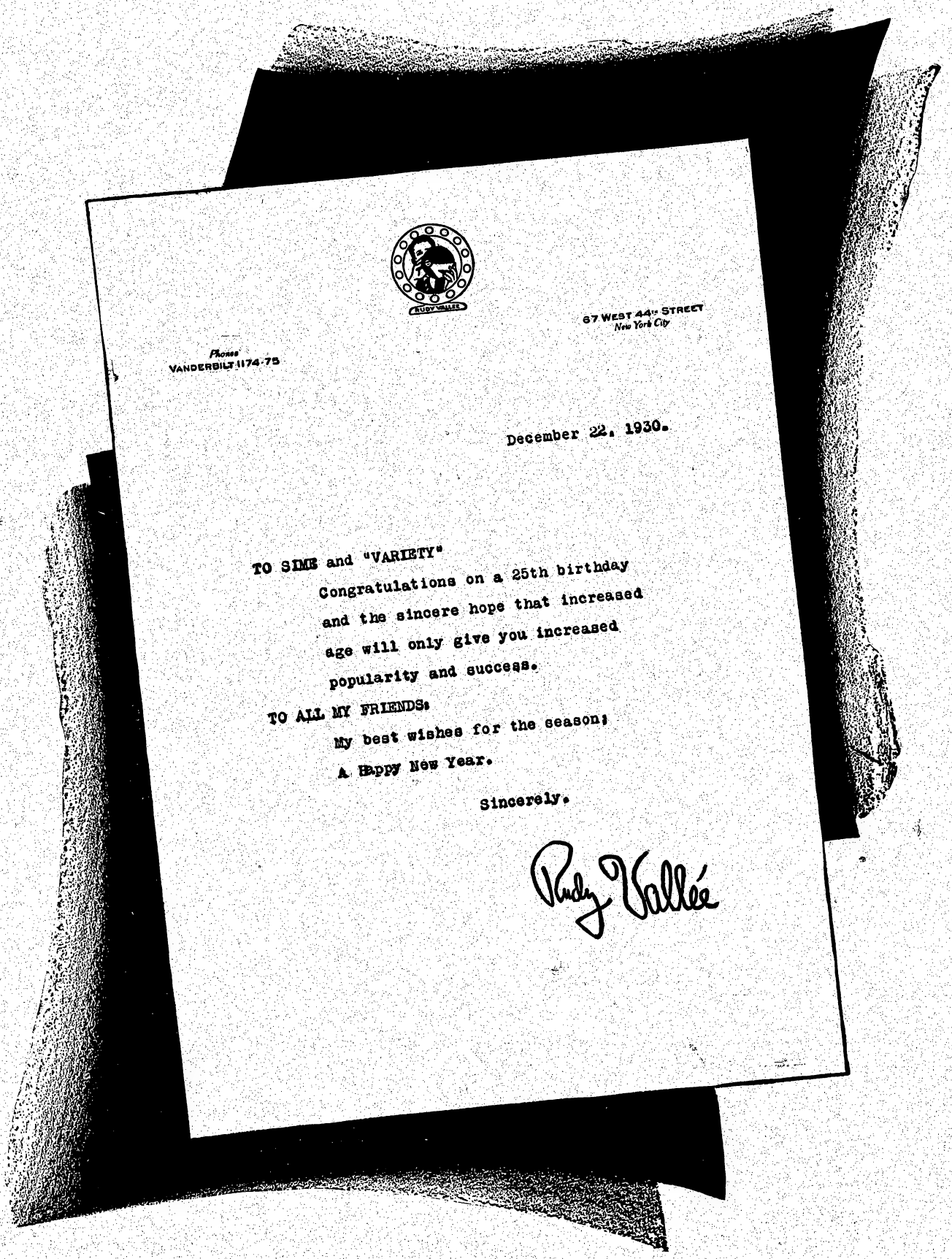
I am very greatful for your appreciation of my various performances in the broadcasting field and I assure you that this inspires me to greater performances for the New Year.

May I acknowledge my gratitude to my many friends in the Radio and Phonograph industries who have cooperated with me so kindly during the past year.

Best wishes to all for the New Year.

Sincerely,

Merle Johnston



RUDY VALLEE

67 WEST 44th STREET
New York City

Phone
VANDERBILT 1174-75

December 22, 1930.

TO SIME and "VARIETY"

Congratulations on a 25th birthday and the sincere hope that increased age will only give you increased popularity and success.

TO ALL MY FRIENDS:

My best wishes for the season;

A Happy New Year.

Sincerely.

Rudy Vallée

May I Join the Mighty Chorus?

JACK ROBBINS

Robbins Music Corp.



GEORGE O'BRIEN

Congratulates

"Variety"

On 25 Years of Successful Publication



Really a short time in which to have accomplished so much that is *everlastingly* good!

Warner Bros. and its subsidiary organizations congratulate you, *Sime*.

H. M. WARNER,
President

Your theatre was built for star hits like these



JOHN BARRYMORE
in
"Svengali"
Adapted from the world renowned story "Trilby"



VIENNESE NIGHTS
Sensation at
N. Y. WARNER THEATRE
—Set for extended runs everywhere!



GEORGE ARLISS
in *"The Ruling Passion"*
It'll be bigger and better
than anything he's done before



DOROTHY MACKAILL
in
"Office Wife"
THE MOST SENSATIONAL HIT OF THE DAY



CAPT. APPLEJACK
LOADED WITH PEP AND BOX OFFICE VALUES—AND STARS GALORE



MAN TO MAN
A THREE STAR HIT
"One of the finest of the year."
—Chi. American

and WAR alone —

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NAMES LIKE THESE KEEP YOU "UP FRONT"

- John Barrymore
- George Arliss
- Dolores Costello
- Winnie Lightner
- Bebe Daniels
- Barbara Stanwyck
- Joe E. Brown
- Frank Fay
- Ben Lyon
- Joan Blondell
- Marion Marsh
- Evalyn Knapp
- Noah Beery
- Ole Oleson
- Chick Johnson
- Charles Butterworth



WINNIE LIGHTNER
in
"The Life of the Party"
—A THREE WEEK HOLDOVER IN CHICAGO!



BEBE DANIELS
in a sensational hit—title to be announced—
with
BEN LYON and LEWIS STONE



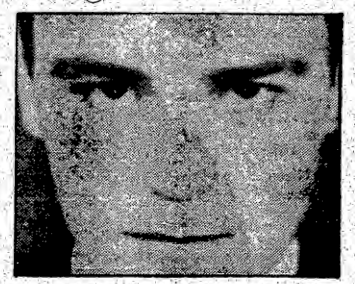
BARBARA STANWYCK
in *"Illicit"* with
JAMES RENNIE RICARDO CORTEZ
CHARLES BUTTERWORTH



JOE E. and WINNIE
BROWN LIGHTNER
in *"Sit Tight"*
TWO STARS IN ONE BIG HIT!



DIVORCE AMONG FRIENDS
with four stars—
IRENE DELROY JAMES HALL
LEW CODY NATALIE MOOREHEAD



LEW AYRES
in *"Doorway To Hell"*
Biggest hit this country has seen in years!

NER BROS.

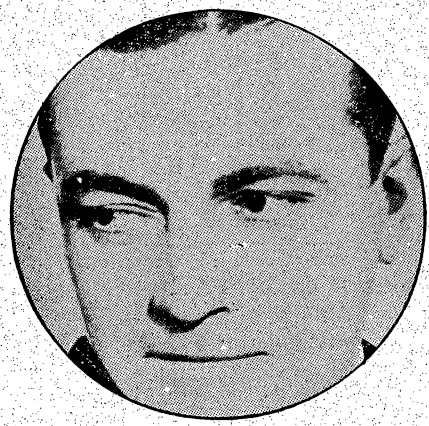
are delivering them!

hit-after-hit! week-after-week!

—from these big stars!



MARILYN MILLER
in *"Sunny"*
Bigger than "Sally"



RICHARD BARTHELMESS
in *"The Lash"* with
Mary Astor & Marian Nixon.
Made to top "Dawn Patrol"



OTIS SKINNER
in *"Kismet"* with
Loretta Young. Sensational!



LORETTA YOUNG
in *"Truth About Youth"*
with David Manners
Tremendous Everywhere

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REG. U.S. PAT. OFF.

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FIRST *More than*



DOROTHY MACKAILL
in *"Party Husband"*
From Geoffrey Barnes' sensational novel



DOUGLAS FAIRBANKS, Jr.
in *"Little Caesar"* with Edward G. Robinson
Mightier than "Doorway to Hell"



JOE E. BROWN
Funniest man on the screen
in *"Going Wild"*
with Ona Munson



DOROTHY PETERSON
in *"Mothers Cry"*
Packing Warner Bros.' Big Winter Garden, N. Y. in extended run



LILA LEE
in *"Woman Hungry"*
with big cast. Entirely in the new Technicolo



EDW. G. ROBINSON
in *"Widow From Chicago"*
with Neil Hamilton
Holdover everywhere

First National Pictures

NATIONAL PICTURES-

ever your backbone product!

TO SIME—

Whose vision made
"VARIETY" possible

Whose foresight is
ever respected

Whose constructive
thoughts have benefitted
every thinking exhibitor
in the industry.

WARNER BROS. THEATRES

SPYROS SKOURAS, Managing Director

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HALPERIN PRODUCTIONS

Always Among the Ten Best

"SHE GOES TO WAR"
One of the Ten Best Released by United Artists

"PARTY GIRL"
One of the Ten Best Released by Tiffany

AND NOW

Playing and Proving a B. O. Natural
"EX-FLAME"

Written and Directed by

VICTOR HALPERIN

Associate Producer
EDWARD HALPERIN

28—BOX OFFICE SMASHES—28

More to Follow
GENERAL OFFICES
Metropolitan Studios Hollywood, Calif.

SEASON'S GREETINGS

BEATRICE LILLIE

Best Wishes to Everybody

VICTOR MOORE

FEATURED COMEDIAN IN
Six Broadway Successes in a Row

Season '25-'26
"EASY COME, EASY GO"
Season '26-'27
"OH KAY"
Season '27-'28
"FUNNY FACE"
Season '28-'29
"HOLD EVERYTHING"
Season '29-'30
"HEADS UP"
Season '30-'31
"PRINCESS CHARMING"

ALSO TALKIES
"DANGEROUS NAN McGREW"
"HEADS UP"

THANKS FOR THE ABOVE TO
AARONS & FREEDLEY
and
CONNELLY & SWANSTROM
and
PARAMOUNT

And Now Come Seven

UNEMPLOYED Testimonials

I have been out of work for three years. Am an experienced Snow Letter Downer and have let down snow on some of the biggest scenes ever staged at the FOXY. Nobody is using snow scenes today and I curse the day that I lowered my first flake. Signed, *I. Pilot.*

Things are lousy in my line. I was official Zipper Inspector of all Prop Horses playing the Mutual Wheel for ten years. As soon as the two men would get into the prop horse, I would close up the zipper in the side and the artiste inside, after getting my okay, would rush on the stage and convulse the patrons. Efficiency men, hired by Mr. Dermmett Callahan, have reduced the personnel of all prop horses, to one man. The horses are much smaller and button up the front. Meantime I am out of work. Signed, *G. Whiz.*

My line is terrible. For years I was the man who whistled in the balcony when the cowboys mounted their horses in front of the saloon to chase the Mexican who had eloped with Nell. Since they have stopped making Westerns, I haven't whistled in a theatre for months. If you have lost a dog, I will whistle in your neighborhood reasonably. Results guaranteed. If you want a deaf girl to turn around as she passes you on the street, give me a try. Signed, *John Shrill.*

I have been a Wind Effect Worker for twenty years. I have appeared back-stage in every leading theatre in the country with my machine. I have faked every type of wind—from light zephyr effect to full strength typhoon. Since the talkies reproduce the natural winds, there is no work for me these days. Anyone wishing wind effect for summer resort or ventilation effect for new hotels, kindly write immediately. Signed, *Wm. D. Smith.*

BUY NOW
(Don't ask me—with what?)
FRED ALLEN

New York's Newest Musical Sensation

AL KATZ AND HIS KITTENS

Featured at the Phenomenally Successful
HOLLYWOOD RESTAURANT, NEW YORK
Where Attendance Records Continue to Be Shattered Nightly

"Are you ready, kittens?" Me-o-o-ow! "Let's Go!"

Exclusive Management
MCA MUSIC CORPORATION of AMERICA CHICAGO
NEW YORK—CHICAGO—LOS ANGELES

Congratulations to "VARIETY" on Its 25th Anniversary

GUY LOMBARDO

and His Royal Canadians

Exclusive Management
MCA MUSIC CORPORATION of AMERICA CHICAGO
NEW YORK—CHICAGO—LOS ANGELES

OVER 50,000 Performances

FOR PUBLIX
BALABAN-KATZ

FRANKIE MASTERS

MASTERING CEREMONIES
TIVOLI THEATRE
CHICAGO

AUSTRALIAN WAITES

WORLD'S GREATEST WHIP MANIPULATORS
BOOKED SOLID R-K-O
Direction JACK CURTIS

LIAZEED DEMNATI TROUPE

R-K-O INTACT SHOW
1930—1931
Direction WEBER-SIMON

Greetings to "VARIETY" and its staff
on this memorable occasion

JACK TOWNLEY

writer

Management
LICHTIG & ENGLANDER
Hollywood, Calif.

SEASON'S GREETINGS

SARAH PADDEN

"THE GREAT MEADOW"
"BLUSHING BRIDES"
"BILLY THE KID"
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Always the Hit of the Show!
That Costuming touch which puts your girl numbers over!
For Rent, Sale or Manufactured to Your Designs
For Prices
Wire or Write HARRY BOURNE
CARE
FANCHON & MARCO COSTUME CO.
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Not Only Must Such Popularity Be Deserved, But THERE'S A REASON!
For the Fourth Return Engagement
CHARLES L. FISCHER
and his
Internationally Famed
GLOBE TROTTERS
S. S. "Belgenland'a" Round-the-World Cruise
Au Revoir! But Not Good-bye!

YOUR NEW YORK HOME



REASONABLY PRICED
IN THE HEART OF THEATRE LAND
PRACTICAL—ECONOMICAL
Hang Up Your Hat—Order Your Groceries—You're Home!

BENDOR COURT
343 WEST 55TH STREET
A Modern 9 Story Fireproof Elevator Apartment
2-3-4 ROOM SUITES Furnished
FROM $130.00 up MONTHLY
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Shoes for the Stage and Street
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R. WELCH ON THE MIGHTY WURLITZER ORGAN
Our Popular Prices Remain the Same for the Best Food
NO COVER CHARGE OPEN ALL NIGHT

"WORTH-WYLE"
THEATRICAL FABRICS
USED IN
PARAMOUNT-PUBLIX
OUTSTANDING
PRODUCTIONS
J. J. WYLE & BROS., Inc.
1441 Broadway, NEW YORK
718 South Broadway, LOS ANGELES

"HAIL TO THE QUEEN" of the Nite Clubs
TEXAS GUINAN
WHO MADE
DICK SACHSEL
"KNIGHT OF THE NITE CLUBS"

We, Too

From the Season's
Trio of Successes

Brooks Costume Company
Brooks Uniform Company
Brooks Costume Rental Co.

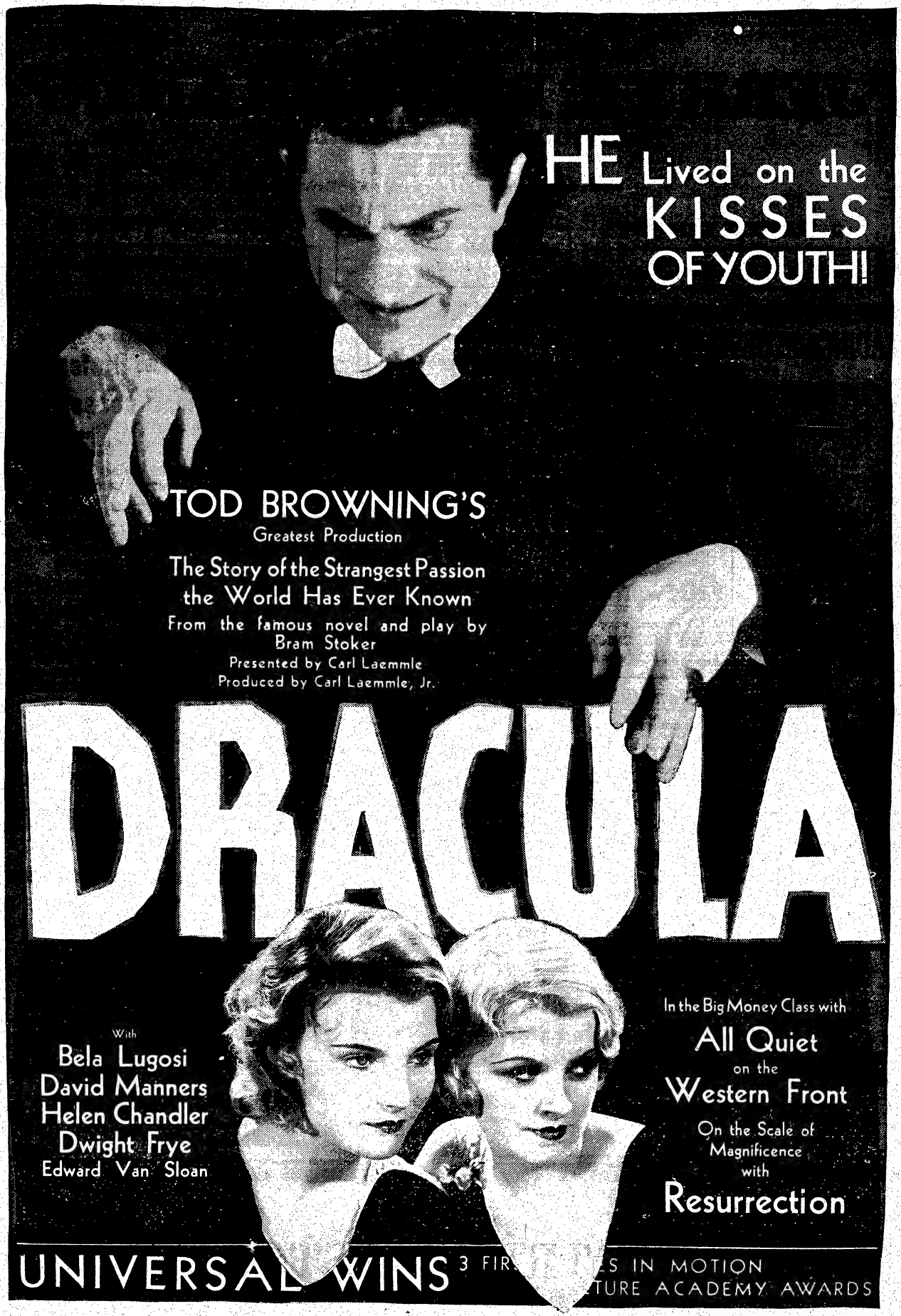
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New York City

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from the
MEGLIN DANCE STUDIOS
FANCHON & MARCO SYSTEM SCHOOL
and
THE FAMOUS MEGLIN KIDDIES
2203 Venice Blvd., Los Angeles. RE 6910

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A. F. ERICKSON

DIRECTING FOR FOX


HE Lived on the KISSES OF YOUTH!
TOD BROWNING'S
Greatest Production
The Story of the Strangest Passion the World Has Ever Known
From the famous novel and play by Bram Stoker
Presented by Carl Laemmle
Produced by Carl Laemmle, Jr.
DRACULA
With
Bela Lugosi
David Manners
Helen Chandler
Dwight Frye
Edward Van Sloan
In the Big Money Class with
All Quiet on the Western Front
On the Scale of Magnificence with
Resurrection
UNIVERSAL WINS
3 FIR ES IN MOTION
TURE ACADEMY AWARDS

SEASON'S GREETINGS TO ALL OUR FRIENDS

BACK HOME FROM COMPLETE WORLD TOUR

'JERRY AND HER BABY GRANDS'

WISH TO SINCERELY CONGRATULATE

SIME

on the 25th Anniversary of the world wide "Variety"

"Variety" circled the globe with us

J. HAROLD KENNEDY

NAT KALCHEIM WM. MORRIS

PUBLIX CIRCUIT
NOW

GERALDINE VALLIERE

BLONDELL & MACK—R-K-O

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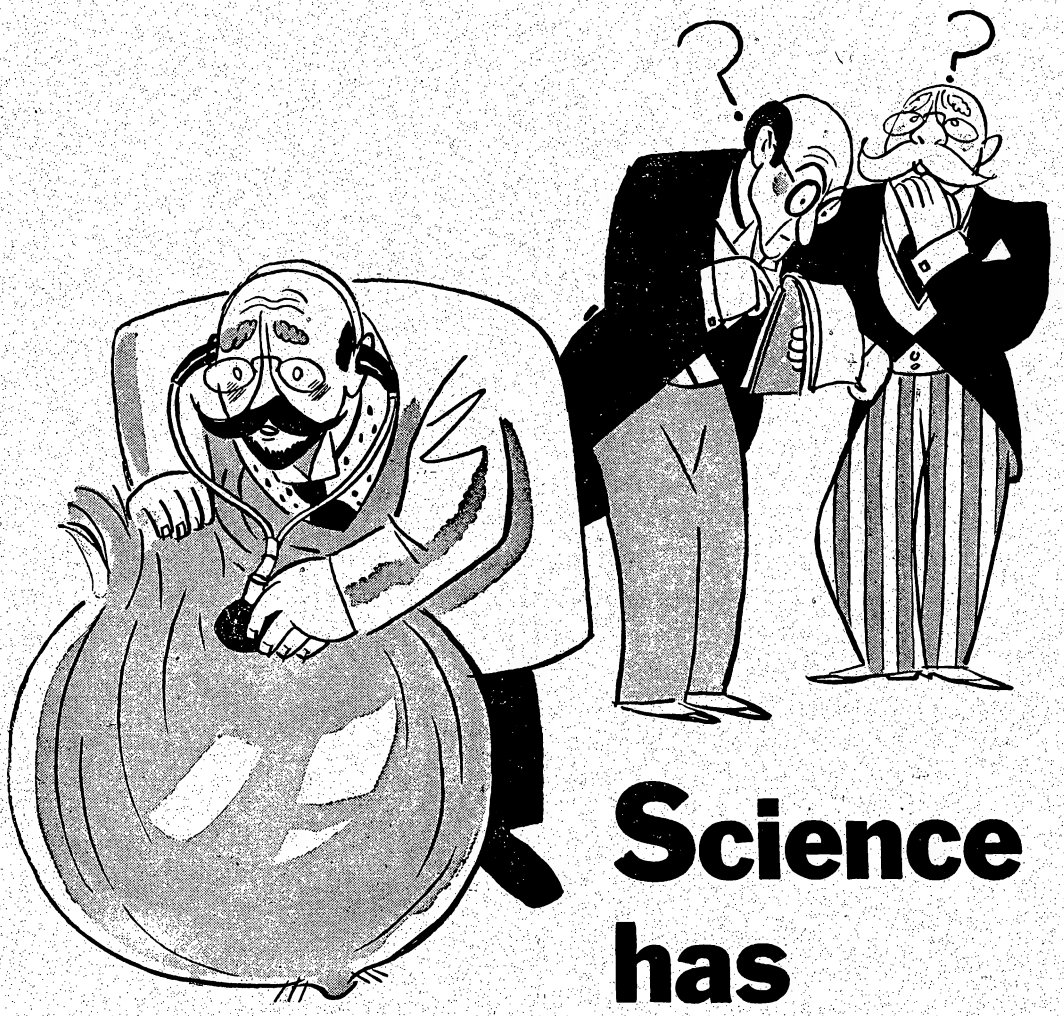
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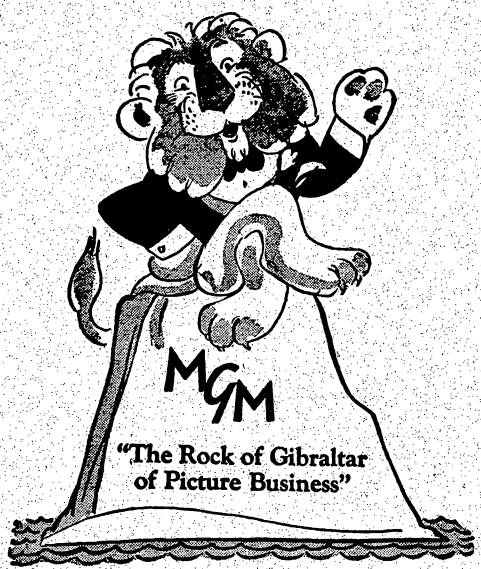
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(Turn over please)

(The hits continue from the preceding page)



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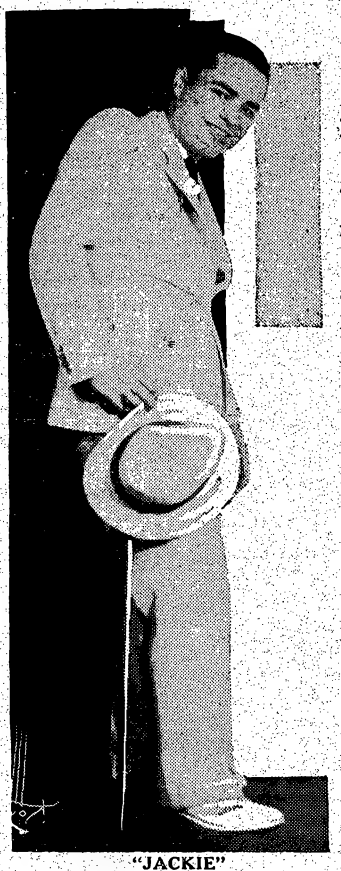


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Dec. 20, 1930.

DEAR "SIME":—

Just a few words to congratulate you on the Twenty-fifth Anniversary of your "little" pamphlet, *"Variety,"* which is rapidly becoming the outstanding theatrical medium. You can't miss. Knowing you knew me before my first birthday, it's a real pleasure to wish you the continued success you deserve. I am now completing a very successful R-K-O trip arranged by my manager and European pal, Jack Curtis. I will be back at the New York PALACE THEATRE April 11th. Drop in and see me, will ya? I expect to return to Hollywood this summer and make a picture, story by my first vaudeville author, Eddie Cantor. Would write more, but I'm on any minute. So, with best wishes for 25 more Jubilees, we are

Your sincere pals,
My Mother, KATHRYN,
My Wife, MARY,
and

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Merry Holiday Greetings

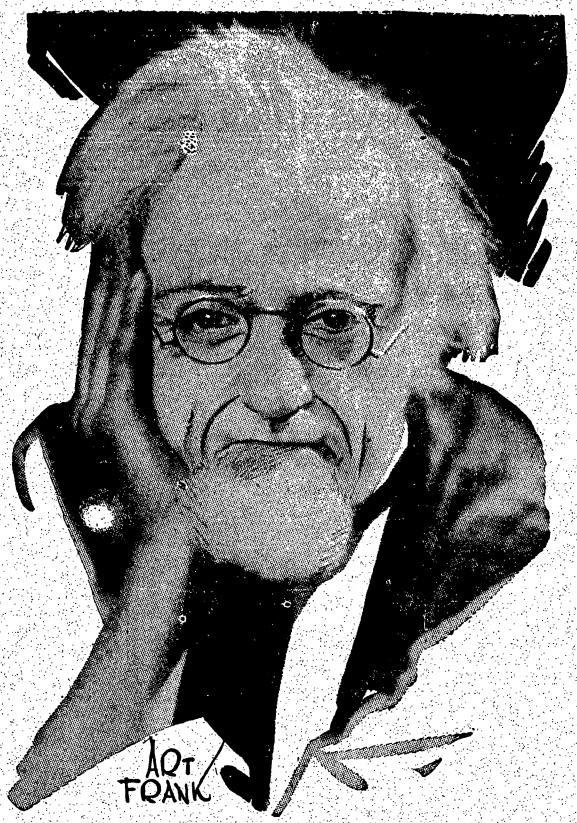
Hope Ev'thin'll be Fruitful for ev'yone nex' year

Be an Optimist. An Optimist is a feller with whiskers who'd rather take it on the chin than get it in the neck cuz he can't face his neck. Worry frightens more people than bad dreams. Anybody kin remove the proverbial stone in the road.

When things went wrong with my act I was obliged t'make changes. I had to cancel a week, closing at the Chester Friday. Wrote new material Sunday; engaged new principals Monday; rehearsed Tuesday; opened at Jefferson Wednesday. Big hit till Friday; resumed route Saturday; and here we are. All's riot for the western front.

Dec. 26—R-K-O 105th St., Cleveland.
Dec. 27—R-K-O Palace, Akron.
1931.
Jan. 3—R-K-O Palace, Toledo.
Jan. 10—State Lake, Chicago (Changed).
Jan. 17—R-K-O Orpheum, Minneapolis.
Jan. 24—R-K-O Orpheum, St. Paul.
Feb. 2—Orpheum, Winnipeg, Canada.
Feb. 14—New Orpheum, Vancouver.
Feb. 21—New Orpheum, Seattle.
Feb. 28—Orpheum, Portland, Ore.
Mar. 14—Golden Gate, San Francisco.
Mar. 18—Orpheum, Oakland.
Mar. 26—Hill St., Los Angeles.

April 3—State, Long Beach, Calif.
April 11—Open.
April 15—Orpheum, Salt Lake City.
April 24—R-K-O Orpheum, Omaha.
May 2—Main Street, Kansas City.
May 9—St. Louis, St. Louis, Mo.
May 16—Open.
May 23—Oklahoma City, Okla.
May 30—Majestic, Ft. Worth, Tex.
June 5—Majestic, Dallas, Tex.
June 12—Majestic, San Antonio.
June 19—Majestic, Houston.
June 26—Orpheum, New Orleans.
July 3—R-K-O Georgia, Atlanta.
July 10—Ritz, Birmingham.



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EVERYBODY
EVERYWHERE

IS TALKING ABOUT
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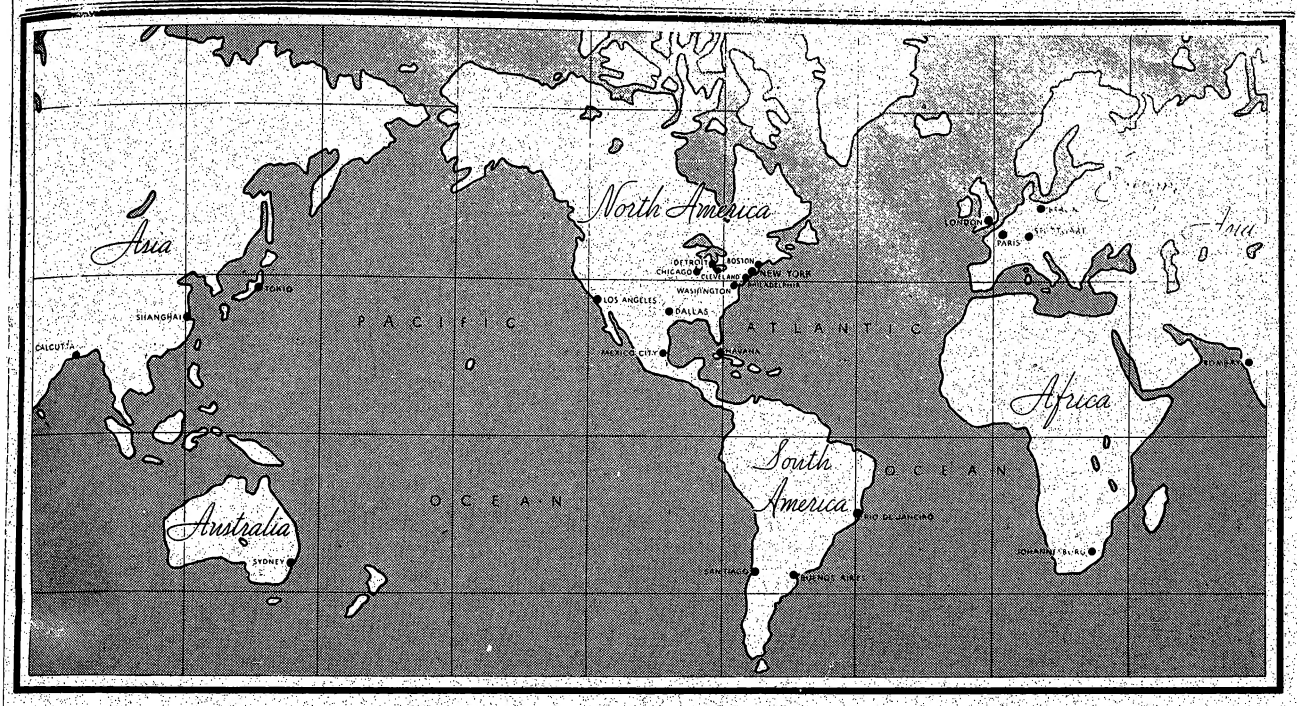
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